

ABSTRACT

Title of Dissertation: THE WIND BAND WORKS OF THE MENC
CONTEMPORARY MUSIC PROJECT
LIBRARY

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Since the mid-twentieth century, there has been a continuous effort within the wind band profession to improve the quality of the available repertoire. From 1959 through 1973, the Music Educators National Conference (MENC) and the Ford Foundation contributed to this enterprise through the Contemporary Music Project (CMP), placing seventy-three promising young composers in-residence with public school systems across the United States of America. These composers were assigned to collaborate with school music programs to create a new body of literature suitable for performance by school bands, orchestras, and choirs. Hundreds of works were written, and, in the late years of the program, the participating composers were invited to submit representative compositions to the CMP Library, which was to become a publication house and resource for music educators. The works in this vast

collected repository have since languished in obscurity; existing scholarship on the CMP Library is similarly meager, with little modern scholarship, none investigating the body of collected wind works. This dissertation reopens the investigation into the CMP from a modern perspective, shining a scholarly light onto this neglected portion of the wind repertoire.

This study is in two parts: the first part defines the evolution of the modern wind band, framing the investigation into CMP repertoire in the context of present-day ensemble performance practice, then describes the Contemporary Music Project and the Contemporary Music Project Library in-context. The second examines the Contemporary Music Project Library works written specifically for wind bands, exploring each work with modern performance considerations in mind, and updating the 1969 MENC/CMP publication *The CMP Library: Works for Band, Winds, and Percussion* with new information on each composer and individual work, creating a set of resources for modern conductors and music educators to utilize for contemporary performances.

THE WIND BAND WORKS OF THE
MENC CONTEMPORARY MUSIC PROJECT LIBRARY

by

Brian Albert Coffill

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Dedication

To Caroline, for everything.

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List of Abbreviations

ABA: American Bandmasters Association

CBDNA: College Band Directors National Association

CMP: The Contemporary Music Project for Creativity in Music Education

CMP Library Catalog: The CMP Library: Works for Band, Winds, and Percussion/Solos

CPS: Composers in Public Schools Program

MENC: Music Educators National Conference (now NAfME, the National Association for Music Education)

NAfME: see MENC

SATB: Choir made up of Soprano, Alto, Tenor, and Bass voice parts

YCP: Young Composers Project

Chapter 1

The American Wind Band: Instrumentation and Repertoire

Throughout its history, the American wind band has had an insatiable appetite for new repertoire. The great bandmasters of the nineteenth century, including Thomas and Allen Dodsworth, David Wallis Reeves, Patrick Gilmore, and eventually John Philip Sousa constantly transcribed and re-arranged the orchestral and operatic hits of the day, works first written by composers such as Daniel Auber, Luigi Cherubini, Gioachino Rossini, and Giuseppe Verdi.¹ These works were augmented in concert by rotating sets of virtuosic solo pieces, marches, dance works (polkas, waltzes, etc.), and other arrangements of contemporary popular music, a practice that continued in the performances of professional bands into the twentieth century. The few original works programmed for audiences were typically limited to the aforementioned solos and marches, along with other light pieces including descriptive suites and fantasies. Early twentieth century academic band directors copied these techniques, including the esteemed bandmasters Albert Austin Harding and Mark Hindsley at the University of Illinois, whose transcriptions of European art music for their bands would become staples of the wind repertoire for many years.

By the twentieth century, a handful of major European composers had written works for small groups of winds. Such pieces include Wolfgang Amadeus Mozart's three wind serenades (*No. 10, in B-flat major, "Gran Partita,"* K. 361/370a, 1781; *No. 11 in E-flat major,* K. 375, 1781; *No. 12 in C minor, "Nacht Musique,"* K.

¹ Frank Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, Md.: Meredith Music, 2002), 6–7.

388/384a, 1782), Ludwig van Beethoven's *Octet*, Op. 103 (1795), Antonin Dvorak's *Serenade*, Op. 44, B.77 (1878), and Richard Strauss's *Serenade in E-flat major*, Op. 7 (1881), which were typically shunned by many of the American wind bands partially due to their small ensemble requirements.² Extant wind band works featuring more idiomatic instrumentation for larger ensembles, such as Hector Berlioz' *Grand Symphonie Funèbre et Triomphale*, Op. 15 (1840) and Richard Wagner's *Trauermusik*, WWV 73 (1844), were few and far between.

In the early decades of the twentieth century, a number of composers began writing for large military-style ensembles in both England and the United States. The former included such works as Gustav Holst's, *First Suite in E-flat*, Op. 28, No. 1, (1909) and *Second Suite in F*, Op. 28, No. 2 (1911), Ralph Vaughan Williams's *English Folk Song Suite* (1923), and Gordon Jacob's *William Byrd Suite* (1922). The latter works included Australian-American Percy Grainger's *Irish Tune from County Derry* (1918), *Children's March: Over The Hills and Far Away* (1919), and later American composers Edwin Franko Goldman's *On the Mall* (1924), Samuel Barber's *Commando March* (1943) and William Schuman's *George Washington Bridge* (1950). As these works began to enter the core repertoire of collegiate and professional wind bands, a group of leading conductors began to organize around further expanding the available repertoire. University directors, including Michigan's William Revelli, Wisconsin's Raymond Dvorak, Northwestern's Glenn Cliff Bainum, and the aforementioned Harding and Hindsley of Illinois joined with professional

² Most major concert bands at the time employed between fifty and one hundred musicians, with major Midwestern university bands nearly doubling those figures; these works were written for chamber ensembles of ten to fifteen players.

conductors such as the aforementioned Edwin Franko Goldman, Arthur Pryor, and Sousa to create organizations to promote the wind band. These groups, which included the American Bandmasters Association (ABA), the Music Educators National Conference (MENC, now the National Association for Music Education, or NAfME), and its offshoot, the College Band Directors National Association (CBDNA), became major proponents of the expansion of the wind band's repertoire, mainly via commissioning composers.³

A number of major wind band works would be created through the continued efforts of these and other organizations during the middle portion of the twentieth century and beyond. MENC's greatest contribution to the wind band repertoire may have been their 1959–1973 initiative, the Contemporary Music Project, which resulted in hundreds of commissions and a number of new “standard works” entering the repertoire, a subject that is thoroughly explored in Chapter 2. The former MENC Committee on College and University Bands, which later evolved into its own organization, the CBDNA, also contributed substantially to the repertoire, both through commissions by the organization and through individual member school commissions for performances at regional or local conventions. These works include Vincent Persichetti's Symphony No. 6, *For Band*, Op. 69 (1956) and Joseph Schwantner's *...and the mountains rising nowhere* (1977). Similarly, the ABA's commissions include Holst's *Hammersmith*, Op. 52, (1930), Ottorino Respighi's *Huntingtower: Ballad for Band* (1932), Grainger's *Lincolnshire Posy* (1937), and Walter Piston's *Tunbridge Fair* (1950). Professional and domestic military bands also

³ “Organizational History of CBDNA,” College Band Directors National Association, accessed March 2, 2018, <https://www.cbdna.org/cgi-bin/about3.pl>.

provided repertoire for the greater band community, including Morton Gould's *Ballad for Band* (1946), written for the Goldman Band, and Paul Hindemith's *Symphony in B-flat* (1951), composed for the United States Army Band, "Pershing's Own."

The given size and instrumentation requirements of the concert band in the mid-twentieth century made the task of composing works to fit these massive ensembles more difficult; the fact that no two major ensembles in any collegiate or professional setting featured the same group of instruments only added to the challenge.⁴ For example, Harding's 1938 University of Illinois Concert Band featured an enormous instrumentation of 124 players, many on doubled, tripled, or quadrupled parts:

Ten flutes and piccolos
Four oboes
Two English horns in F
One baritone oboe
One heckelphone
One B-flat tenor sarrusophone
Five bassoons
One contrabassoon
Twenty-four B-flat clarinets
Five E-flat alto clarinets
One basset horn in F
Five B-flat bass clarinets
Three E-flat contralto clarinets
Three E-flat alto saxophones
Two B-flat tenor saxophones
One E-flat baritone saxophone
One bass saxophone
Seven B-flat cornets
Two B-flat flugelhorn

⁴ One of the main reasons that the CBDNA was first formed as a committee under the auspices of MENC was to standardize instrumentation at the collegiate levels. See: Fennell, *The Wind Ensemble* (Arkadelphia, Ark.: Delta Publications, 1988), 15–16.

One E-flat alto flugelhorn
Four B-flat trumpets
Ten horns in F
Five tenor trombones
Two bass trombones
Three euphoniums
Two B-flat baritones
One E-flat bass
Five BB-flat basses
One EE-flat bass
One harp
Two marimbas
Two timpani
Four percussion
Two string basses⁵

Revelli's University of Michigan Symphony Band featured a completely different large instrumentation, as did each of the other large university ensemble and prominent professional concert bands. As a result of this confusion, many composers simply avoided writing for the wind band medium altogether.

In an effort to correct this problem, and to reclaim many of the earlier works written by the great masters for smaller ensembles, Frederick Fennell began an experiment at the Eastman School of Music in the early 1950s, performing wind works for both large and small instrumentations with the exact number of players specifically stipulated by the composer. This was in direct opposition to standard practice of the day, which typically shoehorned various works onto a large symphonic band instrumentation, with the exact same number of players for every piece, regardless of the given instrumentation. Later, as Fennell and Eastman began recording numerous works for Mercury Records, he began standardizing the basic set

⁵ Frederick Fennell, *Time and the Winds: A Short History of The Use of Wind Instruments in The Orchestra, Band, and The Wind Ensemble* (Huntersville, N.C.: NorthLand Publications, 2009), 55.

of players that he or a composer might call upon, basing his new “Wind Ensemble” on the established wind section of an orchestra: single players on most parts, with doubled clarinets, and the addition of saxophones and euphoniums.⁶ This new, roughly forty piece, but still flexible, ensemble would perform music with the instrumentation that each composer intended, adding or subtracting instruments to fit the given ensemble for each work. Fennell’s basic set of instruments was as follows:

One piccolo
Two flutes
Two oboes
One English horn in F
Two bassoons
One contrabassoon
One E-flat soprano clarinet
Eight B-flat (or A) clarinets
One E-flat alto clarinet
One B-flat bass clarinet
Two E-flat alto saxophones
One tenor saxophone
One baritone saxophone
Three B-flat cornets and/or five B-flat trumpets
Four horns in F
Three trombones
Two euphoniums
One E-flat tuba
One or two BB-flat tubas
Percussion, *ad lib.*⁷

By utilizing flexible instrumentation, rather than a large, set ensemble, Fennell was able to program works on the first Eastman Wind Ensemble concert ranging from the

⁶ See “Methodology” for further discussion of an orchestral wind section.

⁷ Fennell, *Time and the Winds*, 57.

thirteen-piece Mozart *Gran Partita* to Hindemith's *Symphony in B-flat*, which was written for a large symphonic band.⁸

Fennell mailed nearly four hundred letters to composers in the summer of 1952 in order to advertise his new ensemble concept, hoping that the invitation to utilize any particular sonority “only when desired” would entice new composers to the medium.⁹ Early respondents were from the typical ranks of wind composers, namely, Grainger, Persichetti, and Vaughan Williams, but this new concept soon attracted new composers as additional collegiate, secondary, and professional programs began utilizing this instrumentation, especially in the northeastern United States.¹⁰ Fennell's instrumentation experiment and commitment to repertoire inspired Frank Battisti, a nearby high school band director, to commission twenty-two new works for his Ithaca, New York, high school band, engaging such prominent composers as Warren Benson, Leslie Bassett, Walter Hartley, Karel Husa, and others.¹¹ Other institutions, especially in the Midwest, were slower to adopt this new ensemble concept, leaving the large symphonic band at its traditional post as their institution's top ensemble as long as possible, often until changing student populations altered the available resources for these large ensembles.

⁸ Donald Hunsberger, “The Wind Ensemble Concept,” in *The Wind Ensemble and its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*, ed. Frank J. Cipolla and Donald Hunsberger (Rochester, N.Y.: University of Rochester Press, 1994), 13.

⁹ Battisti, *The Winds of Change*, 57.

¹⁰ *Ibid.*, 57.

¹¹ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2005), 101.

Today's ensembles occupy a position between the two concepts at most secondary and collegiate institutions, often employing large numbers of musicians in a somewhat-standardized core, but with flexible instrumentation, moving from small to large ensembles depending on the requirements of the individual work. Many high schools currently also operate on this model, but with limited flexibility due to curricular requirements.

Modern repertoire has reflected this move away from the large symphonic band standard of the mid-twentieth century. Current bands, especially at the secondary level, often do not have the resources to outfit some of the expansive instrumentation requirements of large symphonic band instrumentation. Some composers and transcribers, including Harding and Hindsley, would call for tripled or quadrupled B-flat clarinets on first, second, and third parts, often treating the clarinet section as analogous to the violins in a symphony orchestra. Beyond the typical B-flat clarinet requirements, the remainder of a large symphonic band work's clarinet family often included E-flat soprano clarinet, E-flat alto clarinet, B-flat bass clarinet, and either an E-flat contralto clarinet, a B-flat contrabass clarinet, or both. The same can be said for the bassoon and saxophone sections, which sometimes include contrabassoon and, less often, B-flat bass saxophone. The typical instrumentation of modern compositions written for large band avoids many of these color instruments, often leaving the E-flat soprano clarinet and B-flat bass clarinet, with the occasional contrabassoon, providing a much more accessible score for smaller programs at all levels. The heckelphone, sarrusophone, and other such exotic instruments from Harding's 1938 Illinois Band have also been removed from general use in ensembles.

Chapter 2

Literature Review and Statement of Problem

Existing Scholarship

There are a small handful of contemporary research papers that investigate the CMP Library. Due to the monumental scope of the CMP, only a few scholars have undertaken the task from a global view of the project, and none have investigated the entire body of collected wind works, instead choosing to constrain their scope to a small number of pieces. The majority of existing research was completed by musicians and scholars associated with the project itself, primarily as a final assessment of the successes and failures of the initiative; many of these scholarly writings are now decades old, and, accordingly, are presented from their own contemporary point of view without the aid of time and distance from the project itself. Many of these are contained in the CMP Archives, in the University of Maryland's Special Collections of the Performing Arts, along with the CMP Library works themselves and a large number of primary source documents, many of which were utilized to complete this study.

CMP-Associated Publications

The Contemporary Music Project, and its parent organization the Music Educators National Conference, published a number of project summaries and retrospectives for use by music educators. One such booklet, *Experiments in Musical Creativity*, reported on latter-stage CMP pilot projects in improvisation and

composition that took place in the schools of Baltimore, Maryland, San Diego, California, and Farmingdale, New York.¹ A later booklet, *Comprehensive Musicianship: An Anthology of Evolving Thought*, compiled a retrospective on the first ten years of the CMP initiative, made up of statements taken from composers, administrators, and musicians involved in the project.²

Scholarly Research

Outside the auspices of the CMP itself, a small number of dissertations have been completed that focus on the project and its participants. Two such dissertations focus on subject matter outside the purview of this study: James Bender's 1989 "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni, and Richard Lane,"³ and David Willoughby's 1970 "Institutes for Music in Contemporary Education: Their Implications for the Improvement of Undergraduate Music Curricula."⁴

The remaining studies all either look to the CMP as a whole or to the wind repertoire produced in-residence. Russell Pugh's 1966 paper, "The Band

¹ *Experiments in Musical Creativity*, Contemporary Music Project/Music Educators National Conference: The National Association for Music Education (Washington, D.C., 1966).

² *Comprehensive Musicianship: An Anthology of Evolving Thought*, Contemporary Music Project/Music Educators National Conference: The National Association for Music Education (Washington, D.C., 1971).

³ James Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni, and Richard Lane," (Ph.D. diss., New York University, 1989).

⁴ David Paul Willoughby, "Institutes for Music in Contemporary Education: Their Implications for the Improvement of Undergraduate Music Curricula," (Ph.D. diss., University of Rochester, Eastman School of Music, 1970).

Compositions of the Contemporary Music Project for Creativity in Music Education,” was written concurrent to the CMP and years before the project’s completion.⁵ This study is a detailed analysis of nine compositions written in-residence by CMP composers: Wilson Coker’s *Concerto*, for Tenor-Bass Trombone and Symphonic Band, Arthur Frackenpohl’s *Aria and Scherzo*, Joseph Willcox Jenkins’s *Charles County Overture*, Ronald Lo Presti’s *Pageant Overture*, Martin Mailman’s *Geometrics in Sound*, Robert Washburn’s *Ode for Band*, and Lawrence Widdoes’s *Calm and Gay*. None of these works are included in the present study, as they are not present in the CMP Library Archives. In 2001, Gary Schallert replicated Pugh’s efforts with a similar paper, this time focusing on only four selected works from the CMP wind repertoire: Herbert Bielawa’s *Chorale and Toccata*, David Teimpidis’s *Five Carousel Pieces*, Ramon Zupko’s *Conversions*, and Donald Jenni’s *Music for Band*.⁶ The former two works are present in the CMP Library Archives and are referenced in the present study.

Another contemporary dissertation, Robert Webb’s 1966 “An Appraisal of the Young Composers Project,” discusses the execution and impact of the overall program over its first seven years in existence.⁷ Three later dissertations have examined the CMP’s impact, but focus on smaller regions of the country. Three years

⁵ Russell Pugh, “The Band Compositions of the Contemporary Music Project for Creativity in Music Education,” (Ph.D. diss., University of Arkansas, 1966).

⁶ Gary T. Schallert, “A Qualitative Analysis of Selected Compositions for Band from the Young Composers and the Composers in Public Schools Projects,” (D.M.A. diss., University of Northern Colorado, 2001).

⁷ Robert Karl Webb, “An Appraisal of the Young Composers Project,” (Ed.D. diss., University of Illinois, 1966).

after the conclusion of the project, in 1976, Carolyn Copeland's "The Contemporary Music Project in Florida" examined the wholesale endeavors of the CMP within the boundaries of one state.⁸ In 1989, David Bess attempted to trace the lasting impact of the CMP on its in-residence schools in the southern United States.⁹ More recently, Timothy Robblee's 2009 dissertation, "Examination of the Impact of the Contemporary Music Project on Wind Band Repertoire and Performance in Oregon," worked within a smaller focus, delving into the long-term impact of the CMP on the repertoire and performance of wind bands in another single state.¹⁰ Finally, the most comprehensive study undertaken to-date is Paul Covey's "The Ford Foundation-MENC Contemporary Music Project (1959-1973): A View of Contemporary Music in America," which gives an exhaustive history of every stage within the CMP's history, then describes a global overview of the tonality for each work composed for

⁸ Carolyn Virginia Needels Copeland, "The Contemporary Music Project in Florida," (Ph.D. diss., University of Michigan, 1976).

⁹ David Michael Bess, "A History of Comprehensive Musicianship in the Contemporary Music Project's Southern Region Institutes for Music in Contemporary Education," (Ph.D. diss., California, 1989).

¹⁰ Timothy J. Robblee, "Examination of the Impact of the Contemporary Music Project on Wind Band Repertoire and Performance in Oregon," (Ph.D. diss., University of Minnesota, 2009).

the project.¹¹ A distilled version of this dissertation was published in the Spring 2015 issue of the journal *American Music*.¹²

Relevant Wind Band Publications

Conductors and historians have recently begun to detail the history of the wind band in the United States, attempting to fill in the gaps of scholarship in a similar fashion to the aforementioned endeavors surrounding the expansion of the wind band's repertoire. However, the CMP and its impact is barely represented in these published histories, receiving only a passing mention, if any at all. Richard Hansen's 2004 work, *The American Wind Band: A Cultural History*, gives the CMP a cursory paragraph synopsis, highlighting a few major composer participants, but mentioning none of their associated works.¹³ Frank Battisti's 2002 publication, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, devotes the most ink to the CMP, presenting a few brief highlights amidst larger chapters on broad trends and styles within the wind band's history. Battisti describes the CMP's "large repertoire of contemporary music for pre-college musicians," but fails to undertake any in-depth exploration of the

¹¹ Paul Michael Covey, "The Ford Foundation-MENC Contemporary Music Project (1959-1973): A View of Contemporary Music in America," (Ph.D. diss., University of Maryland, 2013).

¹² Paul Michael Covey, "No Restrictions in Any Way on Style": The Ford Foundation's Composers in Public Schools Program, 1959–1969," *American Music* 33, No. 1 (Spring 2015), 89–130.

¹³ Hansen, *The American Wind Band*, 102.

repertoire beyond mentioning a few composers and giving the programs of two representative public school concerts.¹⁴

Statement of Problem

While some works written under the auspices of the CMP became major cornerstones of the wind band repertoire, such as John Barnes Chance's *Incantation and Dance*, others were popular for a short time before disappearing from the repertoire; these works included Herbert Bielawa's *Spectrum*, for band and tape, and Donald Erb's *Space Music*. Composers submitted these and many other works to outside publishing houses, which allowed them to gain greater traction within the wind band community than those that were submitted to the CMP Library, but these once-successful works have faded from the collective consciousness of the wind band profession.

One can assess the current level of interest in CMP composers through performances by collegiate band programs by analyzing the tri-annual CBDNA Report. This self-reporting survey collects concert program data from member institutions and disseminates it to CBDNA members in the spring, summer, and fall of each year. Although these are incomplete surveys, submitted voluntarily by directors without the express guarantee of complete concert programs or any accompanying data on the percentage of participation across the industry, the CBDNA Report is still the most comprehensive data set available to interpret broad trends within the collegiate wind band profession.

¹⁴ Battisti, *The Winds of Change*, 61–62, 224–225.

The last ten years of CBDNA Reports (2008-2017)¹⁵ outline the level to which CMP composers and compositions have faded from the active concert repertoire at the collegiate level. Only four composers considered in the current study have had works performed on college campuses in the last ten years: Joseph Willcox Jenkins, Russell Peck, Martin Mailman, and Arthur Frackenpohl. Jenkins's *American Overture for Band* has been, by far, the most popular composition of those by the quartet, followed by Peck's *Cave of the Winds*, with Mailman's *Liturgical Music* coming in a distant last; Frackenpohl's arrangement of Camille Saint-Saëns's *Pas Redouble* is also present on this list, and its frequency of performance would fall between *Cave of the Winds* and *Liturgical Music*. Frackenpohl and Mailman also had a number of their other original works performed only once in the ten years surveyed, but Mailman's numbers are inflated by performances conducted by his son, Matthew, a collegiate band director at Oklahoma City University. None of the works programmed by collegiate wind band programs since 2008 are from the CMP Library repertoire. These CMP works, and the greater project behind them, have seemingly faded from the collective consciousness, with the exception of brief mentions in historical accounts and collegiate wind literature courses.

It is possible that these works have disappeared from the repertoire for a number of reasons. First, many of the works composed in-residence for public school ensembles may have been far too difficult for the original ensembles to successfully achieve in performance, leading to a lack of later performances, even in their schools

¹⁵ College Band Directors National Association, "CBDNA Report," Spring, Summer and Fall editions, 2008-2017, accessed January 17, 2018, <http://www.cbdna.org/cgi-bin/report.pl>.

of origin. It is also possible that some of the works were too cutting-edge in nature for the public school band directors and musicians of the 1960s, especially those composed in more avant-garde styles; this thesis is supported by various contemporary accounts.¹⁶ In the words of conductor and historian Frank Battisti, “Unfortunately, many of the works by lesser-known composers during this period (Young Composers Project) did not receive second and third performances and had little impact on the developing repertoire.”¹⁷ John H. Davies, the CMP’s assistant director from 1965 through 1968, made the following assessment regarding the composer-public school collaborations:

Certain basic problems seemed common to all situations.

1. The quality, sophistication, and background of the schools and the community were of vital importance, especially if the composer’s interest tended toward the avant-garde. Although all [school] systems were chosen with great care, and are considered among the nation’s finest, the general lack of experience with worthwhile music composed during the past quarter century was widespread.
2. The technical demands of music written by young composers who had been trained to think in terms of a professional level of performance skills posed a problem for both director and composer. The greatest difficulty for the composers was to reconcile their creative desires with the level of attainment of the students – including the uneven technical development within an organization – without compromising the artistic integrity of the music.¹⁸

¹⁶ See the later entry for Louis Angelini’s *Evocation*.

¹⁷ Frank Battisti, "My View of the Wind Repertoire," *The Instrumentalist* 44, no. 4 (November 1989): 18.

¹⁸ *Comprehensive Musicianship*, 25.

Modern wind ensembles have improved technical and musical capabilities such that high schools routinely play music that was thought to be too difficult for collegiate groups in the 1960s and 1970s. Additionally, the compositional techniques that were considered to be at the cutting edge at the time are now much more widespread and conventional. It is conceivable that many of the works originally deemed “too difficult” or “too strange” could potentially be welcomed into today’s modern collegiate or high school repertoire.

Second, the CMP Library service, which once made scores and parts available for purchase, was discontinued by University Microfilms in 1971.¹⁹ The Library and its associated materials were then moved to the campus of the University of Maryland and placed in what was then called the MENC Historical Center, now a part of the Special Collections in the Performing Arts. Unlike works available for purchase from publishing houses, this made accessing the collection much more difficult, although certainly not impossible, as the University of Maryland’s associated libraries have continued to lend parts and scores to dwindling numbers of interested conductors ever since.²⁰

Third, the CMP Library and its accompanying *CMP Library Catalog* contain hundreds of works, nearly all of them lacking adequate description. This intimidating and voluminous catalog may have contributed to the collected repertoire’s decline in popularity. The *Catalog*, as constructed fifty years ago, features little information

¹⁹ Covey, “Contemporary Music Project,” 434.

²⁰ For more information on potential score and part acquisition, see Appendix V: Accessing and Borrowing From the CMP Library Archives.

helpful to the modern conductor to choose from the given repertoire beyond a smattering of words describing style, form, and instrumentation.

Even the seemingly-accurate given instrumentation for each work in the *CMP Library Catalog* can be misleading at first glance. No rubric or standardized style guide was provided for the composers as they submitted their works to the CMP Library. Accordingly, there are numerous categories of ensembles listed within the collection with no particular definitions, including “Symphonic Band,” “Wind Ensemble,” “Chamber Wind Ensemble,” “Brass Choir,” and other such ambiguous labels. Investigating the presented instrument-by-instrument list is not helpful either, as many of the parts may be divided within a single given part, hidden somewhere within the work but not reported on the front page of the score. Additionally, in some larger ensemble orchestrations, there is an implied doubling, tripling, or quadrupling of the part, in order to properly balance the ensemble. This now-vestigial practice related to large symphonic band instrumentation frequently applies to the flute, clarinet, trumpet, and horn sections, and will be corrected in this updated edition (see: Methodology).

According to Vincent Novara, Curator of the Special Collections in Performing Arts at the Michelle Smith Performing Arts Library, requests for the collection have dwindled in his many years as an archivist at the University of Maryland, with the exception of the works by Philip Glass. He also made the anecdotal suggestion that as older generations of band directors who knew of or participated in the CMP retire, the program’s repertoire has left the profession with

them.²¹ As these works were performed less and less, fewer and fewer conductors and performers came in contact with them, especially those of younger generations.²²

Lastly, the lack of digitally accessible recordings of these works makes selection by modern directors less likely. In a time when composers, music publishers, and distributors often include recordings (or computerized approximations) for perusal, and there are so many additional recordings available elsewhere on the Internet, many conductors may be less inclined to take a chance performing an unfamiliar work that lacks both a description and a recording.

The author intends to improve the accessibility of the CMP's wind repertoire by updating the collected catalog of works, the 1969 *CMP Library: Works for Band, Winds, and Percussion/Solos*, generating new information on each selected work that can be easily utilized by modern conductors. Through score analysis and evaluation, this study will create new descriptive evaluations of each work, including greater discussions of style, scoring, and difficulty. (For more information, see Methodology). These explorations of each work will be constructed in a style reminiscent to two seminal catalogs of wind repertoire: Rodney Winther's *An Annotated Guide to Wind Chamber Music* and Jeffery Renshaw's *The American Wind*

²¹ Vincent Novara, interview with the author, personal interview, College Park, Maryland, January 29, 2018.

²² The author must plead his own ignorance here as well. His first teaching position was at Yorktown High School in Arlington, Virginia, one of the first YCP test sites from 1959 through 1961, and he had no idea until beginning the present study. The author's own band library included a work, *Brass Fanfare* by Emma Lou Diemer, written expressly for that very school. Correspondence with directors at the other high schools in the same district resulted in similar surprised responses. (Brian Bersh, email correspondence with the author, September 27, 2016. Alex Robinson, email correspondence with the author, September 27, 2016.)

Symphony Commissioning Project, both vital resources to modern conductors. Separate from this objective update of the *CMP Library Catalog*, the broad exploration of the collected CMP Library wind works will also yield a conductor's evaluative, subjective collection of repertoire suited to performance by modern secondary and collegiate ensembles. Finally, the author will conduct performances of selected works with ensembles at the University of Maryland.

This study is the beginning of a long process of advocacy for the repertoire contained in the CMP Library Archives. Without conductors performing works from within the collection, they have, as a whole, left the modern repertoire. While the author understands that the compositional quality of the works contained within the set may have been a part of the collection's general demise, this study will serve to renew interest in the CMP and promote the performance of selected works. The best way for conductors to evaluate works is through numerous performances over a span of time, providing expanded context to appraise and critique the collection. By beginning a dialog through investigation, performance, and advocacy, this study seeks to encourage conductors at the secondary and collegiate levels to perform CMP works enough times for the greater wind band community to be able to render its verdict on the overall quality of individual works. Consumers vote with their wallets; conductors vote with their batons.

Chapter 3

A Brief History of the Contemporary Music Project

The origins of the Contemporary Music Project can be indirectly traced to the financial success, and later deaths, of father and son Henry and Edsel Ford. By 1919 Edsel was serving as president of the Ford Motor Company, and in 1936 he founded the Ford Foundation 1936 as a small, Detroit-based philanthropic initiative. With the passing of Henry and Edsel in the mid-1940s, the foundation received an enormous bequest of non-voting Ford Motor Company shares. The leadership of this now-incredibly wealthy foundation fell to Edsel's eldest son, Henry Ford II, who began divesting of these shares in order to fund an ambitious national expansion of the foundation's philanthropic initiatives, creating what the organization claimed was, at least at the time, "the largest philanthropy in the world."¹

In 1957, as part of its expansion to support projects across the United States, the Ford Foundation began a survey to analyze the state of the arts throughout the country. As part of this survey, the foundation held panel discussions of artists and musicians to assess the current climate and brainstorm new projects. Composer Norman Dello Joio was among the invited musicians, and suggested that placing young composers in public schools would be of benefit not only to the participants,

¹ "Our Origins," Ford Foundation, accessed February 27, 2018, <https://www.fordfoundation.org/about-us/our-origins/>.

but also to the greater national arts community as a whole.² Two years later, the Ford Foundation granted \$200,000 to fund the first stage of this new enterprise, which placed twelve composers in public schools across the United States. This new initiative was titled the Young Composers Project (YCP), chaired by Dello Joio and administered by the National Music Council, an umbrella organization made up of numerous national arts advocacy associations.³

Composers less than three years removed from their musical study were invited to apply for participation in the project, and finalists were selected by a group of older, more established composers and music industry professionals, which included Dello Joio as well as noted composers Vittorio Giannini, Howard Hanson, Peter Mennin; an additional committee of collegiate music educators selected the public school sites across the country.⁴ A 1959 Ford Foundation press release described the committee's acceptance of applications as well as its solicitation of nominations "from teachers of composition and others in schools of music and college and university departments of music throughout the country, as well as from unattached composers and from others who have been particularly concerned with the

² *Comprehensive Musicianship: An Anthology of Evolving Thought*, Contemporary Music Project/Music Educators National Conference: The National Association for Music Education (Washington, D.C., 1971), 3.

³ *Ibid.*, vii.

⁴ Paul Michael Covey, "The Ford Foundation-MENC Contemporary Music Project (1959–1973): A View of Contemporary Music in America," (Ph.D. diss., University of Maryland, 2013), 47.

development of young American talent.”⁵ Each chosen composer would receive a \$5,000 stipend to serve as composer-in-residence for an entire school year, with additional funds to support marriages, children, and travel, up to a maximum of \$8,000. School systems also received \$650 in assistance for the printing and copying of new music, and the systems could re-enroll their composer for an additional year, with two-thirds support from the YCP, if they were so interested.⁶ This partnership among composers, school systems, educators, and students would be very well received as the project transpired. Dello Joio later stated, “Helping the composer was not the sole consideration in the project’s thinking. Of no less importance was the active involvement of the students, who had the chance to observe closely how a composer, alive and kicking, goes about his work.”⁷

Beginning with twelve composers-in-residence at twelve sites, the YCP would eventually grow to encompass a total of seventy-seven composers placed in seventy-three locations across the United States over a period of ten years. As the program developed and expanded, the original, conservative bent of the in-residence composers began to shift, with modern compositional techniques increasingly making their way into the public school classrooms. According to participating composer Joseph Penna,

⁵ Ford Foundation press release, February 19, 1959, CMP Collection, Michelle Smith Performing Arts Library Special Collections in Performing Arts, University of Maryland, College Park, Md.

⁶ Vera Broadsky Lawrence, "CMP: An Innovative Force in American Music," *Music Library Association* 26 (March 1970): 482–86.

⁷ Grant Beglarian, “CMP: A Force for Change,” *Music Educators Journal* 69 (March 1968): 46.

It is sometimes claimed either that today's music is too difficult and therefore not applicable in schools, or that it constitutes an abrupt deviation from sound traditional values, incompatible with pedagogical standards and consequently to be duly regulated to the educational limbo. Yet through the Young Composers Project even twelve-tone music—now so much a part of contemporary musical thinking—has been successfully introduced into secondary schools.⁸

The introduction of these advanced musical techniques necessitated additional training for the participating public school teachers. Music education specialist Eunice Boardman gave the following statement regarding the participating educators: “That most teachers, including those just emerging from our colleges, are not prepared to guide the study of music of their own times is a fact that is all too readily apparent.”⁹ The next phase of the initiative strove to correct this deficiency while building upon the previous successes of the program through educator workshops and training sessions. As composer and in-residence selection committee member Mennin stated, “This project is not only supposed to create an area for the young American composer. This is to educate the educators. Let's be blunt about it. This is part of the project.”¹⁰

In 1963, the Ford Foundation issued a \$1.38 million grant to expand the project into other facets of music education and teacher training, necessitating the change of YCP administration from the National Music Council to the larger, more pedagogically-focused Music Educators National Conference. This new grant funded

⁸ *Comprehensive Musicianship*, 15.

⁹ *Ibid.*, 91.

¹⁰ “[Transcript of the] Music Educators National Conference Meeting of the Joint Committee, Contemporary Music Project for Creativity in Music Education, April 26–27, 1963,” CMP Collection, 68–69.

a six-year initiative on pedagogy and musical creativity built upon the previous successes of the YCP, with additional support for both six months of planning and six months of evaluation as bookends around a five-year venture in the public schools.¹¹ The enlarged program was re-named the “Contemporary Music Project for Creativity in Music Education,” (CMP), which contained within it the Composers in the Public Schools Program (CPS), a continuation of the earlier YCP with similar statutes and goals. Dello Joio continued his participation as the chairman of the Joint Committee, with R. Bernard Fitzgerald installed as CMP director and CMP composers Grant Beglarian and Fred Fox serving as assistant director and administrative assistant, respectively. Beglarian would eventually take the helm as director in 1965.¹² Over the next six years, six pilot projects in cutting-edge educational curriculum were established focusing on what the CMP termed “Comprehensive Musicianship,” with sixteen workshops and seminars created to support the ongoing projects under the CMP umbrella. These university and secondary school based training sessions were created to provide the public school educators the training on modern compositional techniques that was called for during the earlier CPS collaborations.

By 1966, the CMP began publishing its own literature to disseminate the findings and best practices presented through its efforts in public school training sessions (see: Literature Review). It also created a short catalog to publicize the collected set of CPS compositions titled *Contemporary Music for Schools*, published

¹¹ Russell Pugh, “The Band Compositions of the Contemporary Music Project for Creativity in Music Education,” (Ph.D. diss., University of Arkansas, 1966), 47–48.

¹² *Comprehensive Musicianship*, 109.

that same year.¹³ One year later, as the publishing wing of the CMP expanded, Beglarian appointed Vera Broadsky Lawrence as director of CMP Publications, in order to supervise the growing efforts and gather the collected works from the CPS program.¹⁴ According to the 1971 CMP retrospective publication, *Comprehensive Musicianship*,

As the termination of CPS approached, serious consideration was given to the practical future utilization of the vast mass of music that had been composed under the Program. During its ten years . . . more than one thousand works in an enormous variety of media, styles, and in widely varying levels of difficulty had been composed. Although primarily conceived for school use, there was much practical and interesting material here for instrumental and choral performing groups of many kinds; for students, teachers, and libraries. True, a number of these works had been published, but the greater part of this unique body of music still remained unavailable. The need to supply such availability furnished the motivation for the CMP Library.¹⁵

Lawrence and Beglarian intended that this library collection serve as a resource for music educators, supporting the next five-year extension of the Comprehensive Musicianship program through an additional \$1.38 million Ford Foundation grant in 1968.¹⁶ (The CMP Library and its accompanying *CMP Library Catalog* are discussed in more detail in this study's following section, "The Contemporary Music Project Library.") This extension essentially curtailed the CPS program, shifting its focus towards the education of teachers and students under the heading of Comprehensive

¹³ *Contemporary Music for Schools*, Contemporary Music Project/Music Educators National Conference: The National Association for Music Education (Washington, D.C., 1966).

¹⁴ *Comprehensive Musicianship*, 110.

¹⁵ *Ibid.*, 113.

¹⁶ *Ibid.*, 111.

Musicianship. Now, instead of only composers in-residence in public schools, professional musicians of all backgrounds were welcomed to apply for collaborative opportunities, now titled “professionals-in-residence.” The CMP also continued its many educator seminars across the country over the subsequent five years, often given at major universities in the summer months.

At the end of the final Ford Foundation Grant in 1973, the CMP’s impact could be perceived across the United States. The initiative had enriched the library of available repertoire for public school ensembles of all kinds, created new pedagogical best practices for music educators, and helped foster the careers of a new generation of American composers. CMP composer and eventual director Beglarian stated that the project was incredibly important due to the barriers it broke down between composers and musicians:

Perhaps the most important aspect of this program had to do with the artistic-educational environment it created. For in this situation all involved were engaged directly and necessarily in the musical process. Thus, the composer could function directly on parts of the musical processes outside his usual control. The music educator, on the other hand, had to contribute to the process his own sense of professional responsibilities as a musician, instructor and guide. The students, too, perhaps for the first and only time in their lives, had to take an active part in bringing a new work to life through rehearsal, study, performance and reflection. In short, the musical experience became possible in an educational setting.¹⁷

CMP composer Peter Schickele described his experiences in the following manner:

There were limitations, aesthetic as well as technical; yet the most crucial responsibility of the composer in this program is to avoid writing down to the supposedly low level of high school students. Actually, their level is determined by what their teachers and their

¹⁷ Ibid., 11.

music demand of them, and it has been spectacularly demonstrated that high school students are capable of performing (and liking) music that is technically and aesthetically much more demanding (and rewarding) than the bland, all-purpose medleys ground out by the music-for-schools industry.¹⁸

Of those composers who participated in the CMP in-residence programs, many would go on to successful compositional careers, and many others would find homes in academia. John Barnes Chance, Donald Erb, Joseph Willcox Jenkins, Ronald LoPresti, Martin Mailman, and Russell Peck all composed major works for winds outside their time in the CMP. Historical studies of wind band repertoire also highlight a number of works composed in-residence by CMP composers that, at least for a time, entered the common wind band repertoire, most common among them Herbert Bielawa's *Spectrum*, for Band and Tape, Chance's *Incantation and Dance*, *Introduction and Capriccio*, and *Symphony No. 2*, Erb's *Space Music*, Mailman's *Geometrics No. 1*, Philip Rhodes's *Three Pieces for Band*, and David Borden's epic *Variations on America by Charles Ives as Heard on the Jingle Jangle Morning in Emerson Playground by You and the Signers of the United States Constitution (and Who Knows, Maybe the F.B.I.)*.¹⁹ Many other CMP alumni composers went on to find great success outside the wind band repertoire. Richard Wernick and Stephen Albert would go on to win the Pulitzer Prize for Music: Wernick in 1977 for his *Visions of Terror and Wonder*, for mezzo-soprano and orchestra, and Albert in 1985 for his

¹⁸ Ibid., 20.

¹⁹ Schallert, "A Qualitative Analysis," 10.

Symphony No. 1, RiverRun.²⁰ Salvatore Martirano followed up his 1962–1963 CMP residency with a forty-two year career at the University of Illinois at Urbana-Champaign at the forefront of computer music, most notably with his 1971 Sal-Mar Construction, one of the earliest self-composing computers, which was able to improvise on a set of inputs from a user.²¹ The aforementioned Schickele had already begun his musical comedy career as P.D.Q. Bach before his participation in the CMP, as is noted on his composer entry in the *CMP Library*, and would continue to much success and acclaim after the project.²² Finally, Philip Glass, perhaps the most successful CMP alumnus, became a standard-bearer for minimalism (also known as process music), one of the late twentieth century's most influential musical trends. It is possible that, when combining his operas (*Einstein on the Beach*), piano works, symphonic works, film scores (*Koyaanisqatsi, The Hours*), and the works for his own Philip Glass Ensemble, Glass's compositions have been performed around the globe more than any other CMP composer, if not the whole set of composers put together. Unfortunately, his CMP works bear no resemblance to his later influential compositions, and he later withdrew his only CMP work for wind band, *Winter Song*.

²⁰ The Pulitzer Prize Foundation, "Pulitzer Prize Winners by Category: Music," accessed January 19, 2018, <http://www.pulitzer.org/prize-winners-by-category/225>.

²¹ Gilbert Chase and Jean Geil, "Martirano, Salvatore," *The New Grove Dictionary of Music and Musicians*, accessed February 28, 2018, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000017944>.

²² Regrettably, the author uncovered no Schickele works for the composer's invented instrument, the Tromboon, in his research.

Like Glass, Chance, Erb, LoPresti, Wernick, Martirano, and Schickele did not submit works to the CMP Library that are covered in the present study.²³

The Contemporary Music Project Library

The CMP began publishing its own literature under director and composer alumnus Grant Beglarian in the mid 1960s, later hiring Vera Broadsky Lawrence to serve as the director of CMP Publications in 1967. As the goals shifted from creating new literature to encouraging and fostering comprehensive musicianship, each participating composer was invited to submit up to ten works “representative of his best work and suitable for inclusion,” to the newly-created CMP Library, including those written outside auspices of the project itself.²⁴ Lawrence’s appointment was roughly concurrent with the initiation of this capstone project, and she was tasked with assembling the works composed under both the YCP and CPS. Over one thousand compositions were placed into a reference library and detailed in a catalog that educators could peruse and purchase works from. This publication of *The CMP Library Catalog* superseded the earlier 1966 publication, *Contemporary Music for Schools*, which contained a limited descriptive listing of all works written between 1959 and 1964.²⁵

²³ For a complete, exhaustive history of the CMP, see Paul Michael Covey, “The Ford Foundation-MENC Contemporary Music Project (1959–1973): A View of Contemporary Music in America,” (Ph.D. diss., University of Maryland, 2013).

²⁴ *Comprehensive Musicianship*, 113.

²⁵ *Contemporary Music for Schools*, Contemporary Music Project/Music Educators National Conference: The National Association for Music Education (Washington, D.C., 1966).

The collection of the CMP Library itself was a massive undertaking. Gathering these many works for publication required careful editing, copying, and collaboration with composers in order to create what the CMP would term an “instant library,” from which music educators could order works on-demand. This endeavor was many years ahead of its time in the late 1960s, but the concept has become an established norm today due to the myriad of advancements in both publishing and computer technology.²⁶

Once the many YCP and CMP scores and parts had been compiled and cleaned, often requiring re-copying by the CMP staff, it was determined that the contemporary 1960s publishing technology was not up to the task of this unorthodox assignment. Lawrence would describe the inherent challenges thusly:

Conventional publishing techniques, employing typesetting and requiring large runs of printed copies, were obviously unsuitable to the situation. What was needed was a new kind of music publishing technology which could accommodate the unusual demands presented here: legible, practical scores that could be produced as needed, without the stockpiling of a large, superfluous inventory.²⁷

It was determined that the best potential solution was to eschew traditional music publishing houses for newer technology, namely the “microfilming and xerography” of University Microfilms, LLC of Ann-Arbor, Michigan.²⁸ This firm, later renamed ProQuest LLC, specialized in the small-batch publishing of dissertations and out-of-print books. The CMP Library Editions produced by University Microfilms were

²⁶ *Comprehensive Musicianship*, 113.

²⁷ *Ibid.*, 113.

²⁸ *Ibid.*, 113.

essentially facsimiles of handwritten parts, containing notation much larger than typical printed music. The scores were bound in a light blue cover and printed in book form, featuring a stiff spine and heavy paper sheets inside, which made the opening and turning of pages during performance more challenging than conventionally-bound scores. The parts themselves were printed on oversized paper, accordion-folded, and came on only one side; this can be a nuisance to musicians, as the larger-than-normal notation necessitates many pages and, consequently, many page turns.

The first publication to list the collected works from the CMP, *Contemporary Music for Schools*, is a short catalog published in 1966 that briefly lists the works written between 1959 and 1964. The longer 1969 catalog, *The CMP Library* (hereafter referred to as the *CMP Library Catalog* to distinguish it from the physical set of archives, the CMP Library) includes much more information on the individual composers and works, and is split into three volumes: Volume 1: *Works for Band, Winds, and Percussion/Solos*, Volume 2: *Works for Orchestra and String Instruments*, and Volume 3: *Works for Chorus and Voice*. The three volumes, together intended to serve as a resource for music educators, contain entries on the two types of literature included in the CMP Library publication service: the entire catalog of compositions written in-residence as well as those additional works submitted to the CMP Library that were deemed “suitable for inclusion” by the composers themselves.²⁹

Each of the three volumes of the 1969 *CMP Library Catalog*, which were intended to be utilized either as a standalone work for each genre or as part of the

²⁹ Lawrence, ed., *The CMP Library, Volume 1*, 3.

larger set, begins with a description of the CMP and its scope, including information on the leadership of the project dating from 1959 through 1969 and the names and locations of participating public school systems. It then goes into further detail on each of these school systems, presenting information on each school or district's arts administrators and dates of inclusion in the project. The introduction later describes the seventy-three participating composers, listing them in alphabetical order; each composer receives a full page of detailed biographical information, including their location of participation in-residence, birth date and place, education, awards, commissions, current occupation, and other general information, all up-to-date as-of 1969. The final portion of the composer biography includes a complete list of works composed for the project with special indications of CMP Library publications, highlighting those compositions submitted for inclusion in the CMP Library but not specifically written as part of the project itself. This list separates each work by the specific volume of inclusion (band, orchestra, choir) and features a brief explanation of the required instrumentation (solo, band, orchestra, SATB, etc.).

After the collection of composer biographical information, each volume then delves into the works for the specific instrumentation of the given set (band/orchestra/choir). Volume 1: *Works for Band, Wind, and Percussion/Solos* includes those solo, chamber, and large ensemble works for winds with the exception of those that include unaccompanied string instruments or vocalists; these are accordingly removed from the body of repertoire in this study, and should be part of future considerations for research and analysis.

These three volumes contain entries on each of the compositions either written under the auspices of the CMP or submitted as “representative samples” that were available for purchase at the time of printing, whether through the CMP itself or an outside publishing house. As a result, Volume 1 includes entries for 143 collected compositions for instrumentations ranging from solo wind and percussion to small chamber ensembles to large symphonic bands. The CMP Library Archives at the University of Maryland only holds the ninety-seven of these works that were submitted for posterity (see the appendices for complete lists, organized in various formats).

As-of December 31, 1971, University Microfilms ceased publication of the CMP Library collection, and the works were no longer available for purchase; correspondingly, the CMP Library catalogs also went out of print. According to Covey, University Microfilms and MENC had numerous misunderstandings, including supply-chain, and promotional issues that lead to poor CMP Library sales that could not cover the cost of production.³⁰ At the conclusion of the project in June, 1973, the entire collection of CMP archives was gifted to the MENC Historical Center at the University of Maryland at College Park. The CMP Library currently resides in the Special Collections in Performing Arts of the Michelle Smith Performing Arts Library, part of the Clarice Smith Performing Arts Center on the campus of the University of Maryland.

³⁰ Covey, “Contemporary Music Project,” 434.

Chapter 4

The CMP Library Catalog - Update Methodology

Methodology

This modern update to the *CMP Library Catalog* focuses on the works included in the CMP Library Archives that could possibly be programmed by a modern wind ensemble, potentially require a conductor, and do not feature voices.¹ Of the ninety-seven works for winds in the CMP Library Archives, the sixty works that fit this description are included in the present study.

The updated version begins with detailed descriptions of each of the selected compositions, starting with the original data from the *CMP Library Catalog*, and updating it with new, relevant information that has been re-organized for better application by modern conductors. The original page for each work included a table with some portions of this information, along with two miniaturized, printed pages from the score as representatives of the work, often from the very beginning of the piece and the start of additional, often contrasting movement. This particular synopsis was also printed as the first full inside page of each CMP Library Edition work, after the title page, but without the miniature representative pages from the score.

¹ All of the CMP works for voice, including those featuring winds, are included in the *CMP Library Catalog Volume 3: Works for Chorus and Voice*. The CMP Library Archive has an incomplete set of these combined works, with the extant sets often missing wind parts or featuring only choral octavo parts in lieu of a full score, even for those works marked “for choir and wind ensemble.” As a result, this category of works has been omitted from the present study.

This modern update omits the representative score examples in lieu of more helpful information for conductors. The composer, title, original listed instrumentation, and CMP Library code² are given, with any accompanying notes in regards to the discrepancies that often appear between the *CMP Library Catalog* entry and the CMP Library Edition cover of the work itself.³ Next, the specific gestational information for each piece is detailed, which originally included the date and location of the work's composition, as well as the intended ensemble. By cross-referencing this information with the composer's biographical data, the new listing also indicates if the work was written originally for the CMP, as well as the composer's age at composition.

The listing then describes the date, location and group of the work's premiere performance, with any accompanying recordings. Unfortunately, many of these early recordings have been either lost or were unavailable to the author at the time of writing. The Special Collections of the University of Maryland Libraries has recently digitized a set of reel-to-reel tape recordings from the CMP Library Archives, which are searchable via the University of Maryland Libraries Digital Collections site.⁴ Specific access to the files themselves is currently restricted to the University of

² CMP Library codes are listed as "Composer-Volume-Work Number." For example, Stephen Albert's *Illuminations* is listed as what can be read as "Composer 001 – *CMP Library Catalog* Volume 1 – Work 11," or 001-1-11.

³ Many works are listed as both for "Band" and "Symphonic Band" or "Chamber Winds" and "Wind Ensemble," at times in the same publication edition, and this new edition of the *CMP Library Catalog* attempts to clarify any inconsistencies with the best possible description for each work.

4

<https://digital.lib.umd.edu/results?index1=dmKeyword&query1=contemporary+music+project>

Maryland Campus, and to University of Maryland faculty and students off-campus via a Virtual Private Network.⁵ The current state of the recordings is in-progress as-of this writing, with incomplete information available for each of the surviving recordings, typically limited to the name of the composer or composers on each tape. However, through score analysis and comparison, a number of CMP Library Archive works for winds were identified over the course of this study, and the Digital Collections information will soon be updated accordingly. If applicable, this information, along with a link to the digital edition of the surviving recording, is noted in each composition's new entry.

The study then continues to update the entries for the included composers themselves; those composers who were included in the 1969 edition but did not write works included in this study were not updated. The new information presented includes updated biographical and career information located by cross-referencing various modern resources including composer websites, published newspaper articles, and *The New Grove Dictionary of Music and Musicians*, with the intention of giving a broad impression of each composer's career over the ensuing fifty years. Many of the artists involved in the project have since passed away; any available information regarding date and location of death has been included, with cited obituaries. Education information has been revised, when available, to incorporate additional (post-1969) studies, as well as more detailed information on each composer's

⁵ For specific information on off-campus access for University of Maryland students and faculty, see the University of Maryland Division of Information Technology's website, https://umd.service-now.com/itsc?id=service&sys_id=8031897f3708c20041271f9543990efc&table=service_offering

pedagogical path. Scott Pfitzinger's valuable 2017 resource, *Composer Genealogies, A Compendium of Composers, Their Teachers, and Their Students* has been utilized to provide a better picture of each composer's influences and impact, including both mentors and students across the individual's career.⁶ In the case of those composers with large numbers of students, their pedagogical influence has been highlighted to feature the most prominent of those compositional apprentices.

Many of the composers that participated in the CMP listed their awards as part of their application process, and their original entries reflect these accordingly; the modern update provides a new report on any additional prominent awards in the succeeding years, as well as any notable major works composed since the original publication of the *CMP Library Catalog*. By cross-referencing the catalog materials, the study then lists each composer's works for winds present in the CMP Library Archive, their additional CMP works for winds not present in the archive, and their further works for winds published by other means. This data was collected by surveying *The New Grove Dictionary of Music and Musicians*, any extant composer portfolio websites, music publication houses, and the band library catalog holdings of prominent collegiate institutions, including those of the University of Maryland, and the University of Illinois. Finally, the entry lists the presence, or lack thereof, of any of the previously mentioned composer websites and *New Grove* entries, all of which help to provide a broad view of each composer's career in the fifty years since the publication of the *CMP Library Catalog*.

⁶ Scott Pfitzinger, *Composer Genealogies, A Compendium of Composers, Their Teachers, and Their Students* (Lanham, Md.: Rowman & Littlefield, 2017).

Instrumentation

The *CMP Library Catalog* entries for many works include vague, misleading, or incorrect instrumentation information in their headings and descriptions; the entries presented here all feature more specific information for conductors. Specific instrumentation is included, which delves into more granular detail than the given ensemble or the original included lists of instrumentation for each work; many of the parts were listed for one or two individual instruments on their CMP Library Edition (Flute I, Flute II), but feature *divisi* parts that often double or triple the original lines. Additionally, the implied doublings for larger ensemble instrumentations are notated, reflecting the actual number of musicians required to perform each specific piece, including superfluous instruments.⁷ The instrumentation requirements for each work are given first in modern shorthand, an abbreviation that has evolved in order to quickly reference the required instrumentation of a given piece, based upon the “standard” orchestral wind section.⁸ These instruments in the accepted standard orchestral instrumentation, and their associated derivatives, are as follows, listed in descending score order, with the woodwinds followed by the brasses:

Woodwinds:

Three flutes (two flutes and one piccolo)

Three oboes (two oboes and one English horn)

Three clarinets (one E-flat or A soprano clarinet, two B-flat clarinets)

⁷ Many of the works written at this time call for various “color” members of the clarinet family, including E-flat alto clarinet and the various contrabass instruments, which are typically, but not always, doubled elsewhere in the ensemble.

⁸ Donald Hunsberger, "Wind Ensemble," *The New Grove Dictionary of Music and Musicians*, accessed January 26, 2018, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-1002087777>.

Three bassoons (two bassoons and one contrabassoon)

Brasses:

Four horns in F

Three trumpets in C or B-flat

Three trombones (two tenor trombones and one bass trombone)

One tuba

Modern shorthand simplifies this list by reducing each instrument family to a single number, and adding additional information as necessary, with accompanying abbreviations.⁹ For example, the previous given instrumentation would be expressed as follows:

3(picc)-3(eh)-3(eb)-3(cbsn), 4-3-3-1¹⁰

In order to express any additional instruments, anything beyond the standard eight families of orchestral instruments is expressed after the two sets of typical digits. Additionally, many larger works scored for symphonic band include the implication of doubled or tripled woodwinds, typically flutes and clarinets, in order to achieve correct balance within the ensemble. As such, the three B-flat clarinet parts are often scored for six or nine players, with two or three each on the first, second, and third B-flat clarinet part. In order to suggest to the conductor that the instrumentation should be doubled or tripled, an asterisk (*) will be placed next to the doubled instrument's numeral. The following shorthand shows doubled B-flat clarinets, plus the addition of

⁹ This paper will use instrument abbreviations defined by cross-referencing two prominent wind band resources: Rodney Winther, *An Annotated Guide to Wind Chamber Music* (Miami, Fla.: Warner Bros. Publications, Inc.: 2004), 5–26. Also, Andrew Pease, “Instrumentation Coding Guide,” *The Wind Band Symphony Archive*, accessed February 20, 2018, <http://www.windsymphonies.org/instrumentation-coding-guide/>. For the full list, see Chapter 6.

¹⁰ Another mode of writing this shorthand gives the information in one large numeral for woodwinds and another for the brass (ex: 3(pic)3(eh)3(Eb)3(cbsn)-4331), but the choice has been made to include dashes for clarity.

an E-flat alto saxophone, a B-flat tenor saxophone, and percussion featuring timpani, snare, and bass drum:

3(pic)-3(eh)-3*(eb)-3(cbsn), 4-3-3-1, asax, tsax, perc(timp,sd,bd)

When submitting their compositions, each CMP composer was instructed to determine the relative difficulty of their work for a specific level of ensemble. The ensemble levels included elementary band, average high school, advanced high school, and collegiate, often hyphenated between the two (listed as “Advanced high school – college”), to notate that the work could potentially be performed by more than one level of ensemble. Each work was then assigned a level of difficulty, with the vast majority of the composition descriptions originally falling in the range of “moderately difficult – difficult” for their given ensembles.

The additional information presented in the *CMP Library* Catalog also included any discussion of form, style, and mood, as well as a heading for “General Information,” a catch-all that discusses whatever the composer deemed necessary at the time, often notes in regards to balance, unorthodox musical notation, or percussion needs. These final headings were often left blank in the *CMP Library* Catalog, and have been augmented by a new “Modern Considerations” annotation, where each work is discussed with details relevant to contemporary conductors. These details include any instrumentation considerations for modern ensembles, especially in regard to the use of less-common instruments, as well as stylistic and formal information previously either glossed over or not provided at all. Each work has also been evaluated for difficulty by analyzing the difficulty of the individual parts, range considerations for members of the given ensemble, and any rehearsal

difficulties that may ensue. These variables are all considered through the lens of modern primary, secondary, and collegiate ensembles as necessary, and conductors are given information that may help them when determining whether to program a given piece with their own groups. This additional information for modern conductors was gleaned by careful analysis of the scores, parts, and existing recordings of each CMP work, along with the author's experience preparing certain CMP works for performance with the University of Maryland Wind Ensemble and Wind Orchestra.

Chapter 5

Findings

Works Most Likely to be of Interest to Modern Ensembles

It is the author's hope that the present study will draw attention to the works in the CMP Library that have been forgotten by the greater wind band community in the years since the project ended. A case can be made that these works have been neglected for a variety of reasons, the most salient being accessibility and lack of visibility, but also including the always-present questions of quality. Through renewed attention to the repertoire contained within the CMP Library, especially through the accessibility provided by the Internet, it is possible that there may be a renewed interest in at least some of the CMP wind compositions.

The *CMP Library* Catalog does not provide in-depth information on any of the contained works. Until now, in order for conductors to better acquaint themselves with the body of works in the CMP, they would have either pay to have compositions mailed to them, or travel to the University of Maryland to inspect them in person, as some of the previous researchers did while completing their studies. The author of the present study has spent considerable time personally inspecting each score in order to gather information that was not originally included in the Catalog.

Now that this study is complete, the author has spent time assessing the gathered repertoire in order to subjectively determine which compositions he considers most likely to be of interest to modern ensembles. If the CMP were a large, dark room, this study can now serve as a flashlight, shining a light to provide specific

guidance based upon the author's own contact with each piece. In order to accomplish this task, the earlier presented criteria were utilized, which included scoring, orchestration, range, stylistic considerations, coherence of melody, and overall difficulty. This is by no means the final word on the quality of wind works within the CMP Library Archives, but it is an attempt to begin the conversation by whittling the enormous number of pieces down to what the author believes are the best, most representative and accessible examples.

Conventional Wind Works

John Davidson's *Suite*, for eight brass instruments, would provide sufficient challenge for a high school brass ensemble, as would Robert Muczynski's short *Fanfare*, provided that it received a new, more advanced percussion part. David Bates's *Fantasy*, for symphonic band, is scored for a skilled large ensemble, and an excellent example of mid-century wind writing; it is almost an updated and elaborated version of the earlier works of William Schuman, Howard Hanson, and Walter Piston. His *Variations* could also be considered by performance by a modern high school ensemble, as could Martin Mailman's *Four Miniatures*. Lewis Miller's *Variations on a Sea Chantey* utilizes the familiar song, "What Do You Do With A Drunken Sailor?" as its musical kernel, in a set of inventive variations without a fully stated theme.

Slightly more difficult than the previous examples, either or both movements of Herbert Bielawa's *Chorale and Toccata* could potentially be programmed by a modern collegiate ensemble. The work carries a sense of wandering melancholy, written in memory of President John F. Kennedy shortly after his assassination. Brent

Pierce's *Ode to a Dance* is similarly difficult, reminiscent of many mid-century wind works by Vincent Persichetti and Norman Dello Joio, with frequent sprinkles of Aaron Copland included for good measure. Leroy W. Souther's *Essay* would also comfortably fit in other collections of repertoire from the American mid-twentieth century, as would his *New Variations on a Seventeenth-Century Song*, a set of inventions on Giles Farnaby's *Loth to Depart*, from the late Renaissance Fitzwilliam Virginal Book. Monte Tubb's *Three Variations on a Short Tune* is a short exercise in manipulating musical ideas based upon the "Scotch Snap," or "Lombard Rhythm," and its mirror opposite, the dotted-eighth and sixteenth, in the style of mid-century composers including William Schuman and Malcolm Arnold. In a more creative form, David Tcimpidis's inventive *Five Carousel Pieces* is the composer's attempt "to create a composition along the lines of Copland's *Music for Theater*, or perhaps Kabalevsky's *Comedians Suite*."¹ This is accomplished in five short vignettes, all scored lightly and without percussion.

Symphonic Wind Works

Three CMP composers attempted to write works in a monumental symphonic form: John Davidson (*Symphony No. 2*), Kensey Stewart (also titled *Symphony No. 2*) and Grant Beglarian (*Sinfonia*), the last of which is a transcription of his *Sinfonia*, for orchestra, also written while Beglarian was in-residence as part of the program. Jack Jarrett's *A Festival Overture*, for large symphonic band, features strikingly orchestral writing, not only in its given form, but also in the musical gestures, lines, and melodic figurations presented therein. The instrumentation is outside the typical range for

¹ Schallert, "A Qualitative Analysis," 48.

secondary or collegiate groups, but may fall more within the purview of a massed honor band or large university campus ensemble. Jack Johnston's *Overture to Lysistrata* is a soaring, theater-style overture that features highly orchestral musical gestures reminiscent of earlier nineteenth-century literature, an extreme departure from many of the works in the wind band repertoire. The relatively simple and repetitive musical material is written in a variety of difficult keys not typically encountered by average wind bands, up to six flats and five sharps, which could provide a high bar for entry for many ensembles. Ramon Zupko's *Intermezzo and Allegro* achieves a similar style but without the exceedingly difficult key considerations.

Avant-Garde Wind Works

Stephen Albert's *Illuminations* is only work for winds by the late 1985 Pulitzer Prize-winner, and elements of his mature musical style are present in the youthful work for chamber ensemble. This piece requires alterations and re-orchestration for suitable modern performance, as discussed later in the study. The two small-ensemble atonal works by Arsenio Giron, *Options*, for brass and percussion, and *Space-Time Orders*, for chamber wind ensemble of ten players, stand out as excellent examples of the composer's boundary-pushing writing in a high school setting. While these works may not have been well received at the time, they would provide sufficient challenges for modern ensembles. Giron's work for concertino and band, *In Group*, achieves this to a lesser degree. Louis Angelini's *Evocation* was once performed by Donald Hunsberger's Eastman Wind Ensemble, but has since fallen out of the repertoire; it showcases experimental writing for wind

ensemble instrumentation, in a style that presages Karel Husa's landmark *Music for Prague, 1968*. Donaldson Vaughan Lawhead's *Contrasts*, and William Valente's *Suite of Four Movements* are both large ensemble works written in avant-garde style for symphonic band. Even more heavily orchestrated than these ensembles, Russell Peck's *Gothic Music* requires immense forces and woodwind doublings to create its aleatoric soundscape. This work could potentially have been a test piece that led to Peck's 1976 *Cave of the Winds*.

Works for Soloist and Ensemble

Each of the works for solo and ensemble contained within the collection have redeeming qualities, and should be considered for modern performance. Thomas Briccetti's *Eclogue No. 4*, for solo tuba and symphonic band, is a two-movement, contrasting concerto that deftly presents the solo tuba in sweeping cinematic gestures. The solo part is playable by a skilled high school or college tubist, and the given instrumentation is better suited to a wind ensemble, especially for balance. Similarly, *Essay*, for solo horn and wind ensemble, by Fred Fox, is achievable with talented players in the appropriate sections, first and foremost being the solo horn. Karl Kroeger's short, lyrical *Ballad*, for solo B-flat clarinet and band should provide most modern American high schools with an opportunity to artistically showcase a talented clarinetist. The first portion of his *Concertino*, for solo oboe and band, is in a similar pastoral style, which is then followed by a more dance-like *Allegro*; this second portion of the work requires more careful attention to balance the soloist. John David Lamb's *Night Music*, for solo E-flat alto saxophone and chamber band, is a bluesy dialog between the soloist and small wind ensemble. Gregory Kosteck's *Four Pieces*,

for solo cello and wind ensemble, is an avant-garde composition that challenges both the musicians and the audience, featuring an extremely difficult but compelling solo cello part. Lastly, Leroy Souther's *Concerto*, for four horns, euphonium, and wind orchestra, provides an opportunity for a talented group of brass players to perform as a concerto grosso, accompanied by a symphonic band.

Middle School Band Works

Though listed as for elementary band, *Five Ways of Looking at the King's Weston* by Frank Brazinski may be better suited to a slightly more mature middle school ensemble. The original musical material for this set of five variations is the melody of *King's Weston (In The Name of Jesus)*, a 1925 hymn tune by Ralph Vaughan Williams. Fred Fox's two-part *Fanfare and March* should also be considered for performance by young secondary ensembles, as should Joel Mofsen's *Catch as Catch Can*, though the opening chorale section is not quite as compelling as the fugato in the second half of the work.

Curiosities

While working through the repertoire, one particular work stood out, not for its quality, but for its creativity. Dennis Riley's *Der Drachentöter Kommt Vom Berg Hinunter (The Dragonslayer Comes Down From The Mountain)* is a humorous and unorthodox tone poem for concert band that contains numerous small vignettes quoting other musical compositions, in the style of other contemporary compositions by George Crumb, Lucas Foss, George Rochberg, and other composers. The quotations in this particular work include Igor Stravinsky's *Symphonies of Wind*

Instruments, a church hymn, and various jazz figures in the piano part. Other musicians will most likely find additional quotations hidden within the piece.

Assessment of Repertoire

As for the quality of the given works, individual taste has as much to do with a work's evaluation as any other factor. In the second half of the twentieth century, as the wind band's repertoire has expanded, numerous studies have attempted to find and name the wind band's "core repertoire," approaching the question through the metric of a set of specific criteria to determine "serious artistic merit." These studies by Acton Ostling, Jr., Jay Gilbert, and Clifford Towner combined thorough and informative criteria with evaluation by a panel of judges in order to determine "What compositions within this large body of literature are most worthy of study and performance?"²

Now that the present study has highlighted the collected wind works contained within the CMP, it will be up to the greater wind band community to decide which works are worthy of entrance to the repertoire, at whatever level. As was discussed in this project's Methodology, consumers vote with their wallets, and conductors vote with their batons; musical quality is best assessed by the wisdom of the crowd. Future scholars revisiting the CMP Library decades from now will be able

² Acton Ostling, Jr., "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit," (Ph.D. diss., University of Iowa, 1978), 12; Jay Warren Gilbert, "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update," (Ph.D. diss., Northwestern University, 1993); Clifford Neil Towner, "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update," (D.M.A. diss., University of Nebraska, 2011).

to assess whether any pieces have, in fact, re-entered the repertoire, and others may seek to determine their representative quality through similar studies of artistic merit.

Service to the CMP Library Archives

Through the investigation of a large portion of the works contained within the CMP Archive, the author uncovered a small number of inconsistencies in the storage and availability of certain CMP works. Both Davison's *Symphony No. 2* and Tcimpidis's *Five Carousel Pieces* were stored without their requisite scores, which had been misfiled in the general stacks of the University of Maryland's Michelle Smith Performing Arts Library. Additionally, a number of the CMP composers were listed incorrectly on various library websites and databases. The Special Collections Library has been alerted these errors, and, as-of writing, they have either been remedied already or are currently in the process of being remedied.

Concurrent to the present study, a large number of extant audio tapes were digitized for research purposes by the University of Maryland Libraries, and are now available both on the campus of the University of Maryland, as well as off campus to university students and faculty.³ The data included with each recording is very meager, typically featuring only a composer's name and the indication that it contains recordings of CMP works. By comparing these newly-digitized recordings with the available scores, the author was able to at least partially identify a number of the works and movements recorded, and the recordings will soon feature that information.

³ For more information, see: "Update Methodology."

Chapter 6

Future Scholarship

CMP Wind Works Database

The author of the present study intends to create an online database to disseminate the information contained therein, in the hopes that it will help conductors re-discover the CMP Library and its many works. This database, much like present wind resources including The Wind Band Symphony Archive, the Wind Repertory Project, and the Petrucci Music Library/Internet Music Score Library Project, will help to highlight the works detailed within.¹ The author has begun discussions with Vincent Novara, curator of the Special Collections in Performing Arts at the University of Maryland, in order to facilitate future development of this project.

New CMP Performance Editions

The works stored in the CMP Library Archives, while playable, are often difficult to read. Both the scores and parts are written out by hand, in large print, often leading to discrepancies between score and parts. The scores are bound in book-style, with flat backs that do not lie open in a convenient fashion, which causes difficulties for conductors in both rehearsal and performance. The parts, printed on long, oversized sheets of paper with accordion folds, are unwieldy on music stands and often have challenging page turns. Additionally, it is often unclear which of the extant works were completed by copyists or the composers themselves, leading to questions about the veracity of certain notes and performance indications. Critical

¹ See: www.windsymphonies.org; www.windrep.org; www.imslp.org.

editions could be of great service to the CMP, and make it more probable that these works might be performed by the greater wind band community.

Prior to publication, Lawrence and the CMP Publications staff edited these works in order to create what was, at the time, the most musically accurate version of each given composition. Accordingly, they were not vetted through a typical publishing process nor were they sent to a skilled editor, who could have solved some of the scoring, range, and instrumentation issues that are raised later in the study.² The creation of new, critical editions could potentially ameliorate a number of the problems inherent in these works by young composers who were, by definition, at the beginning of their compositional careers. For example, the author of this study has begun editing a new edition of Stephen Albert's *Illuminations* for chamber ensemble, the only work that the Pulitzer Prize-winning composer wrote for winds. Additionally, other works such as Jack Johnston's *Overture to Lysistrata* could be transposed to keys more suitable for wind bands, making the entire work more accessible.

Further Investigations

Future scholars should also consider conducting complementary studies, investigating not only the other *CMP Library Catalog* volumes for Orchestra and Choir, but also the wind works that were not considered in the present study (solos and chamber works up to seven players in Volume 1, as well as the works for speaker or voice and wind ensemble included in the choral Volume 3). There are also a number of works written under the auspices of the CMP that were not published, are

² See: "Modern Considerations" entry for each work.

no longer published, or were withdrawn from consideration by the composer that could potentially be investigated. Lastly, the identification process of the aforementioned, newly-digitized CMP recordings has only just begun; numerous tapes were not identified through the present study, and should be compared against the extant scores in the CMP Library in order to create a more complete record of what is available to scholars and conductors.

Chapter 7

The CMP Library Catalog: Updated Composition Entries

Compositions are listed alphabetically by composer last name. The included information comes from the original *CMP Library Catalog*, with the exception of the newly-added entries, *Instrumentation* and *Modern Considerations*. Works with fewer than eight players are not considered in the present study, as they most likely do not need a conductor, and are better considered as solo or chamber works. Abbreviations in the *Instrumentation* listings are outlined below.

List of Instrument Abbreviations

*: Implied doubling of players on a part	cl: B-flat Clarinet
acl: E-flat Alto Clarinet	clv: Claves
afl: Alto Flute	cng: Congas
alt: Alternate	cnt: Cornet in B-flat
anv: Anvil	ctpt: Trumpet in C
asax: E-flat Alto Saxophone	cym: Cymbals
bcl: B-flat Bass Clarinet	db: Double Bass/String Bass
bd: Bass Drum	eb: E-flat Soprano Clarinet
bh: Bass Horn	eh: English Horn in F
bng: Bongos	euph: Euphonium
btn: Bass Clef Baritone	fd: Field Drum
btnBC: Bass Clef Baritone	fl: Flute
btnTC: Treble Clef Baritone	flg: Flugelhorn
btrb: Bass Trombone	glk: Glockenspiel
bsax: E-flat Baritone Saxophone	gong: Gong
bsn: Bassoon	gro: Guiro
bssax: B-flat Bass Saxophone	hn: Horn in F
cast: Castanets	hp: Harp
cbcl: B-flat Contrabass Clarinet	mrc: Maracas
cbsn: Contrabassoon	ob: Oboe
ccl: E-flat Contra-alto Clarinet	opt: Optional
cel: Celesta	perc: Percussion
chi: Chimes	picc: Piccolo
	pno: Piano
	rch: Ratchet

sbl: Sleigh Bells
scym: Suspended Cymbal
sd: Snare Drum
tam: Tam-Tam
tamb: Tambourine
td: Tenor Drum
temp: Set of Five Temple
Blocks
timb: Timbales
timp: Timpani
tom: Single Tom-Tom
toms: Multiple Tom-Toms

tpt: Trumpet in B-flat
tri: Triangle
trb: Trombone
tsax: B-flat Tenor Saxophone
vc: Violoncello/Cello
vib: Vibraphone
wch: Wind Chimes
wb: Woodblock
whi: Slide Whistle
xyl: Xylophone
zsym: Sizzle Cymbal

Ensembles of Eight to Fifteen Players

Albert, Stephen – *Illuminations*

For Two Pianos, Brass, Harps, and Percussion

Prologue, *Tranquillo*

I. *Animato*

II. *Delicato*

III. *Marcato e agitato*

IV. *Con moto*

V. *Moderato*

Epilogue, *Tranquillo*

CMP Code: 001-1-11

Composed: 1961, Philadelphia, Penn. and East Hampton, N.Y.

Composed during residency: No¹

Composer Age at Composition: 20

Written for: Not listed

First Performance Record: Group of Philadelphia Musicians

Listed Recording: Group of Philadelphia Musicians

Existing Recording: Stephen Albert Collection, Special Collections,
University of Maryland Libraries, Series 2: Recordings, 1964–1997 and
undated, Subseries 2.1, Recordings of Albert’s Music, 1964–1997, box 28,
folder 20, Tape, “Recordings of Albert’s Music: Supernatural Songs,
Illuminations, Bacchae, undated.”

Listed Instrumentation: Two pianos, brass, harps, and percussion

¹ It can be presumed from the date and locations of composition that *Illuminations* was most likely composed while Albert was a student at the Philadelphia Musical Academy.

0-0-0-0, 4-2(2Ctpt)-2(btbn)-1, 2hp(hp2 opt), 2 pno,
perc(timp,glk,xyl,vib,cast,temp,wb,bng,timb,toms,cng)

Listed Difficulty: Average high school/college – difficult/moderately difficult

Duration: Approximately thirteen minutes

Form: Variation: Prologue, Five Movements, Epilogue

Style: Not listed; atonal

Mood: Not listed; esoteric

General Information:

Softly played passages in high registers for trumpets and first horn must be carefully rehearsed to achieve control and relaxation.

Sectional rehearsals for percussion, pianos, harp(s), and brass will clarify rhythmic and other problems.

The second harp is optional.

The work is within the grasp of the average non-professional group.

Work was awarded the Bearnes Prize (Columbia University) in 1962.

Modern Considerations:

Stephen Albert's original evaluation, written at the age of twenty, states that, *Illuminations* "is within the grasp of the average non-professional group." However, while possessing a listed difficulty of "Average high school/college – difficult/moderately difficult," this work would challenge professional orchestral players to achieve a musical performance. The instrumentation alone, which includes two pianos and two harps, suggests that *Illuminations* might be best suited for professional or collegiate wind ensembles and chamber groups, even when disregarding the optional second harp part. Additionally, complex musical gestures and virtuosic parts place many demands on the individual players, especially in terms of range and dexterity. As an ensemble, the rapidly shifting time signatures and isolated melodic lines create numerous difficulties in terms of vertical alignment. Due to the composer's later prominence, including the 1985 Pulitzer Prize, and the fact that the work

does have some musical merit, judicious re-orchestration could potentially make *Illuminations* more practical for modern performance. There is a second score in the Stephen Albert Collection at the University of Maryland that includes the composer's markings, and omits the *Prologue* movement, as does the extant tape recording.² This second score features trumpets in D, rather than C as in the CMP Library Edition, which could aid in performance and execution (both Trumpet I and II are written exceedingly high).

The complexity of the work comes into more clarity when one considers the words of Albert's biographer, Mary Lou Humphrey, who writes, "Elements of Albert's mature compositional style can already be seen in *Illuminations* for brass, pianos, harps, and percussion (1961), a non-programmatic work inspired by the Gothic illuminations on medieval manuscripts."³ Each movement features a number of distinct musical ideas, some reminiscent of the works, and especially the scoring, of Edgard Varèse.

Interestingly, Timothy Mahr's dissertation lists *Illuminations* as being "withdrawn," but the work appears in Albert's Grove/Oxford Music article, and the composer thought highly enough of it at one time to submit

² Stephen Albert Collection, Special Collections, University of Maryland Libraries, Series 1: Scores, 1888–2008 and undated, Subseries 1.3: Vellum and Edited Scores by Albert, 1958–1989 and undated, box 12, folder 6, *Illuminations* for Two Pianos, Brass, and Percussion, 1961.

³ Mary Lou Humphrey, "Music," in *Stephen Albert* (New York: G. Schirmer Company, 1993), 8.

it to the CMP Library.⁴ Mahr's conclusion may be due to the fact that the work was not available from a typical publisher at the time of his paper.

Davison, John – *Suite*

For Eight Brass Instruments

I. *Prelude*

II. *Minuet*

III. *Branle*

CMP Code: 015-1-04

Composed: 1963, Haverford, Penn.

Composed during residency: No

Composer Age at Composition: 33

Written for: Haverford College Brass, Haverford, Penn.

First Performance Record: University of Kansas Brass Ensemble, Kansas City, Mo.

Listed Recording: None

Listed Instrumentation: Brass Octet

0-0-0-0, 2-3(hn1 alt)-3-1

Listed Difficulty: Advanced high school/college – difficult

Duration: Approximately five minutes

Form: Three movements

Style: Diatonic, moderately dissonant, contrapuntal

Mood: 1. Solemn; 2. Lyrical, gentle; 3. Rollicking, dance-like

General Information:

The first movement is a fantasia on an old melodic setting of Psalm 23.

Modern Considerations:

This brief three-movement work for brass octet is playable by an ensemble of advanced high school or collegiate musicians. Younger musicians may be better served with a conductor, especially in the third

⁴ Timothy J. 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, Vol. 1* (D.M.A. diss., University of Iowa, 1995), 27; Mary Lou Humphrey, "Albert, Stephen," *The New Grove Dictionary of Music and Musicians*, accessed November 15, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/o-mo-9781561592630-e-0000042556>.

movement, but a more mature ensemble might be able to rehearse and perform un-conducted. The eight primarily-independent lines across the ensemble are only moderately demanding until the final movement, the most difficult of the three in the suite, which features complex polyphony throughout. The lead B-flat trumpet part has a number of demanding high passages, including frequent written As and Bs above the staff, as well as a held C6 in the finale. The upper two trombone parts both feature tenor clef; the first is written entirely in tenor clef, with an alternate bass clef part, and the second alternates back and forth between the two settings. The opening and closing movements spend time in the key of C, a characteristically bright setting for brass instruments, which provides specific intonation considerations across the choir.

Giron, Arsenio – *Options*

For Brass and Percussion

CMP Code: 025-1-12

Composed: 1962–1963, Topeka, Kans.

Composed during residency: Yes

Composer Age at Composition: 30

Written for: Topeka School System, revised 1967

First Performance Record: None

Listed Recording: None

Listed Instrumentation: Brass with Percussion

0-0-0-0, 2-3-3-0,

perc(clv,wb,gro,sbl,scym,tb,gong,bng,timp,sd,td,bd,glk,xyl,tmb,mrc,
anv)

Listed Difficulty: Advanced high school/college: difficult/moderately difficult

Duration: Approximately four minutes

Form: Not listed

Style: Not listed

Mood: Not listed

General Information:

The title, *Options*, is derived from procedures used in sections of the work, which allow performers freedom to determine when certain musical events will take place within controlled time spans.

There must be frequent tempo changes throughout, but it is not necessary to observe the exact metronomic indications.

Percussion instruments specified must be used, but not necessarily in the given order.

Percussion players read from the full score.

Modern Considerations:

Options is Giron's most experimental CMP Library composition, combining both atonal and aleatoric elements. His other works in the archive deal more with experiments in scoring and compositional process; *Options* creates space for the performers to experiment as well. As with *Space-Time Orders*, the composer's description that accompanies this CMP Library Edition gives an accurate account of the work, which creates a framework for improvisation within the given musical structure, a novel concept for high school ensembles in 1962. Individual instruments are given specific pitch sets to employ within set "musical events" while the remainder of the ensemble continues performing the written material. In other portions, as with many later wind works, there are set processes that must take place within a given timeframe, presented in a duration and listed as specific number of seconds, rather than in any metric construction.

As with the other Giron works in the CMP Library, *Options* is sparsely scored, and includes complex, hocket-like melodies spread throughout the ensemble. Perhaps in an effort to create specific

instrumental tone colors, all instruments are, at times, stretched to the extremes of their tessiture in both directions.

Giron, Arsenio – *Space-Time Orders*

For Chamber Wind Ensemble

CMP Code: 025-1-13

Composed: 1967, St. Charles, Mo.

Composed during residency: No

Composer Age at Composition: 35

Written for: Not listed

First Performance Record: None

Listed Recording: None

Listed Instrumentation: Chamber Wind Ensemble

1-0-3(bcl)-1, 0-2-1-0, perc(xyl,glk)

Listed Difficulty: Advanced high school/college: difficult/moderately difficult

Duration: Approximately five minutes

Form: Not listed

Style: Not listed

Mood: Not listed

General Information:

This work presents a series of musical events (contrapuntal textures, percussive effects, structures of sustained notes, etc.) in a constantly changing order.

Each repetition presents the material not only in a different time context, but also with a changed general quality (rhythm, texture, encompassed ranges, etc.).

The purpose is to control the order of events, as well as the special relationships of the instruments within a given event.

Modern Considerations:

Space-Time Orders is an atonal composition, similar to Giron's other CMP works.⁵ The composer's description that accompanies the CMP Library Edition gives an accurate explanation of the work, and a glimpse into the compositional process that birthed it: *Space-Time Orders* can be considered somewhat of a compositional etude in the way it

⁵ Covey, "Contemporary Music Project," 106.

manipulates the given instruments, textures, and musical material. It is possible that this work was influenced by John Cage's musical oeuvre, perhaps specifically his 1951 *Music of Changes*; the same can be said for another of Giron's CMP Library works, *Options*.

Space-Time Orders could be considered for performance by collegiate ensembles seeking to present a complex atonal work for chamber ensemble. Strong, independent musicians are needed to navigate the isolated and often-disjointed parts. Large leaps within individual parts are frequent, and the ensemble melodies, such as they are, are consistently hocket-like across the ensemble, reminiscent of the later wind works of Joseph Schwantner. Each instrument finds both the high and low extremes of its range, with the flute most consistently pushed into the outer edges of its range.

Maves, David W. – *The Wanderer Recalls His Homeland*

For Brass Ensemble

CMP Code: 046-1-04

Composed: 1965, Raleigh, N.C.

Composed during residency: Yes

Composer Age at Composition: 28

Written for: Raleigh, N.C. schools

First Performance Record: Broughton High School Brass Ensemble, Raleigh, N.C., 1965

Listed Recording: None

Listed Instrumentation: Brass Ensemble

0-0-0-0, 2-3-3-1

Listed Difficulty: Junior or average high school – moderately difficult

Duration: Approximately three minutes

Form: Free

Style: Linear

Mood: Nostalgic

General Information:

This work can be performed by one or more players on each part.

Modern Considerations:

This short, flowing tone poem for brass nonet could potentially be performed by a modern middle or high school brass ensemble. The simple parts, limited range (with the exception of one written A5 in the first B-flat trumpet), and fluid melodic lines suggest that this would be suitable for this particular level of modern musician, just as the composer initially intended. Challenges may be anticipated with younger players at measure thirty, where the time signature changes to four half-notes per bar, however, the quarter-note pulse remains the same, providing a sense of stability. The harmonic language should not provide much difficulty for younger players, with only limited exposure to chromaticism within the work. This could be performed with or without a conductor, depending on the needs and maturity of the ensemble.

Muczynski, Robert – *Fanfare*

For Brass and Percussion

CMP Code: 050-1-03

Composed: 1961, Tucson, Ariz.

Composed during residency: Yes

Composer Age at Composition: 32

Written for: Tucson, Arizona schools

First Performance Record: University of Arizona Band, Tucson, Arizona, 1961

Listed Recording: University of Arizona Band, Tucson, Arizona, 1961

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of Robert Muczynski, circa 1960-1970, part 1” <http://hdl.handle.net/1903.1/39348>, 0:00 – 1:40; requires UMD login to access.

Listed Instrumentation: Brass and Percussion Ensemble

0-0-0-0, 0-3-3(btbn)-1, perc(sd,bd,cym⁶)
Listed Difficulty: Average high school/college – moderately difficult
Duration: Approximately one minute
Form: Introduction and allegro
Style: Chordal, tonal
Mood: Festive
General Information: Not listed
Modern Considerations:

Muczynski's *Fanfare* is a harmonically-imaginative short work playable by a modern high school ensemble, and would serve as an appropriate concert opener, with some slight modifications. The B-flat trumpet parts are quite high for younger musicians and may need to be altered, depending on the ability of the players; the first part reaches B-flat 5 and C6 numerous times, and the second also often plays over the staff. Additionally, it may behoove the conductor to consider removal or replacement of the simple percussion part; the percussion breaks could be replaced with a brief pause (one or two measures of rest). Like many of the works in the CMP Library, this suffers from the paucity of percussion writing and secondary player skills in the 1960s, which has since improved by leaps and bounds. If this work was to be performed with percussion, the players themselves could be encouraged to write their own accompaniment; today's skilled high school percussionists would be able to far surpass the simple included percussion writing.

⁶ Listed on the given instrumentation as "hand cymbals."

Large Ensemble Works (Over Fifteen Players)

Angelini, Louis – *Evocation*

*For Band (Wind Ensemble and Percussion)*⁷

CMP Code: 002-1-11

Composed: 1961, Utica, N.Y.

Composed during residency: No

Composer Age at Composition: 26

Written for: Not Listed

First Performance Record: Eastman Wind Ensemble, Rochester, N.Y., 1962

Listed Recording: Domaine School for Conductors, Hancock, Maine, 1961

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of Louis Angelini, circa 1960-1970, part 1, performed by the Utica Symphony and the Lincoln Youth Symphony,” <http://hdl.handle.net/1903.1/39292>, 12:40 – 16:25; requires UMD login to access.

Listed Instrumentation: Wind Ensemble and Percussion

3(pic)-0-3-1 4-2(2cpt,Bb alt)-3-2, asax, bsax, perc(timp,sd,bd,gong)

Listed Difficulty: Average/advanced high school – difficult/moderately difficult

Duration: Approximately 4 minutes

Form: Not listed; through-composed

Style: Not listed; atonal, pointillistic, with sparse textures

Mood: Not listed; esoteric

General Information: Not listed.

Modern Considerations:

Angelini’s *Evocation* is a modernist work with hints of Edgard Varèse’s “organized sound” concept, featuring many juxtapositions of long held notes against short bursts, in addition to block chords of extended harmonies against rapid quarter-note figurations. Often times these are separated by individual instruments against the ensemble, or by held brass choirs against woodwind flourishes. The work meanders

⁷ The cover of the CMP Library Edition of *Evocation* reads, “For Band,” but the detailed entry inside the score reads, “Wind Ensemble and Percussion,” which is the more accurate classification.

through many abrupt tempo changes and time signatures. None of the latter appear overtly difficult, but some may not have been the best choice to present the given the musical material (3/2 and 6/4 particularly), which may lead to rehearsal and performance difficulties.

This work may be potentially playable by an advanced high school or average college ensemble, albeit with careful rehearsal considerations. The parts feature extreme high range demands in both woodwind and brass, and both the bassoon and trombone parts both utilize tenor clef; high school ensembles looking to perform this may need to prepare players for these passages. The major challenges for potential performance lie in the sparse textures and pointillistic nature of the individual lines. Angelini's cooperating teacher in Lincoln, Nebraska, noted that his students "sometimes reverted to direct opposition to the tedious boredom of the rehearsing of Mr. Angelini's music."⁸ Modern ensembles, especially at the college level, should be better equipped to handle these demands.

Bates, David – *Fantasy*

For Band

CMP Code: 003-1-01

Composed: 1967, San Antonio, Tex.

Composed during residency: Yes

Composer Age at Composition: 31

Written for: San Antonio, Tex. School System

First Performance Record: Highlands High School Band, San Antonio, Tex., 1967

Listed Recording: None

⁸ Eugene K. Stoll, quoted in "Contemporary Music Project, September 1968, Composers in Public Schools Project Supervisors' Reports for the Completed School Year 1967-1968," CMP Collection, 4.

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of David S. Bates, circa 1960-1970, tape 1, part 2,” <http://hdl.handle.net/1903.1/39293>; requires UMD login to access. Select “Part 2” and click “Load” under the media window.

Listed Instrumentation: Symphonic Band

3*(picc)-1*-6*(eb,acl,bcl)-1*, 4-4-3-1*, 2asax, tsax, bsax, btnTC, db, perc(timp,sd,td,bd,cym,3scym,xyl,glk,gong)

Listed Difficulty: Advanced high school/college - difficult

Duration: Approximately 8 minutes

Form: Introduction, recurring ABA, coda

Style: Dissonant, intense

Mood: Serious

General Information:

Demanding in all sections, especially in the horns and low brasses, this work requires careful rehearsal for sections and full band.

There are several solo passages.

Modern Considerations:

This meandering fantasia is an excellent example of mid-century wind writing, almost an updated and elaborated version of the earlier works of William Schuman, Howard Hanson, and Walter Piston. The parts are difficult, especially in the woodwinds, but can be performed by a skilled high school or an average collegiate ensemble. Strong low woodwinds, (especially bassoons) are necessary to perform this work. The E-flat alto clarinet is not completely necessary for performance, as the part is doubled. However, its inclusion would help bolster the overall ensemble, as it often serves as bridge material among the different instrument choirs.

The *Fantasy* features dark opening material that returns throughout the work, a dynamic, recurring chorale section in both the brasses and woodwinds, and soloistic woodwind passages over a repeated pedal in the

horns. This could possibly be considered an anticipation of the later trend of musical minimalism (also known as process music), which would eventually be led by Bates's fellow CMP composer, Philip Glass.

Bates, David – *Variations*

For Band

CMP Code: 003-1-02

Composed: 1967, San Antonio, Tex.

Composed during residency: Yes

Composer Age at Composition: 31

Written for: San Antonio School System

First Performance Record: Jefferson Mustang Band, San Antonio, Tex., 1967

Listed Recording: Jefferson Mustang Band, San Antonio, Tex., 1967

Existing Recording: University of Maryland Libraries Digital Collections, "Contemporary Music Project works of David S. Bates, circa 1960-1970, tape 1," <http://hdl.handle.net/1903.1/39293>, 12:00 – 20:00; requires UMD login to access.

Listed Instrumentation: Symphonic Band

2*(picc)-1-5*(acl,bcl)-2, 4-3-3-1*, asax, tsax, bsax, btn,
perc(timp,sd,td,bd,cym,scym,gong,tri,glk,timb)

Listed Difficulty: Average/advanced high school – difficult/moderately difficult

Duration: Approximately 8 minutes

Form: Theme and four variations

Style: Melodic, mildly dissonant

Mood: Varied

General Information:

Folk-like theme.

There are no unusual demands, but a fairly strong woodwind section is needed.

No solos.

Modern Considerations:

David Bates's *Variations* is a well-written and well-scored work that is playable by a modern high school band. It features many lyrical sections, compelling musical motion, and interesting thematic

development that create a pleasant overall musical experience. Much of the difficult material in the piece is based on short repetitions of quarter-notes and the use of accidentals, neither of which should prevent any secondary ensembles from performing the work.

A lyrical theme with gives way to a simple variation based on repetitive quarter-note runs in the woodwinds. The second variation is a slightly slower *presto* that builds upon an ascending stepwise motive. Next, the third variation, *Andante cantabile*, pairs lyrical woodwinds against moving eighth notes in the tenor saxophone and baritone (bass clef), which gradually expands to encompass more of the ensemble. The final variation, *Con moto*, is a short, heavy, militaristic fanfare led by percussion and brass, with woodwind flourishes; immediately following this final variation, a coda recapitulates material from the original theme and successive variations in quick succession. The brass parts in the coda are extremely high, and should be re-scored or taken down an octave for performance. Lastly, the percussion parts would be considered relatively simple for a modern high-school ensemble.

Beglarian, Grant – *First Portrait*

For Band

CMP Code: 005-1-01

Composed: 1960, Cleveland, Ohio

Composed during residency: Yes

Composer Age at Composition: 33

Written for: Cleveland Heights, Ohio School System

Listed Difficulty: Advanced high school/college; difficult/moderately difficult

First Performance Record: Cleveland Heights School Band, Cleveland, Ohio, 1960

Listed Recording: None

Listed Instrumentation: Symphonic Band

3*(picc)-2-5*(acl,bcl)-2, 4-3-3-2, asax, tsax, bsax, btn, db,⁹
perc(timp,sd,bd,¹⁰cym,tri,glk)

Score Available: Yes

Duration: Approximately six minutes

Form: One movement: slow-fast, slow-fast

Style: Contrapuntal, transparent

Mood: Contrasting simple and complex

General Information:

The contrasts are wrought by changes in instrumental textures and tempi.

Modern Considerations:

This work could be performed by a proficient modern high school ensemble with full instrumentation and strong lead players in each section.

The slow portions of the work (measures 1 through 60 and 111 through 185) are marked *Moderately and graceful* in 6/8 meter, and present a winding pastoral chorale setting with periodic flourishes, mainly appearing in the woodwinds. These flourishes may require some attention by high school musicians, but are mainly scalar in motion, and can be easily acquired. The most difficult passages appear in the two faster sections, marked *Lively, with vigor*, appearing from measures 61 through 106 and 186 through the end of the work. The tempo (dotted quarter equals 144) combined with the chromaticism make for more challenging figurations across the ensemble.

⁹ Included in the score, but not listed in the instrumentation on the CMP Library Edition cover page.

¹⁰ Listed as “Bass Drum with attached Cymbal” – see “Modern Considerations” for further discussion.

Although listed in the instrumentation, the E-flat alto clarinet is not required for performance, as its parts are typically doubled elsewhere in the ensemble. The given instrumentation on the CMP Library Edition also calls for two “basses,” but the score includes an *ossia* part for double bass, with notations for pizzicato in some passage; there are also often octave doublings in the given bass part. Originally written for a large symphonic band, the published set includes five “bass” parts, which is an unlikely combination today. By combining these two factors, a modern conductor can interpret this low voice requirement as either one tuba and one double bass, assigning the doublings accordingly, or two tubas and a double bass, which should be considered the preferred modern interpretation, if possible. The percussion part calls for a bass drum with an attached cymbal, in the style of John Philip Sousa and many other older American military bands. This could possibly be due to the percussion instruments available at the time in Beglarian’s assigned residential appointment, the Cleveland Heights, Ohio, school system. This does not appear to be a necessity for performance, as an additional percussionist can perform the given part as needed.

The high range passages are not outside the realm of possibility of most lead players in a secondary setting. The most difficult range considerations sit in the first B-flat trumpet, as it is called upon to reach written B5’s and C6’s above the staff; the C6 at measure 147 appears within a solo, and includes a lower melodic part in case of range

difficulties. The part also includes an open, extended G5 at a *pianissimo* dynamic for nine consecutive measures (mm. 41-50). Ensembles lacking a player who can perform these two particular delicate tasks with acceptable tone quality can transpose the part for an oboe, tacet in both of the passages in question, and potentially move the first trumpet down one octave or omit it entirely. Any of these other high trumpet parts, including the aforementioned written B5's in the first part or the G5's in the second part can easily be taken down an octave without losing any musical affect, as they are often doubled at pitch elsewhere in the ensemble. The horns play briefly in bass clef, which is notated here in "new style" (at the correct octave), beginning an ascending line at the depth of a written C3, which should be in the range of most high school players with careful preparation by their conductor.

Beglarian, Grant – *Sinfonia*

I. Overture

II. Fantasia

III. Finale

For Band

CMP Code: 005-1-11

Composed: 1961, Cleveland, Ohio

Transcribed: 1966, Glen Rock, N.J.

Composer Age at Composition: 33

Composed during residency: No

Transcribed during residency: No

Written For: Cleveland Heights School System, Cleveland, Ohio

Transcription Written For: Indiana University Band, Bloomington, Ind.

Listed Difficulty: Advanced high school; difficult/moderately difficult

First Performance Record: Indiana University Band, Bloomington, Ind., 1966

Listed Recording: None

Listed Instrumentation: Symphonic Band

3*(picc)-2-5*(acl,bcl)-2, 4-3-3-1*, 2asax, tsax, bsax, btn,
perc(timp,sd,bd,cym,scym,tri,gong)

Score Available: Yes

Duration: Approximately fifteen minutes

Form: Three movements – moderately fast, slow, very fast

Style: Contrapuntal, straightforward

Mood: Generally positive and happy

General Information:

A transcription for band of the *Sinfonia for Orchestra*, commissioned in 1961 by the Cleveland Heights High School as a result of the composer's residence there in 1959-1960 under the Contemporary Music Project. For the original orchestra version, see Volume II of the 1969 *CMP Library Catalog*.

Modern Considerations:

The composer's original evaluation of *Sinfonia* designated the work's difficulty as being somewhat difficult for an advanced high school ensemble; this remains true today. The length and complexity of the work, when combined with range considerations across the ensemble, makes this suitable for an advanced secondary or perhaps collegiate wind band.

The first movement, *Overture*, presents somewhat-challenging but repetitive material in playful mixed meter. The second, *Fantasia*, is a quasi-improvisational exploration in a slow, meandering triple meter. The *Sinfonia*'s finale is a scherzo reminiscent of Bernstein's overtures, infused with theatric syncopations and style.

The CMP Library Edition of the work lists that this is a transcription of Beglarian's *Sinfonia for Orchestra*, a companion work within the CMP Library Archives. Interestingly, there is a work by Beglarian currently available for purchase entitled *Sinfonia for Strings*,

which is neither *Sinfonia for Orchestra* or *Sinfonia for Band*, but a completely different work altogether.

Bielawa, Herbert – *Chorale and Toccata*

For Band

CMP Code: 006-1-01

Composed: 1964–65, Houston, Tex.

Composed during residency: Yes

Composer Age at Composition: 34

Written for: Spring Branch School System

First Performance Record: Memorial High School, Houston, Tex., 1965

Listed Recording: Memorial High, Sam Houston State College, University of Houston

Existing Recordings:

Chorale: Herbert Bielawa, “*Chorale and Toccata*, for Band,”

SoundCloud.com, <https://soundcloud.com/herbielawa/sets/chorale-and-toccata-for-band>; includes the entire *Chorale*, and the first two minutes of the *Toccata*.

Toccata: University of Maryland Libraries Digital Collections,

“Contemporary Music Project works of Herbert Bielawa, circa 1960-1970, tape 2,” <http://hdl.handle.net/1903.1/39301>, 18:10 – 24:30; requires UMD login to access; includes only the *Toccata*.

Listed Instrumentation: Symphonic Band

3*(picc)-2-5*(acl,bcl)-2, 4-3-3(btbn)-1*, 2asax, tsax, bsax, btn, perc(timp,sd,fd,bd,cym,scym,tamb,tam,tri,glk,¹¹xyl,vib)

Listed Difficulty: Advanced high school/college – difficult

Duration: Approximately ten minutes

Form: Chorale – ABA; Toccata – theme and variations

Style: Freely chromatic

Mood: Chorale – contemplative; Toccata – excited, driving

General Information:

The Chorale is in 5/4 time, but has no meter changes; the Toccata is in 4/4 time, but changes meter occasionally.

Dedicated to the memory of John F. Kennedy.

Modern Considerations:

¹¹ Listed as “Bells.”

This work for symphonic band opens with a meandering *Chorale*, with the upper woodwind parts playing in a very difficult portion of their range. The music then moves into long stretches of rapid triplets, often hocket-like across the ensemble, interspersed with the main, slow choral melody, an obscured variation on the *Navy Hymn*.¹² The musical inertia builds as the texture thickens towards the end of the first movement, including long runs of sextuplets and thirty-second notes across the upper woodwinds. The entire chorale movement is sprinkled with rolling chords in the vibraphone, which calls for two players in numerous sections, and no additional percussion until the *Toccata*.

The second and final movement features driving, increasingly chromatic material that calls for expert playing across each of the sections in the ensemble. Many of the parts play in the extreme high ranges of their instruments, much like the first movement, and the marked tempi make the extreme chromaticism across rapid rhythmic figures even more challenging. Sixteenth-note figurations in repeated seconds build from isolated instruments to nearly the entire ensemble, giving a quasi-improvisatory feel with accompanying nervous energy. The middle section meanders, perhaps calling back to the original definition of *toccata*, “A virtuoso composition for keyboard or plucked string

¹² Schallert, “A Qualitative Analysis,” 30.

instrument featuring sections of brilliant passage work,”¹³ and the work ends with a large, bombastic section from the entire ensemble, marked “*Drive to [the] end with abandon.*” The percussion parts, while often isolated much like typical orchestral percussion, require precision but are not exceedingly difficult, and not nearly as difficult as the woodwind parts.

Due to the challenging nature of the musical material, the extended high tessitura playing for many instruments, and the advanced chromaticism, this selection from the CMP Library is better suited to performance by an advanced high school or collegiate ensemble. Each movement can potentially be performed alone; the work was originally written in separate standalone movements, for separate suburban Texas high school bands.¹⁴

Unfortunately, the CMP Library Edition at the University of Maryland is missing the original parts for both the saxophone and horn sections, requiring location of parts or transcription from the score in order to facilitate performance.

For additional in-depth analysis of *Chorale and Toccata*, see Gary T. Schallert’s 2001 DMA dissertation from the University of Northern Colorado, “A Qualitative Analysis of Selected Compositions For Band

¹³ Arthur J. Ness, “Toccata,” in *The Harvard Dictionary of Music, Fourth Edition*, ed. by Don Michael Randel (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 2003), 895–897.

¹⁴ Schallert, “Qualitative Analysis,” 30.

From The Young Composers and the Composers in Public Schools
Projects.”

Brazinski, Frank W. – *Five Ways of Looking at King’s Weston*

For Elementary Band

- I. *Theme*
- II. *Elegy*
- III. *Scherzo Concertante*
- IV. *Gamelan*
- V. *Theme*

CMP Code: 008-1-02

Composed: 1965, Seattle, Wash.

Composed during residency: Yes

Composer Age at Composition: 32

Written for: Edmonds School System, Seattle, Wash.

First Performance Record: Edmonds School District Honor Band, Seattle
Wash. (first two movements)

Listed Recording: None

Listed Instrumentation: Symphonic Band

3*(2fl,1fl solo)-0-3*(2cl,1cl solo)-0, 0-4(3tpt,1tpt solo)-3-1(opt), 2asax,
perc(timp,sd,td,bd,cym,scym,glk,xyl,glk,temp,tamb,gong)

Listed Difficulty: Elementary School – difficult

Duration: Approximately thirteen minutes

Form: Theme and Variations

Style: Romantic

Mood: Varied

General Information:

Solo parts for Flute, B-flat Clarinet, B-flat Trumpet

Modern Considerations:

Though listed as for elementary band, *Five Ways of Looking at the King’s Weston* may be better suited to a slightly more mature middle school ensemble. This is both due to the complexity of the musical material, especially in the mixed-meter sections, and the challenging range demands in a number of individual parts. While the tessiture are not outlandish for older musicians, the many of the lead parts often sit in

difficult upper and lower portions of each instrument's range, providing a challenge for less-mature players. The limited instrumentation required to play this piece suggests that study and performance could be an appropriate choice for middle school ensembles lacking certain instrumental resources, which may include oboes, bassoons, and horns. Individual movements could be selected from the suite, depending on the ability level of the ensemble (see each movement's accompanying description).

The original musical material for the set of five variations is the melody of *King's Weston (In The Name of Jesus)*, a 1925 hymn tune by noted British composer Ralph Vaughan Williams.¹⁵ The main thematic material is presented at the work's very outset by the first B-flat clarinets before being elaborated upon by the rest of the ensemble throughout the rest of the first movement. *Elegy*, the second, contrapuntal movement features alternating polyphonic and homophonic textures, numerous accidentals in modern score notation (lacking a tonal key signature), and multiple measures in 5/4, providing appropriate pedagogical challenges for a middle school ensemble. The third movement, a *Scherzo Concertante*, is increasingly more advanced than the other movements, moving rapidly between 2/4, 3/4, 4/4, and 5/8 meters, but the portions in

¹⁵ Frogley, Alain, and Hugh Ottaway, "Vaughan Williams, Ralph," *The New Grove Dictionary of Music and Musicians*, accessed February 19, 2018, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000042507>.

5/8 are helpfully notated with dotted lines to separate the two-eighth and three-eighth divisions of the beat. The fourth movement, *Gamelan*, incorporates the percussion section to a level not yet achieved in the work, but without the Indonesian-influenced harmonies that its name might imply. The suite's finale recapitulates the original thematic material, this time in a march-like style rather than a slow hymn.

Briccetti, Thomas – *Festival March*

CMP Code: 009-1-02

Composed: 1963, St. Petersburg, Fla.

Composed during residency: Yes

Composer Age at Composition: 27

Written for: Pinellas County, Fla. School System

First Performance Record: All-Pinellas County Band Festival, 1963

Listed Recording: Jacksonville University Wind Ensemble, 1967

Listed Instrumentation: Symphonic Band

3*(picc)-1-6*(eb,acl,bcl)-2, 4-4-4(btbn)-1*, 2asax, tsax, bsax, btn,
perc(timp,sd,bd,cymb,glk,tam,tamb,tri)

Listed Difficulty: Advanced high school/college – moderately difficult

Duration: Approximately four minutes

Form: Concert march

Style: Tonal, sometimes dissonant

Mood: Lively

General Information:

The march opens with a fanfare in the brass and contains an extended trumpet solo, which introduces the second theme.

Modern Considerations:

Thomas Briccetti's *Festival March* is a challenging concert march that could be described as a concert overture, only with march-like structure. The composer inventively manipulates the martial time signatures, placing extended motives in triple time within the march style, and providing a section of simple duple (2/4) against complex duple (6/8)

in the final section, reminiscent of the *Fantasia on the Dargason* from Gustav Holst's *Second Suite in F*. The distinctive thematic materials contained within each of these moments feature liberal use of chromaticism and swirling areas of tonality that may provide a challenge for younger ensembles. Additionally, the isolated Solo B-flat trumpet part features an extended passage in the extreme heights of the range, reaching heights of B-flat 5 above the staff.

Davison, John – *Symphony No. 2*

For Band

I. *Allegro non troppo*

II. *Andante cantabile*

III. *Allegro maestoso*

CMP Code: 015-1-05

Composed: 1964, Kansas City, Mo.

Composed during residency: Yes

Composer Age at Composition: 34

Written for: Kansas City, Mo. School System

First Performance Record: University of Missouri Wind Ensemble, Kansas City, Mo., 1965

Listed Recording: Southeast High School Band, Kansas City, Mo., 1965 (first movement only)

Existing Recording: First movement only; University of Maryland Libraries Digital Collections, "Contemporary Music Project works of John Davison, circa 1960-1970," <http://hdl.handle.net/1903.1/39315>, 3:50-9:20; requires UMD login to access.

Listed Instrumentation: Band or Wind Ensemble

3*(picc)-2-6*(eb,acl,bcl)-2, 2*-3*-3-2, 2asax, tsax, bsax, btn,
perc(timp,sd,bd,scym,tri)

Listed Difficulty: Advanced high school/college – moderately difficult

Duration: Approximately fifteen minutes

Form: Three movements

1. Sonata form
2. Song-like
3. Fugue

Style: Tonal, moderately dissonant; some modality, chromaticism

Mood: Lyrical, cheerful

General Information:

Much syncopation and shifting of rhythmic patterns over a steady basic meter.

First and second movements are lyrical and expressive.

Many passages of chamber music texture for small groups alternating with tutti.

Modern Considerations:

John Davison's *Symphony No. 2*, for band,¹⁶ is a full symphonic work of three movements that could reasonably be programmed by a modern high school ensemble, either as individual movements or the whole work itself. The musical material, while ranging from moderately difficult to challenging, is achievable by above-average secondary school musicians. The first movement, *Allegro non troppo*, is essentially in a monothematic sonata form, dominated by the brief opening motive and augmented by additional countermelodic material. This limited range of motivic material could be a benefit for a high school ensemble wishing to program this fifteen-minute work. The second movement, marked *Andante cantabile*, is made up of a stately chorale that gains musical motion by the use of insistent triplet rhythms in the latter portions of the movement. The third and final movement, *Allegro maestoso*, is the most difficult of the three, featuring increasingly fugal and independent lines in accordingly dissonant and chromatic fashion.

¹⁶ Not to be confused with Davison's *Symphony No. 1*, for Orchestra, CMP 015-2-02.

The principal hindrance to modern performance of this work by a secondary school ensemble might be its overall length, but the multi-movement structure lends itself to suitable division of rehearsal time. Instrument ranges within this work are appropriate for the level of musicianship, and the parts, while somewhat difficult, are not outstandingly so. The addition of an E-flat alto clarinet to the instrumentation should not dissuade any conductors from performing the symphony, with parts often doubled or cross-cued in other instruments, as is the E-flat soprano clarinet (alto saxophone or flute, accordingly). The conductor should be prepared to re-assemble their own score to the work, as the score in the CMP Library includes a number of pages out of order (40, 42, 41, 43). Additionally, as-of writing, the work was filed under “Davidson,” rather than “Davison.”¹⁷

Fox, Fred – *Fanfare and March*

For Band

CMP Code: 021-1-03

Composed: 1962, Minneapolis, Minn.

Composed during residency: Yes

Composer Age at Composition: 31

Written for: Minneapolis, Minn. School System

First Performance Record: a junior high school band, Minneapolis, Minn.

Listed Recording: None

Listed Instrumentation: Symphonic Band

3*(picc)-1-5*(acl,bcl)-1, 2*-3*-3-1*, 2asax, tsax, bsax, btn,
perc(timp,sd,bd,cym,tri)

Listed Difficulty: Junior/average high school – moderately difficult/easy

¹⁷ The Special Collections of the Michelle Smith Performing Arts Library at the University of Maryland has been alerted to this issue, and is currently in the process of correcting it.

Duration: Approximately five minutes

Form: Fanfare and March

Style: Triadic

Mood: Light

General Information:

Scored for full instrumentation, but all parts are either doubled or cued.

Modern Considerations:

This work's listed difficulty is nearly correct – this short work would be suitable for an advanced middle school or young high school ensemble. It should be categorized with this new qualification mainly due to range considerations; the melodic, rhythmic, and harmonic materials are all quite simple, with the possible exception of a long portion in the key of C from rehearsal letters G through L. In terms of the aforementioned range difficulties, all three B-flat clarinet parts play above the break for long portions of the piece. Additionally, each woodwind family features parts that reach well above the staff, a challenge for many younger players to perform with appropriate characteristic tone quality. These lines can often be transposed down one octave with no diminishing of musical value.

Comprehensive doublings make this especially suitable for an ensemble with limited instrumentation. The E-flat alto clarinet part is not necessary for performance, provided that the rhythm of the B-flat bass clarinet line is altered to match the alto clarinet part (see measure 20, etc.). Similarly, bassoons are not essential for performance, provided that there is a euphonium in the ensemble.

Frackenpohl, Arthur – *Rondo With Fugato*

CMP Code: 022-1-03

Composed: 1960, Hempstead, N.Y.
Composed during residency: Yes
Composer Age at Composition: 36
Written for: Hempstead, N.Y. School System
First Performance Record: Crane Wind Ensemble, Potsdam, N.Y., 1960
Listed Recording: None
Listed Instrumentation: Wind Ensemble without percussion
3(pic)-2-4(bcl)-2, 4-3-3-1, btn
Listed Difficulty: Advanced high school – moderately difficult; average high school – difficult
Duration: Approximately four minutes
Form: Rondo with several themes ABACD, followed by Fugato, then ADCABA
Style: Not listed
Mood: Not listed
General Information:
The instrumentation is the wind section of an orchestra, plus baritone.
The piece is intended for performance with one player to each part.
Modern Considerations:

This short work features a brief unison melody that dissolves into a series of short, overlapping musical ideas presented in a variety of independent, soloistic lines. The voicing and harmonies are reminiscent of many other mid-twentieth century wind works, especially those of Vincent Persichetti, particularly in how Frackenpohl deploys the woodwind and brass choirs. *Rondo With Fugato* is playable by a modern high school ensemble possessing strong lead players, but the lack of both the saxophone and percussion sections make the performance of this piece potentially problematic for curricular secondary ensembles with full instrumentations. Additionally, the disjunct nature of the fugato sections may make rehearsals more challenging for younger groups.

Jarrett, Jack M. – *Festival Overture*

For Band

CMP Code: 028-1-01

Composed: 1966, Oshkosh, Wisc.

Composer Age at Composition: 32

Composed during residency: Yes

Written for: Oshkosh School System

First Performance Record: Oshkosh High School Concert Band, Milwaukee, Wisc., at 1966 ASBDA Convention

Listed Recording: Oshkosh High School Concert Band, Milwaukee, Wisc., at 1966 ASBDA Convention

Listed Instrumentation: Concert Band

6*(2picc, afl)-2-11*(eb,acl,bcl,ccl,¹⁸cbcl)-2, 4-5(3cnt,2tpt)-3(btn)-2,
2asax, tsax, bsax, 2btn, db, hp, cel,
perc(sd,bd,cym,scym,xyl,glk,tam,chi)

Listed Difficulty: Advanced high school/college: very difficult

Duration: Approximately seven minutes

Form: Sonata-allegro with broad ABA sections

Style: Contemporary tonal

Mood: Happy

General Information:

Most parts are divisi

Rapid staccato passages for cornets and trumpets.

Modern Considerations:

Jack Jarrett's *A Festival Overture* fits the descriptive title quite well, as an incredibly ebullient, seven minute long overture in sonata-allegro form. The writing is strikingly orchestral, not only in its given form, but also in the musical gestures, lines, and melodic figurations. The work has, in fact, since been re-scored for orchestra, self-published by Jarrett, and is available from J.W. Pepper.

The composer originally evaluated this as being difficult for an advanced high school or collegiate ensemble – this remains true today.

¹⁸ Listed in CMP Library Edition as “E-flat contrabass clarinet.”

The instrumentation is outside the typical range for secondary or collegiate groups, but may fall more within the purview of a massed honor band or large university campus ensemble, given that the conductor has access to an alto flute and the full clarinet choir, including at least six individual B-flat clarinet players to cover the divisi. Beyond merely the instrumentation challenges, performance of this work would require immense stamina from the ensemble, a trait not typically possessed in such magnitude by secondary school musicians. The musical lines, though often repeated, are very complex, and would require a combination of both skilled performers and ample rehearsal time.

Jenkins, Joseph Willcox – *A Christmas Festival Overture*, Op. 33

For Band

CMP Code: 029-1-01

Composed: 1959, Evanston, Ill.

Composed during residency: Yes

Composer Age at Composition: 31

Written for: Evanston Township High School, Evanston, Ill.

First Performance Record: Evanston Township High School Band, Evanston, Ill., 1959

Listed Recording: None

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of Joseph Willcox Jenkins, circa 1960-1970,” <http://hdl.handle.net/1903.1/39330>, 19:00 – 25:20; requires UMD login to access.

Listed Instrumentation: Symphonic Band

3*(picc)-2-4*(bcl)-2, 4-5(3cnt,2 tpt)-3-2, 2asax, tsax, bsax, 2btn, db, perc(timp,sd,bd,cym,xyl,vib,glk,¹⁹chi,gong)

Listed Difficulty: Average High School – moderately difficult

Duration: Approximately five minutes

Form: Free sonata form

¹⁹ Listed as “bells.”

Style: Modal, festive

Mood: Joyful

General Information:

Contains quotations of many Christmas tunes.

Modern Considerations:

Conductors hoping for another Joseph Willcox Jenkins classic reminiscent of *American Overture* will be disappointed to find out that this is merely a holiday spectacular, but one that evokes Jenkins's CMP composition *Cumberland Gap*,²⁰ the many arrangements of Alfred Reed, and motivic elements present in Ron Nelson's later *Morning Alleluias for the Winter Solstice*. Should conductors be searching for a new addition to a holiday concert, this fantasia on Christmas tunes could fit the bill for a modern high school ensemble, provided that the group's horn section is up to the task; like Jenkins's other compositions, there are difficult passages for the entire section, calling for high-range playing across the assembled horns,²¹ and an isolated soli section between measures 65 and 80 that features stopped playing in the high register.

Johnston, Jack – *Overture to Lysistrata*

For Band

CMP Code: 031-1-01

Composed: 1967, Parma Heights, Ohio

Composed during residency: Yes

Composer Age at Composition: 32

Written for: Parma Heights School System, Parma, Ohio

²⁰ While Jenkins was presented with the 1961 American Bandmasters Association Sousa (Ostwald) Award for *Cumberland Gap*, it has not aged as well as *American Overture*, and has mostly fallen out of the wind canon.

²¹ Some of this can be taken down the octave in the third and fourth parts.

First Performance Record: Parma Senior High School Band, Parma Heights, Ohio, 1967

Listed Recording: Parma Senior High School Band, Parma Heights, Ohio, 1967

Listed Instrumentation: Symphonic Band

3*(picc)-1*-7*(acl,bcl,cacl²²)-2, 2*-2*-2*-1*, 2asax, tsax, bsax, btn, db, perc(timp,sd,cym,chi,²³wb,whi,tri)

Listed Difficulty: Average high school – difficult; Advanced high school/college – moderate

Duration: Approximately nine minutes

Form: Overture

Style: Major-minor

Mood: Satirical, pastiche

General Information: Not listed

Modern Considerations:

This soaring, theater-style overture features highly orchestral musical gestures reminiscent of earlier nineteenth-century literature, which is a departure from many works written for the wind band throughout its history. As a listener, conductor, or performer, one could be led to believe that this was a transcription of a much earlier orchestral work, but no evidence has been encountered to either support or deny this thesis. It is also unknown if this overture was specifically composed as incidental music for a performance of the referenced Aristophanes play, *Lysistrata*, or if it merely alludes to the theater work in question.

The relatively simple musical material is written in a variety of difficult keys not typically encountered by average wind bands, including up to six flats and five sharps. Modern ensembles, especially at the

²² Listed as “E-flat contrabass clarinet.”

²³ Listed as “tubular bells.”

secondary level, may encounter difficulties playing in these unfamiliar keys. Additionally, there are isolated passages of extreme range demands on many of the individual instruments. These two elements, when approached in tandem, could either be considered positive or negative factors for an ensemble hoping to program this work. Not many modern ensembles explore the body of large symphonic band transcriptions of orchestral literature from the first half of the twentieth century, such as those completed by Mark Hindsley for his enormous band at the University of Illinois; performing music in this style could be of benefit to many high school and collegiate ensembles. If this were to eventually be transcribed to more easily approachable key areas and a few of the range demands were re-scored, some secondary ensembles might consider performing this exciting overture.

Jones, Robert W. – *Odds On*

Scherzo For Band

CMP Code: 032-1-01

Composed: 1966, West Hartford, Conn.

Composed during residency: Yes

Composer Age at Composition: 34

Written for: West Hartford Public Schools, West Hartford, Conn.

First Performance Record: University of Redlands Band, Redlands, Calif., 1967

Listed Recording: None

Listed Instrumentation: Symphonic Band

3*(picc)-2-6*(eb,acl,bcl)-2, 4-5(3cnt,2tpt)-3-1*, 2asax, tsax, bsax, btn, perc(sd,cym,scym,bng,xyl,glk)

Listed Difficulty: Advanced high school – difficult

Duration: Approximately four minutes

Form: Scherzo and Trio

Style: Moderately conservative, big-band jazz

Mood: Gay, flippant

General Information:

Entirely in 5/8 and in five-measure phrases, but with some implied meter differences within a single bar or over a span of two or three bars.

Modern Considerations:

As is implied in the CMP Library Edition score, *Odds On*, Scherzo for Band is a fully orchestrated big band jazz-style work for symphonic band, written in two parts. In the first portion, a woodwind melody soars over an orchestrated rhythm section ostinato in the brass, low woodwinds, and percussion. This ostinato sets the foundation both rhythmically and harmonically, with a driving five eighth note pattern throughout that shifts into each new key area as needed. The woodwind melody above is mostly disconnected from the ostinato, singing in two-against-five and three-against-five hemiolas. The second portion implies a big band bridge section, all in five, before closing with a tutti riff on the ostinato pattern.

The metric marking at the top of the score implies one beat per bar (dotted quarter plus quarter equals sixty beats per minute), but the conductor should disregard both the larger metric scheme and the composer's implied breakdown of the eighth notes within each bar. The music is organized in a two eighth notes plus three eighth notes pattern (quarter plus dotted quarter), and should be conducted as such. In this metric pattern, as in the implied original, the measure remains at sixty beats per minute, and the eighth note takes a value of 300 beats per minute.

While the instrument ranges are reasonable and the parts are reasonable when considered individually, the work as a whole is increasingly complicated by the meandering hemiolas. Due to the variety of challenges, this work would be somewhat difficult for an advanced high school ensemble (with or without prior jazz experience).

Kosteck, Gregory – *Concert Music*

For Band

I. *Shadows*

II. *Patterns*

III. *Reflections*

CMP Code: 036-1-01

Composed: 1966, Greenville, N.C.

Composed during residency: No

Composer Age at Composition: 29

Written for: Not listed

First Performance Record: None

Listed Recording: None

Listed Instrumentation: Symphonic Band

6*(4fl,2picc)-2*(eh)-16*(eb,12cl,acl,bcl,cacl²⁴)-2, 4-4-3(btbn)-1*, 2asax, 2tsax, bsax, btn, perc(timp,sd,fd,²⁵bd,bng,timb,tri,tamb,cym,scym, temp,vib,²⁶wch, tam,glk,xyl,mar)

Listed Difficulty: Advanced high school/college – difficult

Duration: Approximately nine minutes

Form: Three movements: Slow-Fast-slow

Style: Not listed

Mood: Not listed

General Information: Not listed

Modern Considerations:

²⁴ Listed as “E-flat contrabass clarinet.”

²⁵ Listed as “side drum.”

²⁶ Listed as “vibraharp.”

Much like Kosteck's other CMP Library work, *Four Pieces*, for solo cello and wind ensemble, his *Concert Music*, for symphonic band is an avant-garde composition that challenges both the musicians and the audience. Separating the two works is the question of instrumentation: *Four Pieces* was written for soloist and small ensemble, and *Concert Music* requires immense forces by modern standards. Both the flute and clarinet sections are enlarged, the latter to four-on-a-part in the B-flat clarinets due to divisi portions throughout the work. *Concert Music* also requires a strong bassoon section, with multiple instances of difficult and acrobatic solo lines. This is a work for a mature collegiate ensemble.

Each movement is a different take on the composer's preferred avant-garde style. The first movement, *Shadows*, is made up of long, smooth lines juxtaposed against rapid, angular flourishes. The second, *Patterns*, can be described essentially as a quarter-note etude for the entire woodwind section. The third and final movement, *Reflections*, is a percussion section soli in dialog with the surrounding ensemble.

Lamb, John David – *Serenade*

For Band

CMP Code: 039-1-02

Composed: Not listed; Copyright date 1967

Composed during residency: Possibly

Composer Age at Composition: Up to 32

Written for: Not listed

First Performance Record: None

Listed Recording: None

Listed Instrumentation: Symphonic Band

3*(picc)-1*-7*(eb,bh-acl alt,bcl,ccl-cbcl alt)-2, 4-4(flg)-3(btn)-1*, 2
asax, tsax, bsax, btn, db, perc(timp,sd,bd,cym,scym,tri,glk,sbl)

Listed Difficulty: Advanced high school/college – moderately difficult

Duration: Approximately ten minutes

Form: One movement: allegro, andante, allegro, coda

Style: Harmonically romantic, rhythmically asymmetrical.

Mood: Tuneful, lyrical, generally ebullient, except in the quiet andante.

General Information:

Important solos for bass clarinet, basset horn, and alto saxophone.

Modern Considerations:

This lively and boisterous work for symphonic band borrows its name, *Serenade*, from eighteenth-century musical literature, of which Mozart's wind serenades might be the best known. It utilizes Classical three-movement form within one movement, moving from *allegro* to *andante*, and back, with an attached coda. Lamb's use of triple time throughout the work could be an allusion to the triple-based dance forms, but that is where the similarities end; the metric motion of the *allegro* sections is consistently upended by the use of mixed meter, eroding any real sense of a dancing style. The *andante* in the middle portion of the *Serenade* features important solos by the B-flat bass clarinet and basset horn, perhaps alluding to the aforementioned Mozart wind serenades.

Range issues are present, primarily in the brass sections; the horn, trumpet, and especially baritone parts require highly skilled players to navigate successfully. The combination of thick textures, difficult range considerations, mixed meters, and unorthodox instrumentation may mean that this work is better suited for advanced secondary or collegiate ensembles, especially those that have access to a full suite of clarinets.

Lawhead, Donaldson – *Contrasts*

For Band

CMP Code: 041-1-11

Composed: 1968, Joliet, Ill.

Composed during residency: Yes

Composer Age at Composition: 26

Written for: Joliet School System

First Performance Record: Joliet West Campus Wind Ensemble, Joliet, Ill., 1968

Listed Recording: None

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of Donaldson V. Lawhead, circa 1960-1970,” <http://hdl.handle.net/1903.1/39345>, 0:00 – 9:00; requires UMD login to access.

Listed Instrumentation: Symphonic Band

3*(picc)-2-5*(acl,bcl)-2, 4-3-3-1*, 2asax, tsax, bsax, btn, perc(sd,cym,²⁷,scym,csym,bng,timb,gong,glk,²⁸xyl,chi,cast,tri,temp,wb,clv)

Listed Difficulty: Advanced high school/college: difficult/moderately difficult

Duration: Approximately nine minutes

Form: Three-part, with aleatory elements delineating the three parts

Style: Tonal, atonal, serial

Mood: Outer sections agitated, middle section quieter

General Information:

Requires a robust horn section.

Most of the quarter-note passages for woodwinds are related to a major or minor scale, and should be rehearsed accordingly.

Modern Considerations:

This modernist avant-garde work for full symphonic band would be considered a rarity in the general wind band repertoire, but is one of a handful of such works in the CMP Library. While the individual concepts present in the work may not be too difficult for many advanced modern high school ensembles, performance of this work might be better suited to

²⁷ Listed as “hand cymbals.”

²⁸ Listed as “bells.”

collegiate ensembles more familiar with this type of literature. The parts themselves feature aleatoric sections and extended techniques (“As Fast As Possible,” fluttertonguing, multiple ensemble cadenzas) that should be more familiar to modern ensembles than they were in 1968, but the length and breadth of the work may make it too difficult for all but the most advanced high school groups.

As for the instrumentation, the listed ensemble includes doubled parts across the board, with the exception of piccolo and the saxophone choir, but the work could easily be performed by a modern wind ensemble with one player per part. The listed E-flat alto clarinet is not necessary for performance, with doublings included elsewhere in the woodwind choir. Additionally, the trumpet section is required to have straight mutes. The percussion parts, while ambitious for 1968, are eminently playable by modern percussionists. In the conductor’s score, the percussion section is placed in the center of the page, rather than at the bottom.

Lombardo, Robert – *Three Haiku*

For Band

- I. *Moonlight stillness*
Lights the petals
Falling...falling...
On the silenced lute
- Shiki
- II. *That white peony*
Lover of the moon
Trembling
Now at Twilight
- Gyodai
- III. *Hanging sadly down*

*Amid the merrymakers
Green weeping willow
- Roka Shonin*

CMP Code: 042-1-01

Composed: 1962, Hastings-on-Hudson, N.Y.

Composed during residency: Yes

Composer Age at Composition: 30

Written for: Hastings-on-Hudson, N.Y. school system

First Performance Record: Hastings-on-Hudson High School Band, Hastings-on-Hudson, N.Y., 1962

Listed Recording: None

Listed Instrumentation: Symphonic Band

4(picc)-3-4(bcl)-0, 4-3-3-1, 2asax, tsax, 2btn, db,
perc(timp,sd,scym,tri,glk,²⁹tam)

Listed Difficulty: Advanced high school/college – moderately difficult

Duration: Approximately nine minutes

Form: Free; three movements

Style: Modal, twelve-tone, lyrical

Mood: Expresses the text

General Information:

Three early Japanese poems furnish the titles for the three movements.

Modern Considerations:

Each tone poem in this collection draws directly from its accompanying haiku – each movement carries a different orchestration, mood, and compositional technique. The first movement, *Moonlight stillness...*, creates a sense of calm, quiet, and spatial openness through sparse orchestration and isolated melodic ideas separated by rests and breaths. Many instruments play only a few notes in the movement, if they play at all, as the upper woodwinds carry the musical lines throughout. The composer's use of flute and oboe in combination could possibly be alluding to traditional Japanese music. The second movement, *That white*

²⁹ Listed as "bells."

peony..., is a complete departure from the first, opening with full, dark chords across the brasses with bright, flowing interjections by the glockenspiel. This short, twelve-tone movement lacks a strongly developed melody, instead featuring short figurations in the aforementioned keyed percussion and woodwinds. Conductors will need to coordinate the combined timpani and glockenspiel lines in the movement's last bar, marked *Senza misura*, in order to achieve the implied timeless quality of the music while still aligning the parts as written. This will also help to begin the final movement *attacca*, as called for in the score. The final movement, *Hanging sadly down...* is generously described above by the composer as "lyrical;" while the movement does contain two smooth, extended piccolo solos, the vast majority is made up of complex hoquet-like material that traverses the entire ensemble. Short, slurred descending lines of quarter-notes in the upper woodwinds may imply the *green weeping willow* of the haiku.

The composer's evaluation of the work's difficulty is correct – the parts in isolation are not supremely difficult, but when combined as an ensemble they become incredibly independent and disjunct, to the point that it would most likely be beyond the ability of the vast majority of secondary school ensembles. Strong musicians at the collegiate level would be able to successfully perform this work.

Mailman, Martin – *Four Miniatures*

For Band

I. *Entrada*

II. *Lament*

III. *Invention*

IV. *Finale*

CMP Code: 044-1-01

Composed: 1960, Jacksonville, Fla.

Composed during residency: Yes

Composer Age at Composition: 28

Written for: Jacksonville, Fla. school system

First Performance Record: Jacksonville, Fla., 1960

Listed Recording: None

Existing Recording: University of Maryland Libraries Digital Collections,

“Contemporary Music Project works of Martin Mailman, Richard Lane,
and Emma Lou Diemer, circa 1960-1970, part 1,”

<http://hdl.handle.net/1903.1/39373>, 16:10 – 25:20; requires UMD login to
access.

Listed Instrumentation: Symphonic Band

3*(picc)-1*-5*(eb,bcl)-1*, 4-5(3cnt,2tpt)-3-1*, asax, tsax, bsax, btn,
perc(sd,fd,bd,cym,glk,xyl,chi,tri)

Listed Difficulty: Average high school – moderately difficult

Duration: Approximately ten minutes

Form: Four movements

Style: Not listed

Mood: Not listed

General Information: Not listed

Modern Considerations:

Four Miniatures may be one of the works in the CMP Library best suited to performance by a high school ensemble. The four contrasting movements, each with unique scoring, would be an appropriate challenge for secondary school musicians with the possible exception of the percussion section, whose parts are far easier than the winds. The written metronome markings may need to be increased, especially in the *Finale*, depending the specific needs of each individual ensemble.

The first movement, *Entrada*, provides a fanfare-like melody that bounces between woodwind and brass choirs, accompanied by a simple,

martial percussion flourish. Next, a haunting *Lament* reminiscent of a funeral procession provides an opportunity for the brass to support the woodwind choir, while some of the lower voices are tacet. The third movement, a brisk, soloistic *Invention*, requires nearly every member of the ensemble to play more independently than in most standard band repertoire of its era. Conductors may consider expanding the xylophone part in this movement, only given as short bursts of color, to incorporate more of the upper woodwind lines. It may be written with this simpler part due to the limits of percussion playing and writing at the time, especially given the other percussion writing in this work, but most proficient modern percussionists would be more than prepared to tackle an expanded part. Lastly, the *Finale* surges with an exuberant woven fanfare and chorale before returning to the *Entrada*'s main motive.

Miller, Lewis M. – *Rondo da Camera*

CMP Code: 047-1-01

Composed: 1962, Elkhart, Ind.

Composed during residency: Yes

Composer Age at Composition: 29

Written for: Elkhart, Ind. school system

First Performance Record: Elkhart High School Concert Band, Elkhart, Ind., 1962

Listed Recording: High Plains Band Camp Director's Band, Hays, Kans., 1967

Listed Instrumentation: Wind Ensemble³⁰

2-1-3(bcl)-2, 2-2-2-1, perc(timp,sd,cym,scym,glk)

Listed Difficulty: Advanced high school/college – difficult/moderately difficult

Duration: Approximately five minutes

³⁰ Listed in CMP Library Edition as “Chamber Band”

Form: Rondo
Style: Contemporary
Mood: Bright
General Information: Not listed.
Modern Considerations:

Rondo da Camera is a cheerful and light selection that alternates between merry pastoral melodies and jazz-influenced syncopations. The rondo form's A material features numerous whirlwinds of difficult woodwind quarter-note figurations, requiring dexterous players. The work also opens with repeated high C's (a written C6) in the first B-flat trumpet part, providing a high bar for performance from the very first beat. This particular issue can be solved by taking the opening trumpet salvo down an octave to a written C5, which would have no appreciable negative impact on the music; the remainder of the first trumpet part still requires a player with a strong high range. There are also a variety of soloistic passages for many of the section lead players, including a high first trombone solo, traveling up to a held G4. Overall, this work would be moderately difficult for a modern high school ensemble, but still very achievable given attention to some of the more challenging repeated sections.

Miller, Lewis M. – *Variations on a Sea Chantey*

For Band

CMP Code: 047-1-03

Composed: 1966, Hayes, Kans.

Composed during residency: No

Composer Age at Composition: 33

Written for: Fort Hays State College Band, Hayes, Kans.

First Performance Record: None

Listed Recording: None

Listed Instrumentation: Symphonic Band

3*(picc)-1*-6*(eb,acl,bcl), 4-3-3-1*, asax, tsax, bsax, btn,
perc(timp,sd,cym,scym,glk,tri,xyl,chi)

Listed Difficulty: Advanced high school/college – difficult/moderately difficult

Duration: Approximately six minutes

Form: Variations

Style: Contemporary, showy

Mood: Bright, lyric, bright

General Information: Not listed.

Modern Considerations:

This set of variations utilizes the familiar song, “What Do You Do With A Drunken Sailor?” as its musical kernel, a tune that is never stated in its entirety, resulting in a set of variations without a theme. It is possible that Miller deemed the original thematic material common enough to avoid warranting its own musical vignette.

The five variations, all presented *attacca*, begin with a *Presto* fanfare that familiarizes the audience with hints of a theme to be varied, albeit in a highly decorated and varied format already. The frequent scalar flourishes and constantly changing meter create a teetering sense of musical motion, poignantly evoking the titular drunken sailor. This fades into the second variation, a melancholy *Andante* with lapping waves of motivic lines descending repeatedly into short punctuations by the brass. The *Allegro* that follows is an increasingly complex adaptation based on the theme’s opening “What do you do...?” eighth-two sixteenth-eighth pattern. The penultimate variation, *Adagio*, is a brief moment of repose before the final *Vivace*, the most challenging of the set. This final, quasi-

fugal variation features the most independent lines before settling into a decorated fanfare on the original thematic material.

This CMP Library work is eminently achievable by a modern high school ensemble, and would fit appropriately into the modern wind repertoire. There are short passages of difficult and independent material, but musical quality of both the lines and the scoring outweigh any potential rehearsal struggles. The part ranges are appropriate for a secondary school ensemble, with only the first trumpet part moving into difficult territory (a high written C6 and, later, a B5). The E-flat alto clarinet line is superfluous and typically doubled elsewhere, provided the ensemble has two bassoons and a full complement of saxophones.

Mofsenson, Joel – *An Arty March*

For Marching Band

CMP Code: 048-1-01

Composed: 1966, Denver, Colo.

Composed during residency: Yes

Composer Age at Composition: 26

Written for: Jefferson County school system, Colo.

First Performance Record: None

Listed Recording: None

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of Joel Mofsenson, circa 1960-1970,” <http://hdl.handle.net/1903.1/39347>, 0:00 – 1:00; requires UMD login to access.

Instrumentation: Marching Band

4(2picc)-0-3-0, 2-3-3-0, asax, tsax, bsax, 2btn, perc(sd,bd,cym,glk³¹)

Listed Difficulty: Junior high school – moderately difficult; average high school – easy

Duration: Approximately one minute

Form: Modified march

³¹ Listed as “bells.”

Style: Neo-classical
Mood: Tongue-in-cheek
General Information: Not listed

Modern Considerations:

It may be extrapolated from the title, *An Arty March*, for marching band, that this was Joel Mofsenson's tongue-in-cheek attempt to compose a modern, avant-garde work for his assigned secondary school ensemble. The result is a brief, disjunct, and imprecise march-style composition that lacks musical coherence. Additionally, the percussion is incongruous with the rest of the concurrent material, and it features needlessly high alto saxophone parts.

Mofsenson, Joel – *Catch as Catch Can*

For Elementary Band

CMP Code: 048-1-02

Composed: 1967, Denver, Colo.

Composed during residency: Yes

Composer Age at Composition: 27

Written for: Jefferson County school system, Colo.

First Performance Record: Wilmot Elementary School Band, Evergreen, Colo., 1967

Listed Recording: Wilmot Elementary School Band, Evergreen, Colo., 1967

Existing Recording: University of Maryland Libraries Digital Collections, "Contemporary Music Project works of Joel Mofsenson, circa 1960-1970, part 1," <http://hdl.handle.net/1903.1/39347>, 1:00 – 3:00; requires UMD login to access.

Listed Instrumentation: Elementary Band

2*-1*-3*-0-, 2*-2*-2*-1*, asax, opt. tsax (btnTC), btn, perc(sd,bd,tri)

Listed Difficulty: Elementary school – moderately difficult

Duration: Approximately two minutes

Form: Two-part; Chorale and fugue

Style: Not listed

Mood: Happy

General Information: Not listed

Modern Considerations:

Though listed as written for an elementary school band, *Catch as Catch Can* might be more suitable for a modern middle school ensemble, provided that the ensemble has the appropriate instrumentation, which includes both oboe and euphonium. For ensembles without a euphonium player, but featuring a full complement of saxophones, the baritone saxophone could easily stand in by playing the bass clef baritone part, with the appropriate instructions given for transposition.

The individual parts in this short, two-part work may be more taxing than the musical value that the piece would contribute to a concert program, but the case can be made for this as a teaching piece. The opening chorale section provides opportunity to improve quiet long-tone playing, and the second, fugal section gives ample material for ensemble instruction. In terms of difficulty, the fugato *Piu mosso* beginning in measure 34 provides short bursts of eighth note figurations that are traded around the ensemble in manageable chunks. Range is also a major consideration. Oboes and flutes spend significant time above the staff; B-flat clarinets play repeatedly over the break, but the third part only crosses in three short passages. Brass ranges are reasonable, and are appropriately differentiated by part, with the most difficult being repeated F-sharp 5s in the first trumpet part.

Morrill, Dexter – *Divertimento*

For Band

I. *Prelude*

II. *Untitled*, dotted half = c. 54

Interlude No. 1

III. *Untitled*, quarter-note = c. 80

Interlude No. 2

IV. *March*

Interlude No. 3

V. *Legato*

CMP Code: 049-1-01

Composed: 1964, University City, Mo.

Composed during residency: Yes

Composer Age at Composition: 26

Written for: University City High School Band, University City, Mo.

First Performance Record: University City High School Band, University City, Mo., 1964

Listed Recording: Cornell University Concert Band, Ithaca, N.Y., 1966

Listed Instrumentation: Symphonic Band

5(picc)-2-7*(eb,bcl,ccl,cbcl)-2, 4-3-2-1*, asax, tsax, bsax, bar, pno, perc(timp,sd,td,bd,cym)

Listed Difficulty: Advanced high school – difficult; college – moderately difficult.

Duration: Approximately fifteen minutes

Form: Five movements, with three short interludes separating the last four movements

Style: Tonal

Mood: Not listed

General Information:

The three interludes are short duets for bassoons, clarinets, and flutes, respectively. They may be rehearsed separately, requiring few instruments for their simple accompaniments. They may be omitted if adequate soloists are not available.

The instrumentation contains a piano part of easy to moderate difficulty. An optional B-flat contrabass clarinet part is provided to alternate with the E-flat contrabass clarinet part.

Modern Considerations:

This work could be performed by a modern high school band, provided that adequate attention is given to the more intricate passages, especially in the woodwind parts. Interestingly, many of the most difficult range considerations are in the E-flat alto saxophone line, which often

soars well above the staff, creating difficulties in sustaining appropriate tone quality. The E-flat contralto clarinet and B-flat contrabass clarinet parts are mostly doubled elsewhere in the ensemble, but do have a number of short, isolated segments that could potentially be moved to another clarinet, the E-flat baritone saxophone, or a low brass instrument, depending on the instrumental texture at that specific point in the music. The handwritten score includes a number of idiosyncrasies, including the constant expansion and contraction of parts, as well as the restatement of the current time signature in the first measure on each page, even when there is no change in meter.

The bookend movements, *Prelude* and *Legato* finale, share musical material, often featuring difficult leaps and rapid, condensed passages of sextuplets in the upper woodwinds built over slower lines in the low woodwinds and brass. The second, untitled movement alternates between a stately chorale, buttressed by martial percussion, and undulating woodwind passages with dance-like forward motion. The third movement is a strolling *andante* that continuously re-works a short woodwind motive, only calling upon the brass for a brief moment of contrast in a flowing chorale setting. The *March* that follows is vaguely reminiscent of Hindemith's works for winds, with similar motivic repetition over a resolute ostinato. Each of the main movements could potentially be performed as stand-alone works; the three meandering interludes could easily be excised from any performance without deleterious effect.

At the time of writing, this work was catalogued in the University of Maryland's Special Collections in the Performing Arts under "Dexter Morrill," with the last name spelled incorrectly; the library staff has been notified, and will be correcting this error in the near future.

Morrill, Dexter – *Music From The Flint Hills*

For Band

- I. *Chorale*
- II. *Allegretto*
- III. *Winding Melody*
- IV. *Dance*
- V. *Song*
- VI. *March*

CMP Code: 049-1-02

Composed: 1966

Composed during residency: No

Composer Age at Composition: 28

Written for: Flint Hills Association

First Performance Record: Kansas State Teachers College Group, Emporia, Kans., 1966

Listed Recording: Kansas State Teachers College Group, Emporia, Kans., 1966

Listed Instrumentation: Wind Ensemble

1-1-3(bcl)-1, 1-2-2-1, 2asax, tsax, bsax, btn, perc(timp,sd,bd,cym,tamb)

Listed Difficulty: Average high school – moderately difficult

Duration: Approximately eleven minutes

Form: Six-movement suite

Style: Not listed; varied

Mood: Not listed; varied

General Information:

Conceived for a small band, this work is ideally performed by 30 to 40 players. A larger group may be used if careful attention is given to balance.

Modern Considerations:

Many of the musical ideas throughout the suite are simple enough to suggest performance by a middle school or young high school band, but

the individual parts make that nearly impossible without standout players or re-written passages. Some instruments (flutes, oboes, B-flat clarinets, horns) are presented in single parts that could be doubled as needed.

The first movement is a warm, lyrical chorale that features first B-flat trumpet and bass clef baritone playing far above the staff (written A5 and G-flat 4, respectively), in segments that could be suitably be transposed down an octave, if necessary. The second movement, *Allegretto*, features numerous iterations of a short, simple motive in the woodwinds, often presented over an eighth note ostinato in the brass. The first B-flat trumpet part once again reaches above the staff, this time to a written B-natural 4, also in short passages that could be altered without deleterious effects. The written tempo for the third movement may lead some conductors to beat the meter in six, rather than in two, but a faster tempo (and, accordingly, shifting to a duple beat pattern) may be beneficial for a more musical performance.

Winding Melody features a short but challenging passage in the upper woodwinds, as well as many accidentals, with shifting chromaticism throughout the movement. Up next, the *Dance* is made up of a lively, jazz-inspired double-time rhythm section supporting a slower melody in the winds; this movement may benefit from a faster tempo than the written dotted half-note equals sixty beats per minute. The penultimate movement, *Song*, includes expressive, flowing melodies in a song-like style. Adding to the challenge of sustaining beautiful tone through the slow tempo, in

one particularly poignant extended phrase, the flute parts reach far above the staff, up to an A6 and its surrounding notes. Again, careful consideration of tessitura, along with transcription of parts, could make this playable by the appropriate-level ensemble. The closing movement, a jaunty *March* is a fitting finale for this short suite.

Myers, Robert – *Sequences II*

For Band

I. *Slowly*

II. *Rhythmic*

III. *Declamatory*

IV. *Slowly*

CMP Code: 051-1-11

Composed: 1967, Syracuse, N.Y.

Composed during residency: Yes

Composer Age at Composition: 26

Written for: Midland, Mich. school system

First Performance Record: Midland High School Band, Midland, Mich., 1968

Listed Recording: Midland High School Band, Midland, Mich., 1968

Listed Instrumentation: Symphonic Band

3*(picc)-3(eh)-8*(acl,bcl)-1*, 4-4-3-1*, 2asax, tsax, bsax,
perc(timp,2glk,³²vib,bng,timb,sd,td,bd,rch,clv,mrc,2gong)

Listed Difficulty: Advanced high school/college – difficult/moderately difficult

Duration: Approximately nine minutes

Form: Four contrasting movements

Style: Chromatic, jazz-like at times

Mood: Changing

General Information:

Careful rehearsal is needed for solo saxophone and percussion in Part I, and for brass and percussion in Part III.

The timpani part is challenging.

Modern Considerations:

³² Listed as “bells.”

Sequences II is one of the handful of experimental atonal works in the CMP Library Archives, one of Myers's many investigations into the concept; according to Covey, "Myers was a prolific atonal composer with a tendency to tonal reference" during his residency.³³ In the work's four movements, melodic, harmonic, and rhythmic material is manipulated in a variety of ways, mainly based on tempo and texture adjustments.

Like many other CMP works, the individual parts require strong, independent musicians due to the disjunct melodic materials presented within the context of each movement. Additionally, many of the instruments find the extremes of their tessiture for extended periods of time, requiring delicate implementation of characteristic tone in challenging situations.

Newman, Theodore – *Suite*

For Band

I. *Allegro Giocoso*

II. *Aria*

III. *Heraldic Tune (Allegro Jubiloso)*

CMP Code: 052-1-01

Composed: 1961, Tulsa, Okla.

Composed during residency: Yes

Composer Age at Composition: 28

Written for: Tulsa, Okla. school system

First Performance Record: Will Rogers High School Band, Tulsa, Okla., 1961

Listed Recording: Will Rogers High School Band, Tulsa, Okla., 1961

Listed Instrumentation: Symphonic Band

3*(picc)-2-6*(eb,acl,bcl)-3(cbsn), 4-3*-3-2, 2asax, tsax, bsax, 3btn, db,
perc(timp,tri,glk,cym,scym,gong,sd,bd)

Listed Difficulty: Average/advanced high school – moderately difficult

Duration: Approximately seven minutes

³³ Covey, "Contemporary Music Project," 421.

Form: Three-movement suite
Style: Diatonic
Mood: Light
General Information: Not listed
Modern Considerations:

A brief, spritely *Allegro giocoso* with considerable chromaticism opens the collection, featuring numerous extended range requirements for flute, oboe, trumpet, and horn. The second movement, a wandering *Andante cantabile* sees a combination of various brass and saxophones providing a smooth foundation over which upper voices (flute, oboe, and first trumpet) sing a lamenting *Aria*. These openly-scored, solo-like passages at the beginning and end surround a homophonic tutti chorale section at the center of the movement, where the melodic material is spread throughout the entire ensemble. Finally, the *Heraldic Tune* that closes the *Suite* is the longest and most challenging of the three movements, featuring many trills and quarter-note passages throughout the ensemble. However, these are often repeated figurations, which reduces their degree of difficulty considerably.

In what is most likely a requirement from the 1961 instrumentation of the Will Rogers High School Band, there are two baritone parts, the second of which splits in two during the *Aria*. In an ensemble with only one such player, the additional parts could easily be covered by a fourth trombone, if available; the passage with three parts conveniently occurs while the trombones are tacet. The E-flat alto clarinet part is not necessary for performance.

Peck, Russell – *Gothic Music*

For Band

CMP Code: 054-1-11

Composed: 1965, Ann Arbor, Mich., revised 1967

Composed during residency: No; Revised during residency

Composer Age at Composition: 20

Written for: Revised for Herricks, N.Y. school system, 1967

First Performance Record: Herricks High School Band, NYSSMA

Conference, Kiamesha Lake, N.Y., 1967

Listed Recording: Herricks High School Band, NYSSMA Conference,
Kiamesha Lake, N.Y., 1967

Existing Recording: University of Maryland Libraries Digital Collections,
“Contemporary Music Project works of Russell Peck, circa 1960-1970,”
<http://hdl.handle.net/1903.1/39351>, 13:50 – 19:10; requires UMD login to
access.

Listed Instrumentation: Symphonic Band

8(3fl1,3fl2,2picc)-3(eh)-14(eb,4cl1,3cl2,3cl3,acl,bcl,cbcl)-2, 4-

5(3cnt,2tpt)-6(2tbn1,2tbn2,2tbn3)-2, 2asax, tsax, bsax, 2btn, perc(bd)

Listed Difficulty: Advanced high school/college – difficult

Duration: Approximately five minutes

Form: Not listed; through-composed

Style: Atonal, emphasis on sonorities

Mood: Gothic

General Information: Not listed

Modern Considerations:

Russell Peck’s *Gothic Music* for band is an aleatoric soundscape written for large symphonic band, requiring forces much greater than the rosters of most typical modern wind ensembles. The flute and clarinet choirs have been expanded to eight and fourteen players, echoing the full, mid-century university symphonic band that the composer would have been familiar with from his studies at the University of Michigan, where he was studying when he wrote the piece.³⁴ Even with these given

³⁴ In investigating the collected 1966-1973 University of Michigan concert programs, there is no evidence of William Revelli’s University of Michigan

requirements, the piece could be performed with a smaller instrumentation with careful manipulation of certain parts, given that the predominant musical ideas portrayed have more to do with creating masses of sound than playing the specific chords themselves. This work was performed at the Second National Wind Ensemble Conference, held March 4–6, 1971, at the New England Conservatory of Music in Boston, Massachusetts.³⁵

Gothic Music creates an immersive sound environment through the use of long, held sonorities, cluster chords, and aleatoric gestures throughout the ensemble. It could potentially be utilized as a gateway piece for skilled high school bands investigating avant-garde music for the first time, leading to more well-known works such as Karel Husa's *Music for Prague 1968* or one of the wind ensemble works by Joseph Schwantner. Collegiate wind ensembles could also program this work.

Pierce, V. Brent – *Chorale and March*

I. *Chorale*

II. *March*

For Band

CMP Code: 056-1-11

Composed: 1967, Bismarck, N.D.

Composed during residency: Yes

Composer Age at Composition: 27

Written for: Bismarck, N.D. school system, 1967

First Performance Record: Hughes Junior High School Honor Band, Bismarck, N.D., 1968

Symphony Band performing this work while Peck was a student in Ann Arbor. See: University of Michigan School of Music, Theater, and Dance, *1966–1967 Programs* (Ann Arbor: University of Michigan Publications, 1967), *1967–1968*, etc.

³⁵ Hunsberger, “The Wind Ensemble Concept,” in *The Wind Ensemble and its Repertoire*, 37.

Listed Recording: None

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of Brent Pierce, circa 1960-1970, part 2” <http://hdl.handle.net/1903.1/39370>, 25:00 – 29:00; requires UMD login to access. Select “Part 2” and click “Load” under the media window.

Listed Instrumentation: Band

2*-2-5*(acl,bcl)-2, 4-5(3cnt,2tpt)-3(btbn)-2, 2asax, tsax, bsax, btn, perc(sd,bd)

Listed Difficulty: Junior/average high school – moderately difficult

Duration: Approximately five minutes

Form: Chorale – through-composed; March – ternary

Style: Light; quasi-English march

Mood: Somewhat serious; light, happy

General Information:

The lyrical Chorale theme is used, in an altered manner, as the second theme of the March.

Modern Considerations:

The first half of this short work is a tranquil chorale within the performance range of an advanced middle school band possessing a full instrumentation (with the exception of E-flat alto clarinet, which is typically doubled elsewhere in the ensemble). The chorale, which may be repeated for performance, features some extended ranges in upper parts (the first B-flat clarinet crosses the break regularly, with the second doing so less often), but the scoring is apportioned suitably for the targeted level of musicians. Chromaticism is limited but present, mainly occurring in the final measures of the chorale.

The second half of this work, a simple march, features increasingly difficult musical requirements, both in terms of lines and scoring; there are frequent woodwind quarter-note flourishes, and all three B-flat clarinets repeatedly cross the break. These are not disqualifying factors for a middle

school band, but could be teaching considerations for the conductor. The simple phrase structure and limited musical ideas place this march below the performance level of most high school ensembles, but the difficulty of the parts may make it too challenging for many middle school bands.

The surviving parts in the CMP Library are missing the entire horn section, requiring transcriptions to enable performance.

Pierce, V. Brent – *Ode to a Dance*

For Band

CMP Code: 056-1-12

Composed: 1967, Bismarck, N.D.

Composed during residency: Yes

Composer Age at Composition: 27

Written for: Bismarck, N.D. school system, 1967

First Performance Record: Dickinson State College Symphony Band,
Dickinson, N.D., 1967

Listed Recording: Dickinson State College Symphony Band, Dickinson, N.D.,
1967

Existing Recording: University of Maryland Libraries Digital Collections,
“Contemporary Music Project works of Brent Pierce, circa 1960-1970,
part 2” <http://hdl.handle.net/1903.1/39370>, 7:00 – 14:00; requires UMD
login to access. Select “Part 2” and click “Load” under the media window.

Listed Instrumentation: Band

2*-2-6*(eb,acl,bcl)-2, 4-3-3(btbn)-2, 2asax, tsax, bsax, btn,
perc(sd,bd,cym,tamb,glk,³⁶xyl,tri)

Listed Difficulty: Average/advanced high school – moderately difficult/easy

Duration: Approximately seven minutes

Form: Modified rondo

Style: Atonal

Mood: Light, cheerful, sometimes serious

General Information:

The correct balance of the complicated chord structures employed
throughout the work presents the greatest problem.

Modern Considerations:

³⁶ Listed as “Bells.”

Ode to a Dance alternates between warm, flowing chorale sections, scored mainly with the woodwind and brass choirs in opposition, and buoyant, dance-like 6/8 sections, joyfully implying motion through a repeating motive in the woodwinds and upper brasses. This nimbler material implies additional lightness through the exclusion of lower instruments from the melodic choir; they instead provide foundation and gestures of harmonic motion under the busier theme, using strikingly mid-century chordal motion that sounds reminiscent of Persichetti and Dello Joio, with frequent sprinkles of Copland for good measure. The agile ebb and flow of musical motion is complemented by skillful orchestration throughout.

The overall scoring is more for a true symphonic band than a wind ensemble, especially when considering that the given color clarinets³⁷ both play more important roles than is typical. Both the E-flat soprano and E-flat alto clarinets are often doubled, but also carry their own weight within the ensemble, at times playing individual lines and unique chord tones; an ensemble looking to program this work should have both auxiliary clarinets available. *Ode to a Dance* is appropriately written for both high school and collegiate ensembles, and would easily fit into the repertoire of mid-century wind works.

³⁷ Clarinets that extend beyond the typical B-flat section are considered “color clarinets,” including the E-flat soprano, E-flat alto, B-flat bass, E-flat contralto, and B-flat contrabass clarinets, as well as, at times, basset horns.

Pierce, V. Brent – *Theme and Variations*

For Band

CMP Code: 056-1-13

Composed: 1967, Bismarck, N.D.

Composed during residency: Yes

Composer Age at Composition: 27

Written for: Bismarck, N.D. school system, 1967

First Performance Record: University of North Dakota Wind Ensemble,
Grand Forks, N.D., 1968

Listed Recording: University of North Dakota Wind Ensemble, Grand Forks,
N.D., 1968

Listed Instrumentation: Symphonic Band

3*(picc)-2-5*(acl,bcl)-2, 4-3-3(btbn)-1*, 2asax, tsax, bsax, btn,
perc(timp,sd,bd,chi,glk,xyl)

Listed Difficulty: Advanced high school/college – difficult

Duration: Approximately twenty minutes

Form: Theme and seven variations

Style: Predominantly atonal

Mood: Varying

General Information:

A challenging work requiring a mature and technically proficient group
and conductor.

Many asymmetric meters and rapid meter changes.

Modern Considerations:

The principal methods of musical manipulation in this set of theme and variations are tempo and meter. The work begins with an extended main theme, in a smooth, *Lento con moto* style, before transitioning into the first variation, which quickens the tempo and shifts the theme from triple into quadruple meter. The second variation, in an *Allegro* duple, features extended technical passages made up of quarter-notes in constantly shifting meter. Next, the third variation moves the material into 5/4 meter, presenting the original theme in a fugato style, but returning to the slow tempo of *Lento*. The fourth once again quickens the tempo to

Allegro and shifts the meter rapidly between 5/8 and 6/8, keeping the eighth note at a constant tempo, before finding a moment of repose in the next variation. In the fifth, tempo and meter both relax into a *Moderato* 3/4, echoing the earlier theme at a faster tempo with altered scoring. Next, the penultimate variation presents a march style and tempo in 7/8 meter, again providing technical challenges in numerous quarter-note passages throughout the ensemble. The final variation is a *Scherzo* beginning in 8/8 time, which is broken into larger beats of three eighth notes, two eighth notes, three eighth notes. The meter continues to shift rapidly between smaller and larger accumulations of the beat (5/8, 6/8, 3/2), before closing out in a fanfare in 3/4.

Instrumentation does not provide any challenges beyond the E-flat alto clarinet part, which shifts back and forth between doublings and independence, so it may behoove conductors to either include the instrument or shift the part to another player, perhaps an E-flat alto saxophone. First parts include extreme range demands across the ensemble, echoing the composer's designation of the need for a "mature and technically proficient group." In this case, a modern collegiate ensemble would suffice, especially considering the technical demands in the faster variations and the soloistic demands on numerous instruments.

Riley, Dennis – *Der Drachentöter Kommt Vom Berg Hinunter*
(*The Dragonslayer Comes Down From The Mountain*)

For Band

CMP Code: 058-1-01

Composed: 1967, Rockford, Ill.

Composed during residency: Yes
Composer Age at Composition: 24
Written for: Wilson Junior High School, Rockford, Ill.
First Performance Record: None
Listed Recording: None
Listed Instrumentation: Concert Band
3*(picc)-0-5*(eb,acl,bcl)-0, 2*-2*-2*-1*, asax*, tsax, bsax, btn, pno,
perc(timp,bd,scym,tri,tam)
Listed Difficulty: Junior high school: difficult; average high school:
moderately difficult
Duration: Approximately four minutes
Form: Pasticcio
Style: Encompasses a number of styles, mostly “modern”
Mood: Humorous
General Information:
The score is notated entirely in C; the parts are transposed.
The piece can be performed with one player on each part. If more players
are used, “solo” and “tutti” indications should be observed.
Bars 62-66 should be played “as fast as possible,” but must be of equal
duration; all notes not connected by slurs are played staccato or
staccasissimo; the spacing of notes within each bar should be
improvised.
Piano and percussion should be placed directly in front of the conductor,
woodwinds to his [ed.: their] left, brasses to his right.
Modern Considerations:

Although originally written for a junior high school band, this
short pastiche would be considered challenging for a modern high school
ensemble. This humorous tone poem contains a myriad of small vignettes,
during which many other works from music history are referenced,
including Igor Stravinsky’s *Symphonies of Wind Instruments*, a church
hymn, and various jazz figures in the piano. There are difficult moments
for nearly all players, and an *Improvisato* aleatoric section in the second
half of the work.

Skolnik, Walter – *Serenade in F*

I. *Humoresque*

II. *Pavane*

III. *Gigue*

For Band

CMP Code: 060-1-11

Composed: 1967, Shawnee Mission, Kans.

Composed during residency: Yes

Composer Age at Composition: 33

Written for: Shawnee Mission, Kans. schools

First Performance Record: Shawnee Mission West High School Concert Band, Shawnee Mission, Kans., 1968

Listed Recording: Shawnee Mission West High School Concert Band, Shawnee Mission, Kans., 1968

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of Walter Skolnik, circa 1960-1970, tape 1, part 3,” <http://hdl.handle.net/1903.1/39353>, 0:00-5:00; requires UMD login to access. Select “Part 3” and click “Load” under the media window. Only movements 1 and 2 are recorded.

Listed Instrumentation: Symphonic Band

3*(picc)-2-6*(eb,acl,bcl)-2, 4-3-3-2, 2asax, tsax, bsax, btn, perc(timp,sd,bd,cym,scym,tamb,wb,tri,xyl,glk)

Listed Difficulty: Average high school – moderately difficult

Duration: Approximately seven minutes

Form: Three movements

Style: Tonal

Mood: Varied

General Information: Not listed

Modern Considerations:

Walter Skolnik’s *Serenade in F* is a three-movement work that could be performed by an average modern high school ensemble.

Independence of line typically occurs within individual sections, and the parts are well scored for the given instrumentation. However, the inherent challenges in the writing are more associated with the use of accidentals than from exceedingly difficult parts. Like much of the wind literature of

the time, both the score and parts are written in modern notation, without key signatures, leading to a wealth of accidentals sprinkling the pages for a work ostensibly written in the key area of F; this may prove to be a temporary hurdle to younger musicians who have not encountered many works with this steady stream of accidentals, especially in faster passages. Additionally, the first trumpet part is somewhat high for a secondary school ensemble, though not out of the question. The included alto clarinet part is not necessary for modern performance, as it is typically doubled elsewhere in the ensemble.

Conductors might consider taking the whimsical *Humoresque* slightly faster than the written tempo, in order to achieve a light, spritely sound that complements the movement's inherent wit as well as its inventive use of hocket and syncopation. The slow, foreboding *Pavane*, in extreme contrast to the outer movements, provides a sense of curious repose before the lively *Gigue* ends the suite.

Southers, Leroy W. – *Essay*

For Band

CMP Code: 061-1-01

Composed: 1963, revised 1965

Composed during residency: No

Composer Age at Composition: 22

Written for: Not listed

First Performance Record: University of Southern California Symphonic Band, Los Angeles, Calif., 1965

Listed Recording: University of Southern California Symphonic Band, Los Angeles, Calif., 1965

Listed Instrumentation: Symphonic Band

3*(picc)-3(eh)-6*(acl,bcl,ccl³⁸)-2, 4-5(3cnt,2tpt)-4-1*, 2asax, tsax, btn, db,
perc(timp,sd,td,fd,bd,scym,gong,glk)

Listed Difficulty: Advanced high school/college – difficult/moderately difficult

Duration: Approximately seventeen minutes

Form: Sonata form with double exposition and modified recapitulation

Style: Modal and “folksy”

Mood: Serious

General Information:

Solos for flute, oboe, English horn, bassoon, alto saxophone I, cornet,
baritone, and percussion.

Modern Considerations:

Leroy Southers’s *Essay* opens and closes with slow, lilting material in a compound duple (6/4) time signature, often reaching cinematic broadness in scope. In the first portion of the work, this material gradually accumulates melodic and harmonic forward motion before changing to a simple duple at measure seventy-four, the work’s “B” middle section. This change also spurs increased tempo and melodic figuration, as well as individual virtuosity across the ensemble. The “A” material returns in the final third of the work with increased complexity and intensity, before releasing into a warm, chordal codetta.

Essay was written while Southers was a student at the University of Southern California; one can presume by matching the dates of composition to his listed graduation dates (see Southers’s composer biography) that this was first composed during his baccalaureate studies and revised during his graduate studies for a performance by the University of Southern California Symphony Band. The work is accordingly difficult for a piece originally intended for a collegiate ensemble, especially when considering the difficulty

³⁸ Labeled in CMP Library Edition as “contrabass clarinet.”

of parts, musical complexity, and overall length. *Essay* would currently fit within the repertoire of an advanced secondary and typical collegiate ensemble. First parts feature many passages in the high register, especially in the upper woodwinds, and the first B-flat trumpet routinely reaches written A's above the staff, with a repeated written B5 occurring in the latter portion of the piece. The instrumentation is somewhat unorthodox, featuring an E-flat contralto clarinet but no E-flat baritone saxophone. An ensemble's baritone saxophonist could take this part, with an accompanying seating change, placing the new player into the clarinet section with instructions to match tone as well as possible.

Southers, Leroy W. – *New Variations on a Seventeenth-Century Song*

For Band

CMP Code: 061-1-02

Composed: 1967, Kenosha, Wisc.

Composed during residency: Yes

Composer Age at Composition: 26

Written for: Tremper High School Band, Kenosha, Wisc.

First Performance Record: Tremper High School Band, Kenosha, Wisc.

Listed Recording: None

Existing Recording: University of Maryland Libraries Digital Collections, "Contemporary Music Project works of Leroy W. Southers, circa 1960-1970, tape 3," <http://hdl.handle.net/1903.1/39357>, 00:00 – 9:00; requires UMD login to access.

Listed Instrumentation: Symphonic Band

3(picc)-2-6(acl,bcl,cbcl)-2, 3-3-3(btbn)-1, 2asax, tsax, bsax, btn, db, perc(timp,sd,bd,cym,scym,xyl,glk,tri,gong)

Listed Difficulty: Advanced high school/college – difficult

Duration: Approximately ten minutes

Form: Theme and twelve variations, each employing a different technique

Style: Dissonant, but tonally oriented

Mood: Serious

General Information:

The tune, *Loth to Depart*, is the subject of a set of variations by Giles Farnaby (c. 1560-1600), found in the Fitzwilliam Virginal Book. The sturdy character of the melody suggested its use for a series of contemporary variations as well. With a bow to Farnaby, the statement of the theme retains its original 17th-century harmonies. Beyond this, all resemblance to the spirit of the original ends.

Modern Considerations:

Leroy Southers set of variations on Giles Farnaby's *Loth to Depart* is another in the long line of wind variations on established themes. This particular set of variations makes an immediate departure into twelve short, complex, and highly independent deviations from the original theme. Southers uses a variety of different textures to exhibit these different styles of variation, each of which carries a small kernel of the foundational material.

This work was listed in the *CMP Library Catalog* as "difficult" for both advanced high school and collegiate ensembles, and this evaluation still stands today. The score and parts are in modern notation, with no key signature, and a myriad of accidentals written to create the work's heavy chromaticism. The individualistic lines utilized to create many of the variations require each player to reach the level of virtuoso soloist, if only for a one iteration of the theme at a time. The woodwind parts are highly complex, featuring numerous difficult quarter-note passages, and each section of the ensemble oscillates between homophonic and complex polyphonic writing. The color clarinets are not completely necessary for performance, with frequent doubling across the ensemble.

Southers, Leroy W. – *Study*

For Band

CMP Code: 061-1-12

Composed: 1968, Kenosha, Wisc.

Composed during residency: Yes

Composer Age at Composition: 27

Written for: Kenosha, Wisc. schools

First Performance Record: Lance Junior High School Concert Band, Kenosha, Wisc., 1968

Listed Recording: Lance Junior High School Concert Band, Kenosha, Wisc., 1968

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of Leroy W. Southers, circa 1960-1970, tape 2, part 1,” <http://hdl.handle.net/1903.1/39356>, 11:30 – 17:20; requires UMD login to access.

Listed Instrumentation: Symphonic Band

3*(picc)-2-7*(eb,acl,bcl,cbcl)-2, 3-3-3(btbn)-1*, 2asax, tsax, bsax, btn, db, perc(timp,sd,bd,xyl)

Listed Difficulty: Junior/average high school– difficult/moderately difficult

Duration: Approximately six minutes

Form: Sectional rondo

Style: Polyphonic, polychordal

Mood: Serious

General Information:

Although not excessively difficult, this work requires confident players because of the independence of its parts.

Modern Considerations:

Although this work is listed as suitable for a middle school band, the required ranges and difficulty of the music make this more appropriate for a high school ensemble. Both woodwind and brass parts regularly reach above the staff, and numerous portions of the work are too musically challenging for a middle school ensemble. Within the given rondo structure, *Study* transitions back and forth between slow, simple melodies and rapid, angular material in an energetic *allegro*. These faster sections

often feature angular, disjunct lines that provide an added level of difficulty for the individual players. The work can be performed without all portions of the assigned instrumentation, given that the color clarinet parts (E-flat soprano clarinet, E-flat alto clarinet, B-flat contrabass clarinet) are often doubled elsewhere in the ensemble.

Stewart, Kensey D. – *Symphony No. 2*

- I. *Adagio; Allegro con moto*
- II. *Lento e con anima*
- III. *Allegro di bravura*

For Band

CMP Code: 062-1-03

Composed: 1964, Oakland, Calif.

Composed during residency: No

Composer Age at Composition: 31

Written for: Not listed

First Performance Record: San Francisco State College Band, San Francisco, Calif., 1965

Listed Recording: San Francisco State College Band, San Francisco, Calif., 1965

Listed Instrumentation: Symphonic Band

4*(picc)-3(eh)-5*(bcl)-2, 4-4-3-1*, 2asax, tsax, bsax, btn,
perc(timp,sd,bd,cym,scym,chi)

Listed Difficulty: College - difficult

Duration: Approximately seventeen minutes

Form: Three movements

Style: Mainly polyphonic

Mood: Not listed

General Information:

Four timpani are required.

Modern Considerations:

Stewart's *Symphony No. 2* was appropriately designated for collegiate ensembles due to a variety of factors including chromaticism, individual dexterity, range, and overall length. The parts require strong

musicianship from all players, with the exception of percussion, and are accessible to any moderate to an advanced collegiate ensemble that features a full instrumentation.

The first movement begins with an open-scored and ponderous bassoon duet, requiring two players with both confidence and characteristic tone quality. The dark, lyrical style presented by the bassoons pervades the remainder of the slow introduction, with the remaining winds entering in a chordal setting in measure thirteen. These large block chords give way to a harried, chromatic *Allegro con moto* that begins at measure forty-five and becomes increasingly agitated through louder dynamics and progressively denser textures. From this point on, the parts across the ensemble become increasingly difficult, with chromaticism at the quarter-note level pervading both the woodwind and brass parts. Stewart later combines novel groupings of instruments to elicit innovative tone colors, trading individuals in and out of the texture. A long and boisterous fanfare closes the first movement.

The symphony's second movement opens with a lone bassoon, this time singing a slow lament that is soon joined by other small groups of woodwinds. Stewart continues manipulating the ensemble tone colors, trading between interchangeable choirs of woodwinds and brass before building up to tutti material and then paring it all down again. The second movement ends with an echo of its opening material, this time presented by a solo flute.

The third and final movement is in a rollicking 6/8 *Allegro di bravura* that contains some of the symphony's most compelling musical material: a driving, incessant triplet motive that pervades the entirety of the finale, providing considerable forward motion. This movement is just as challenging as the first, as the upper woodwinds are required to sustain written trill-like quarter-note figurations for long stretches, and the melodic parts across the ensemble feature considerable chromaticism. Some conductors might consider programming only the third movement in order to avoid overtaxing the endurance of their players.

Tcimpidis, David – *Five Carousel Pieces*

For Chamber Wind Band

- I. *Promenade*
- II. *Polka*
- III. *Slow Jazz*
- IV. *Galop*
- V. *Scene*

CMP Code: 064-1-01

Composed: 1962, Sarasota, Fla.

Composed during residency: Yes

Composer Age at Composition: 24

Written for: Sarasota, Fla. schools

First Performance Record: Reading by local musicians, Sarasota, Fla., 1962

Listed Recording: Reading by local musicians, Sarasota, Fla., 1962

Listed Instrumentation: Chamber Wind Band/ Chamber Wind Ensemble

2(2fl/picc)-1-4(bcl)-1, 3-3-3-1, 2asax, tsax, bsax, bar

Listed Difficulty: Average high school – moderately difficult

Duration: Approximately fifteen minutes

Form: Five short character pieces, each freely descriptive

Style: Uncomplicated

Mood: Jovial, humorous, often comical

General Information:

Each of the twenty-three players are soloists; therefore good tone quality is important.

In some places, tonal complexities may cause intonation problems unless the performers are experienced.

Modern Considerations:

Five Carousel Pieces is a set of short, whimsical character pieces for a true wind ensemble that travel through differing styles and textures, all somewhat reminiscent of music that might emanate from a circus carousel's calliope.³⁹ The composer's original intention for the work "was to create a composition along the lines of Copland's *Music for Theater*, or perhaps Kabalevsky's *Comedians Suite*. Both of these two great works are agile, rhythmic, and are scored for small groups, and maintain the "small" feel in scoring."⁴⁰

The opening *Promenade* is a brief, duple stroll through a fanciful texture that features playful dissonances and amusing musical dialogues between instruments. The second movement, a *Polka* in the style of a circus march, takes a brisk *con brio* tempo that is punctuated by a series of short, accented, repeated eighth note figures. Next, *Slow Jazz* is a swinging dirge with melodic and harmonic motives reminiscent of George Gershwin's compositions. The swing rhythms present are written in triplet form, similar to other symphonic, jazz-influenced compositions. The penultimate movement, *Galop*, is made up of a series of short chromatic swells, ascending and descending to build and release melodic, harmonic, and rhythmic tension. The suite's finale, a winding, lyrical *Scene*, may be

³⁹ A "true wind ensemble" is an instrumentation featuring one player per part.

⁴⁰ Schallert, "A Qualitative Analysis," 48.

better suited as an inner movement than a concluding movement; conductors may consider switching the order of the last two movements, leaving the *Galop* to provide a more definitive ending.

Modern high school ensembles could program this selection from the CMP Library. There are no unorthodox instrumentation requirements, save the omission of the percussion section, which was a conscious choice by the composer to separate the work from much of the band literature of the day.⁴¹ The parts are of reasonable difficulty, and the only slight range consideration may be the high portions of the first flute and B-flat clarinet parts, which are widespread throughout the five movements.

Tcimpidis, David – *Night Piece*

For Winds

CMP Code: 064-1-02

Composed: 1962, Sarasota, Fla.

Composed during residency: Yes

Composer Age at Composition: 24

Written for: Riverview High School Band, Sarasota, Fla.

First Performance Record: Not listed

Listed Recording: None

Listed Instrumentation: Symphonic Band

3-0-4(bcl)-0, 3-3-3-1, 2asax, tsax, bsax, 3btn, perc(glk,xyl,sd,scym)

Listed Difficulty: Average high school – moderately difficult

Duration: Approximately eleven minutes

Form: Gradual crescendo to violent fortissimo, then quick diminuendo

Style: Nocturne

Mood: Depicting the mysterious qualities of the night

General Information:

The various rhythmic figures present the greatest difficulties in learning this work.

The two snare drum solos are not difficult.

⁴¹ Schallert, “A Qualitative Analysis,” 48.

Modern Considerations:

This work is appropriately designated as suitable for an advanced middle school or average high school band. None of the parts are particularly difficult, with the exception of the first trumpet, which is called upon to reach a written high C6 above the staff at a dynamic of *mezzo piano*. The high flute and piccolo parts in the second portion of the work make these parts moderately difficult to achieve with characteristic tone quality. Conductors at all levels should consider transposing these sections down an octave, or perhaps omitting the piccolo altogether, depending on the strengths and weaknesses of their ensemble. Tcimpidis notes that the given rhythmic figures presented might be problematic, but they are not particularly difficult when considering the amount of repetition throughout the work.

The given instrumentation could be considered advantageous for a small secondary band program, as it does not call for any double reeds. However, this potential boon may fall short of aiding conductors, as it also calls for three distinct baritone parts. Modern ensembles lacking this number should shift any additional bass instruments to this part in order to perform the work, with an additional trombone being the first priority, followed by any potential low woodwinds; ensembles that do feature bassoons should have them play this baritone part.

A slow, simple snare drum solo opens the work, and is followed by a primarily-homophonic chorale section played by the assembled brasses.

Woodwinds do not enter until measure sixty, the beginning of the triplet-laden middle section; this portion of the work is built in rapidly-changing meters, a potential pedagogical selling point or deterrent, depending on the ensemble. It eventually returns to the opening homophonic texture, this time at a *Grandioso fortissimo* in measure 101, before reducing forces again to extended held chords in the brass and closing with a quiet recapitulation of the opening snare drum solo.

Thomson, William – *Permutations*

For Band

CMP Code: 065-1-02

Composed: 1960, Elkhart, Ind.

Composed during residency: Yes

Composer Age at Composition: 33

Written for: Elkhart, Ind. schools

First Performance Record: Elkhart High School Band, Elkhart, Ind., 1960

Listed Recording: None

Listed Instrumentation: Concert Band

3*(picc)-2-5*(eb, bcl)-2, 4-4-3-1*, 2asax, tsax, bsax, btn, db, perc

Listed Difficulty: Advanced high school/college – moderately difficult

Duration: Approximately 8 minutes

Form: Continuous variations

Style: Not listed

Mood: Somber to festive

General Information:

Requires careful rehearsing for proper balance

Modern Considerations:

This set of continuous variations grows increasingly more challenging as the work proceeds. The composition begins with a dynamic fanfare, a dialog between the brass and woodwinds arranged chorally in the style of Persichetti's wind works. The next portion is a long, lyrical woodwind soli using the original motivic material that provides contrast to

the boisterous opening. This gradually gains intensity in a transitional section, mainly through an increasing thickness of scoring, before giving way to a harried variation in 12/8 meter, the most difficult of the set. Returning to common time measure 128, *Permutations* recapitulates much of the original motivic material from the opening fanfare, bringing the work to a close.

The parts are playable by an advanced high school or young college ensemble provided suitable attention to detail is given to the latter variations. Some woodwind parts in the set currently available from the CMP Library include handwritten inserts for the 12/8 section, which serve to increase the dissonance in that portion of the piece; *Permutations* can be performed with or without these additions. Strong woodwind players are needed, with difficult passages and isolated woodwind solos and duets. Additionally, the trumpet section must be equipped with straight mutes.

Tubb, Monte – *Three Variations on a Short Tune*

For Wind Ensemble and Percussion

CMP Code: 066-1-01

Composed: 1965, Atlanta, Ga.

Composed during residency: Yes

Composer Age at Composition: 32

Written for: Fulton County, Ga. schools

First Performance Record: Atlanta group, Atlanta, Ga., 1965

Listed Recording: None

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of Monte Tubb, circa 1960-1970, part 2,” <http://hdl.handle.net/1903.1/39362>, 10:30 – 14:30; requires UMD login to access. Select “Part 2” and click “Load” under the media window.

Listed Instrumentation: Wind Ensemble

2-1(fl alt)-3(bcl)-0, 2-2-2-1, 2asax, tsax, btn, db(opt),
perc(timp,sd,bd,tom,scym,tri,glk⁴²,wb)

Listed Difficulty: Average/advanced high school – moderately difficult

Duration: Approximately four minutes⁴³

Form: Variation

Style: Not listed

Mood: Varied

General Information: Not listed

Modern Considerations:

Three Variations on a Short Tune is a four-minute-long exercise in manipulating musical ideas based upon the “Scotch Snap” or “Lombard Rhythm,” and its mirror opposite, the dotted-eighth and sixteenth. The primary theme is stated with a very simple texture of upper woodwinds over chordal harmonies held for extended periods by the remainder of the ensemble. The texture becomes slightly more complex in the first variation, as the motives start to shift chromatically (but not rhythmically), and the other chord voices become slightly more independent. The next variation is not only faster, but incorporates additional melodic voices, with brass sections announcing both primary thematic variations as well as countermelodies. The third variation is a complete departure, beginning with a series of short bursts of the original theme presented above insistent bursts of syncopated brass eighth notes at a tempo marked *Vigorouso*. The extended, mid-twentieth century chordal harmonies return as the work closes, with short presentations of the original melodic material spread around the ensemble.

⁴² Listed as “bells.”

⁴³ Listed in the *CMP Library Catalog* as nine minutes long, but the extant recording is only four minutes.

This brief, uncomplicated work could be performed by most modern high schools, and would fit in with the repertoire of other mid-twentieth century composers. *Three Variations* is reminiscent of William Schuman's *Chester* and *George Washington Bridge*, albeit much simpler, combined with shades of Malcolm Arnold's *Four Scottish Dances* and *Prelude, Siciliano, and Rondo*. As is noted in the instrumentation, this is written for a small ensemble without an oboe, but an oboist could be incorporated on a doubled flute part if necessary; similarly, the E-flat baritone saxophone could double the bass clef baritone, with appropriate transposition. The CMP Library Edition of the score lists maximum and minimum numbers for each instrument, but modern conductors should merely adjust the dynamic balance of their ensembles to fit their own instrumentation.

Valente, William – *Suite of Four Movements*

- I. *Prelude*
- II. *Parody*
- III. *Chorale*
- IV. *Postlude*

For Band

CMP Code: 067-1-03

Composed: 1965, San Mateo, Calif.

Composed during residency: Yes

Composer Age at Composition: 21

Written for: San Mateo, Calif. schools

First Performance Record: Burlingame High School Band, San Mateo, Calif., 1965

Listed Recording: Burlingame High School Band, San Mateo, Calif., 1965

Listed Instrumentation: Symphonic Band

5*(picc)-2-6*(2cl2, 2cl3, bcl)-2, 4-3-4-2, 2asax, tsax, bsax, btn,
perc(timp,sd,fd,⁴⁴bd,cym,scym,tri,gong)

Listed Difficulty: Advanced high school/college – moderately difficult

Duration: Approximately six minutes

Form: Four movements

Style: Not listed

Mood: Varied

General Information:

The Postlude is a palindrome, the pivot being in measure eight.

Meter changes from 5/8 to 4/8 in the second movement require careful rehearsal.

Modern Considerations:

Each of the four movements is written in a mid-century avant-garde style, featuring complex chromatic material, mixed-meter, and highly individual, pointillistic parts. The textures are often sparse and the musical lines somewhat difficult, regardless of meter. Many of the woodwind lines are doubled or tripled within the constraints of each part, leading to moments of five individual B-flat clarinet lines or four flute lines occurring at one particular moment in time. Range demands are somewhat advanced, with many instruments exploring the upper parts of their range on a regular basis. In all, this is a work that calls for a reasonably mature ensemble, despite its short length and simple rhythmic material. Conductors should take time to familiarize themselves with the unorthodox score order, which places the saxophone choir between the trombones and the tubas.

Widdoes, Lawrence – *Sonatina*

I. *Fast*

⁴⁴ Listed as “side drum.”

II. *Quietly Flowing*

III. *Vivace*

For Band

CMP Code: 072-1-01

Composed: 1962, Salem, Ore.

Composed during residency: Yes

Composer Age at Composition: 30

Written for: Salem, Ore. schools

First Performance Record: South Salem High School Band, Salem, Ore., 1962

Listed Recording: None

Listed Instrumentation: Symphonic Band

3*(picc)-2-8*(acl,bcl)-2, 4-5(3cnt,2 tpt)3-2, 2asax, tsax, bsax, btn,
perc(timp,sd,bd,cym,scym,glk,⁴⁵tri,wb)

Listed Difficulty: Average/advanced high school – moderately difficult

Duration: Approximately ten minutes

Form: Three movements

Style: Strongly rhythmic, mildly dissonant

Mood: Varied

General Information: Not listed

Modern Considerations:

The first movement, marked *Fast*, features many harmonic seconds and other playful uses of dissonance, often over driving, insistent eighth notes, creating a musical atmosphere reminiscent of a circus march. The many changes of meter combined with advanced high range requirements and difficult rhythmic figures across the ensemble suggest that this movement may be better suited to an advanced high school or collegiate ensemble; the remaining two movements bear this thesis out.

The *Quietly Flowing* second movement may require the conductor to change from the noted complex-duple beat pattern (dotted quarter equals forty-four to forty-eight beats per minute) to a pattern where each of the six eighth notes in the bar receive their own ictus, rendering the

⁴⁵ Listed as “bells.”

tempo approximately eighth note equals 120 beats per minute. The lead players across the ensemble are called upon to perform slow, isolated solos, beginning with cascading upper woodwinds; these parts, while simple, have quite open scoring around them, requiring the utmost care and confidence in performance.

The final movement, *Vivace*, moves rapidly back and forth between united ensemble sections and disjunct moments of independent lines scattered across the ensemble. The tempo, syncopations and insistent rhythms call to mind the opening movement, albeit at a more frenetic intensity. Conductors may choose to omit the final two measures for a more musically-coherent ending.

Zupko, Ramon – *Dialogues and a Dance*

I. *Dialogues*

II. *Dance*

For Band

CMP Code: 073-1-02

Composed: 1961 (revised), Lubbock, Tex.

Composed during residency: Yes

Composer Age at Composition: 29

Written for: Lubbock, Tex. schools

First Performance Record: Central High School Band, Lubbock, Tex., 1962

Listed Recording: East High School Band, Joliet, Ill., 1967

Existing Recording: University of Maryland Libraries Digital Collections, “Contemporary Music Project works of Ramon Zupko, circa 1960-1970, tape 2, part 1” <http://hdl.handle.net/1903.1/3936>, 18:10 – 24:00; requires UMD login to access.

Listed Instrumentation: Symphonic Band

3*(picc)-2-6*(eb,acl,bcl)-2, 4-5-3-1*, 2asax, 2tsax, bsax, 2btn,
perc(timp,sd,bd,scym,wb,tri)

Listed Difficulty: Advanced high school/college – difficult/moderately difficult

Duration: Approximately six minutes

Form: Two movements – through-composed; introduction, ABA, coda

Style: Modern tonal, poly-chordal, contrapuntal

Mood: Quiet, meditative; folk-like, syncopated, climactic

General Information:

The first section (*Dialogues*) requires sustained playing of extended melodic lines from solo instruments and careful balance with tutti.

Modern Considerations:

The first movement, *Dialogues*, opens with an open, extended bassoon solo requiring more in terms of confidence than advanced technique from the player. This is answered by a solo alto saxophone playing a similar melody that incorporates strong dissonance into the quiet opening; adherence to the given parts, and understanding of the tension herein, is of the utmost importance. The movement then continues in the harmonic and melodic style of a Persichetti chorale for winds, interspersed by additional isolated solos and solis, requiring advanced, soloistic players (first B-flat clarinet, oboe, B-flat bass clarinet, and a return of the E-flat alto saxophone). *Dance*, the lively 6/8 jig-like movement, features more ensemble playing than the first portion of the work, and anticipates the style of later wind composer David Holsinger. The difficult passages in this work are often repeated, providing ample opportunity for an average high school to perform this movement. The two could be performed alone, with the short, energetic *Dance* standing stronger on its own.

Zupko, Ramon – *Intermezzo and Allegro*

I. *Intermezzo*

II. *Allegro*

For Concert Band

CMP Code: 073-1-04

Composed: 1957
Composed during residency: No
Composer Age at Composition: 25
Written for: Not listed
First Performance Record: Youngstown State University Concert Band,
Youngstown, Ohio, 1958
Listed Recording: Central High School Concert Band, Joliet, Ill., 1967
Existing Recording: University of Maryland Libraries Digital Collections,
“Contemporary Music Project works of Ramon Zupko, tape 2,”
<http://hdl.handle.net/1903.1/39369>, 12:40 – 18:10; requires UMD login to
access.
Listed Instrumentation: Symphonic Band
3*(picc)-2-5*(eb,bcl)-2, 4-5(3cnt,2 tpt)-3-1*, 2asax, 2tsax, bsax, 2btnTC,
perc(sd,bd,cym,scym,tri,wb)
Listed Difficulty: Advanced high school/college - difficult
Duration: Approximately six minutes
Form: Two contrasting movements
Style: Modern tonal, melodic lines and counterpoint against polychordal
textures
Mood: Lyrical; dance-like, rhythmical
General Information:
Work for solo instruments in the *Intermezzo*, syncopated rhythms in the
Allegro.
Modern Considerations:

Listed as difficult for high school and collegiate ensembles when it
was written and submitted to the CMP Library, *Intermezzo and Allegro*
could be performed today by a competent modern high school ensemble.

This work is a concert overture-style work in two parts. The opening
Intermezzo features a number of pleasant solos and soloistic lines that
require strong individual players and could be a selling point for a
secondary ensemble looking to develop and showcase its more prominent
musicians. The *Allegro* that follows is a driving exploration of an eighth
note motive featuring sparse but timely percussion written in an orchestral

style. Woodwind ranges in the *Allegro* are higher than is normal for this level, with many of the top parts soaring above the staff for extended periods, which will require control and expertise to perform properly. The trumpet and trombone sections require mutes, which, although not requested specifically, should be straight mutes.

Works for Soloist and Ensemble

Briccetti, Thomas – *Eclogue No. 4*

I. *Lento*

II. *Allegro*

For Solo Tuba and Symphonic Band

CMP Code: 009-1-01

Composed: 1962

Composed during residency: Yes

Composer Age at Composition: 26

Written for: Pinellas County School System

First Performance Record: University of Tampa Symphonic Band

Listed Recording: None

Listed Instrumentation: Solo Tuba and Symphonic Band

2(picc)-1-4*(bcl)-1, 4-3-3-2(solo), 2asax, tsax, bsax, btn,
perc(timp,sd,bd,toms,scym,glk,chi,cast,tam,tamb,tri)

Listed Difficulty: Advanced high school/college; solo, difficult; band,
moderately difficult

Duration: Approximately nine minutes

Form: Two movements

Style: Post-impressionist to dissonant, poly-rhythmic

Mood: Pastoral to dance-like

General Information:

The solo tuba part demands technical virtuosity and the ability to sustain long melodic lines.

Modern Considerations:

The writing, scoring, and musical concepts contained within this concerto would easily fit into the modern repertoire, especially for those

ensembles searching for a showcase for a talented student musician. An advanced high school student studying privately or a collegiate tuba player could adequately perform the solo tuba part. The individual lines are of reasonable difficulty, and the range does not disqualify any competent young players by traveling into the stratosphere. The accompanying ensemble is listed as symphonic band, but the parts are essentially written for the modern wind ensemble instrumentation, with the only potential challenge to secondary ensembles being a second tuba player.

Each half of the concerto might potentially be performed as a standalone movement, should time or rehearsal constraints be a factor. The first movement is primarily structured in an unorthodox time signature (4+3+4/4), and the ensemble parts are moderately challenging, but the sweeping, quasi-cinematic musical gestures contained within are compelling and provide interesting accompaniment to the solo tuba. The second movement is slightly more difficult for both the soloist and ensemble, containing more complex musical concepts and challenging time signatures (mixed meter between 3/8, 5/8, and 6/8), but should still be attainable by a reasonably talented high school band. These factors should not discourage any advanced secondary or collegiate ensembles from performing this work if they possess the appropriate instrumentation and a talented tuba soloist.

Fox, Fred – *Essay*

For Solo French Horn and Wind Ensemble

CMP Code: 021-1-02

Composed: 1962, Minneapolis, Minn.
Composed during residency: Yes
Composer Age at Composition: 31
Written for: Minneapolis, Minn. School System
First Performance Record: University of Minnesota Concert Band,
Minneapolis, Minn., 1963
Listed Recording: None
Listed Instrumentation: Solo French Horn and Wind Ensemble
2-1-3(bcl)-2, 1(solo)-2-2-0, perc(timp,sd,bd,scym,tam)
Listed Difficulty: Advanced high school – moderately difficult
Duration: Approximately nine minutes
Form: Free, with a short restatement of the opening
Style: Tonally variable
Mood: Dark
General Information: Not Listed
Modern Considerations:

This work for solo horn and wind ensemble is achievable by an advanced modern high school ensemble that possesses a group of strong musicians at the top of each section. It should not be performed with any more than the required musicians, but the limited instrumentation may prove to be a benefit for smaller ensembles, or potentially for a select group that draws from a larger program. As befits a solo chamber work, the ensemble parts are challenging only in their isolation and need for balancing with the soloist. The horn solo itself is not extraordinarily difficult, and could be played by a high school hornist with good tone and a strong sense of musical independence. The soloistic requirements are not too technical, with only a few rapid passages of difficult fingerings; the composition instead focuses on the beautiful, *cantabile* quality of the solo horn line. The solo part also features a reasonable range notated within the staff with a few excursions to both a low and high written G (G3 and G5,

respectively), with one lone A-flat above the staff serving as an exclamation point.

Though listed as having a “free” form, this is in a large binary, with a long, wandering opening portion that accelerates into a more aggressive and assertive middle section before returning to the musical world of the opening statement. The work features heavy use of mixed meter, advanced harmonies, and rapid harmonic motion, and the conductor should take care to balance the shifting ensemble parts accordingly.

Kosteck, Gregory – *Four Pieces*

- I. *Andante maestoso*
- II. *Moderato lirico*
- III. *Prestissimo*
- IV. *Lento calmato*

For Solo Cello and Wind Ensemble

CMP Code: 036-1-02

Composed: 1961, Ann Arbor, Mich.

Composed during residency: No

Composer Age at Composition: 29

Written for: None

First Performance Record: 1962, Ohio State University Ensemble, Columbus, Ohio

Listed Recording: None

Listed Instrumentation: Solo Cello and Wind Ensemble

3(picc)-3(eh)-3(bcl)-3(cbsn), 2-2-1-0, hp, vcl,
perc(timp,scym,tam,bd,fd,⁴⁶tri,glk)

Listed Difficulty: Advanced high school/college – difficult/moderately difficult

Duration: Approximately thirteen minutes

Form: Four contrasting movements

Style: Contrapuntal

Mood: Lyric; Dramatic; Scherzando; Songful

General Information:

⁴⁶ Listed as “side drum.”

Difficult solo cello part with brilliant passages in the third movement.

Modern Considerations:

Kosteck's *Four Pieces*, for solo cello and wind ensemble, is the most virtuosic solo work within the CMP Library. Both the ensemble and cello parts contain challenging material in terms of rhythm, line, technique, and Kosteck's use of inventive scoring. Based on the difficult musical material in both the ensemble and solo parts, this work would be considered moderately challenging for an average collegiate ensemble, and the solo cello part is a step harder than the surrounding parts.

Conductors could consider performing this with a faculty soloist, a visiting artist, or a talented collegiate cellist. All parts are required, including harp and contrabassoon.

The first and second movements, *Andante maestoso* and *Moderato lyrico* are marked at the same tempo, and are written in a similar style, with a lyrical, haunting cello line performed over sparse, angular textures. The ensemble parts are highly individualistic and are often hoquet-like in order to create a pointillistic texture. The second movement features increasingly soloistic and complex solo cello melodies. The third movement, *Prestissimo*, is in 2/2 meter with the half-note at 160; both the solo cello and ensemble parts in this movement are accordingly frantic. Finally, the *Lento calmato* fourth movement begins in 3/2, with a tempo of half-note at 60, and creates a dark, haunting soundscape between the many disjunct parts across the ensemble.

Kroeger, Karl – *Ballad*

For Solo Clarinet and Band

CMP Code: 037-1-01

Composed: 1966, Eugene, Ore.

Composed during residency: Yes

Composer Age at Composition: 34

Written for: Eugene, Ore. school system

First Performance Record: Spenser Butte Junior High School Band, Eugene, Ore., 1966

Listed Recording: Spenser Butte Junior High School Band, Eugene, Ore., 1966

Listed Instrumentation: Solo Clarinet and Wind Ensemble

2-0-5(Solo cl,bcl)-1, 2-3-3-1, asax, tsax, btn, perc(timp)

Listed Difficulty: Average/advanced high school – moderately difficult

Duration: Approximately four minutes

Form: Single movement

Style: Tonal

Mood: Pastorale, songlike

General Information: Not listed

Modern Considerations:

This concise, lyrical solo for B-flat clarinet and wind ensemble provides a chance for many ensembles to program a work for soloist and winds. While it was listed in the CMP Catalog as “moderately difficult,” the parts for both the solo clarinet and the ensemble are eminently playable by most high school musicians, and the musical ideas are strong enough to find a place on the program of a young collegiate ensemble. The songlike quality of the music, coupled with the moments of showmanship in the solo part, create a well-balanced, achievable concerto for secondary ensembles.

The small instrumentation required by the composer could be altered to fit the standard modern high school band instrumentation, given

special attention paid to dynamics; oboes could potentially double flutes, any additional horns and trumpets might double the existing parts, and E-flat baritone saxophones could sight-transpose the bass clef baritone part.

Kroeger, Karl – *Concertino*

For Solo Oboe and Band

CMP Code: 037-1-02

Composed: 1964, Eugene, Ore.

Composed during residency: Yes

Composer Age at Composition: 32

Written for: Eugene, Ore. school system

First Performance Record: North Eugene High School Band, Eugene, Ore., 1965

Listed Recording: None

Listed Instrumentation: Solo Clarinet and Band

2-2(ob,solo)-4(bcl)1, 4-3-3-1, asax, tsax, btn,
perc(timp,sd,bd,scym,bng,tamb,tri,3gong)

Listed Difficulty: Advanced high school/college – moderately difficult

Duration: Approximately five minutes

Form: Single movement, divided into slow and fast sections

Style: Tonal, but dissonant

Mood: Slow section, pastoral; fast section, gay, rhythmical

General Information:

Requires a good oboist.

Rather lightly scored for band.

Modern Considerations:

This work for solo oboe and band is accessible by high school ensembles, and would be appropriate for a talented soloist. The work is written in two large sections, with an opening pastoral *Andante* juxtaposed with a folk-like, energetic *Allegro*, both characteristic styles that suit the instrument well. The given information on the CMP Library edition states that the work is “rather lightly scored for band,” but many portions are too thickly scored against the solo oboe; conductors should consider altering

the dynamics to fit the requirements of their ensemble and their performance space.

Lamb, John David – *Night Music*

For Solo Alto Saxophone and Chamber Band

CMP Code: 039-1-01

Composed: 1956, Mill Valley, Calif.

Composed during residency: No

Composer Age at Composition: 25

Written for: Sigurd Rascher⁴⁷

First Performance Record: University of Southwest Louisiana Band, Lafayette, La., 1962

Listed Recording: Baldwin-College Concert Band, 1966

Listed Instrumentation: Alto Saxophone Solo and Band

2-1-5(acl,bcl)-1, 2-3-3-1, asax(solo), btn, db,
perc(sd,bd,cym,scym,tri,tamb,tam)

Listed Difficulty: Advanced high school – moderately difficult

Duration: Approximately seven minutes

Form: One movement adagio

Style: Chromatic

Mood: Nostalgic

General Information:

This work displays the cello-like singing tone of the alto saxophone.

While it is not a virtuoso piece in the technical sense, it gives wide scope for a player's lyric gifts. It has been widely played by college and good high school bands, and has been included extensively on Sigurd Rascher's concert programs.

Modern Considerations:

This work is playable by both modern high school ensembles and saxophonists, and is an appropriate "show piece" for any reasonably talented soloist. The slow chordal accompaniment provides a warm

⁴⁷ Sigurd Rascher (1907-2001) was a noted saxophonist and soloist instrumental in the development of twentieth century classical saxophone repertoire. See: George Gelles and Peter Schmelz, "Rascher, Sigurd (Manfred)," *The New Grove Dictionary of Music and Musicians*, accessed February 14, 2018, <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.22910>.

foundation for the opening solo, moving deliberately in a bluesy style that remains the main textural motive for much of the work. At times the ensemble gains more agency, building towards tutti moments of dialog with the soloist, while other times using whole tones and swirling woodwind trills to create dream-like moments of contemplation in an Impressionist style. The back-and-forth alterations create a suitable foundation for the overarching solo part.

The flute section features extended high-range passages, but the remaining ensemble parts are all within reasonable ranges for their respective instruments. The short moments of required dexterity are within the grasp of high school musicians, often related to the aforementioned swirling trills, and will not require extensive work to achieve precision. The solo E-flat alto saxophone itself is mainly lyrical in nature, but with short bursts of figurations that create moments of interest for the player.

Works for Concertino and Winds (Concerti Grossi)

Giron, Arsenio – *In Group*

For Soloists and Band

CMP Code: 025-1-11

Composed: 1962–1963, Topeka, Kans.

Composed during residency: Yes

Composer Age at Composition: 30

Written for: Topeka, Kans. School System

First Performance Record: None

Listed Recording: None

Listed Instrumentation: Concertino and Symphonic Band

4(fl solo,picc)-2-7*(cl solo,eb,acl,bcl)-3, 5(hn solo)-5(2tpt solo)-5(2tbn solo)-2, asax*, tsax, bsax, btn,
perc(timp,glk,xyl,chi,2scym,2gong,2gro,2cast,2bng,sd,td,temp,mar)

Listed Difficulty: Advanced high school/college: difficult/moderately difficult

Duration: Approximately twelve minutes

Form: Not listed

Style: Not listed

Mood: Not listed

General Information:

The parts for band are less difficult than those for the “In Group,” a concertino consisting of flute, B-flat clarinet, bassoon, Horn, two B-flat trumpets, two trombones, and percussion.

Contradictions in mood, dynamics, rhythm, etc. must not be attenuated in any way since the entire character of the work depends on these extreme contrasts.

The “In Group” moves generally in a sphere of its own, although it sometimes invades the realm of the band; the opposite is, however, never the case.

Tempos may change more frequently than indicated in the score, at the conductor’s discretion.

Modern Considerations:

In Group is a modern take on the Baroque *Concerto Grosso* form, placing a group of eight winds plus percussion into an exposed soli that is surrounded and supported by the larger ensemble. This difficult work may potentially lie in the realm of collegiate performance due to the extreme rhythmic, melodic, and harmonic demands on the soloists. The “In Group” parts are hoquet-like to an especially intense degree, often not showing off any particular virtuosity other than the ability to play challenging rhythms together. As is noted by the CMP Library edition, the surrounding ensemble plays significantly less challenging music than the soli octet, often scored in large block chords that feature extreme dissonance.

Southers, Leroy W. – *Concerto*

I. *Andante maestoso*

II. *Moderato*

III. *Allegro moderato*

For Four Horns, Euphonium, and Wind Orchestra

CMP Code: 061-1-11

Composed: 1968, Kenosha, Wisc.

Composed during residency: Yes

Composer Age at Composition: 27

Written for: Kenosha, Wisc. schools

First Performance Record: Bradford High School Band, Kenosha, Wisc., 1968

Listed Recording: Bradford High School Band, Kenosha, Wisc., 1968

Existing Recording: University of Maryland Libraries Digital Collections, "Contemporary Music Project works of Leroy W. Southers, circa 1960-1970, tape 2," <http://hdl.handle.net/1903.1/39356>, 17:20 – 29:25; requires UMD login to access.

Listed Instrumentation: Concertino and Symphonic Band

2*-2-6*(acl,bcl,cbcl)-2, 4(solo)-3-3-2, 2asax, tsax, bsax, euph(solo), btn, perc(timp,sd,td,⁴⁸cym)

Listed Difficulty: Advanced high school/college – difficult/moderately difficult

Duration: Approximately twelve minutes

Form: Three continuous movements – introduction/exposition, passacaglia, sonata

Style: Dissonant-tonal, contrapuntal

Mood: Dramatic, forbidding

General Information:

Concertino:

Solo Horn I/II/III/IV

Solo Euphonium

Requires four equally matched solo horn players and a solo euphonium player with a sonorous tone.

Complex writing for wind orchestra.

Can be played by ensembles of various sizes, provided that all the parts are performed.

Modern Considerations:

Each successive movement in this concertino work, all performed *attacca*, becomes more difficult than its predecessor; the opening *Andante maestoso* is the only movement of the three that might satisfactorily be

⁴⁸ Listed as "tenor drum or field drum."

performed as a stand-alone selection, through removal of the connective flute melody after the downbeat of measure eighty-five. The extended passages for stopped horn should be performed with stop mutes for consistency of tone color and to achieve greater pitch accuracy, especially below the written staff. Trumpets require mutes, which, although not specifically notated as such, should be uniform straight mutes.

The introductory movement features a mid-twentieth-century representation of late-Romantic melodic and harmonic style, especially through a recurring timpani ostinato and an insistent, plodding pace that are reminiscent of the solemn processions of Richard Wagner that have become mainstays of the wind repertoire. The second movement, *Moderato*, begins in measure eighty-six, developing the original musical material in increasing melodic and harmonic intensity. The finale, an *Allegro moderato* that begins in measure 165, features sweeping ensemble musical gestures supporting extended section solis, each based upon a recurring, difficult horn section soli.

As was alluded to in the original CMP filing, this work requires skilled players in the concertino section, but the most demanding and soloistic parts of the lot are for the first horn and solo euphonium. The latter solo instrument must have a robust upper register in addition to the “sonorous tone” noted by the composer. Strong section players can fill in the remainder of the solo horn section. While the ensemble parts in this concertino are playable by advanced high schools, the difficult solo

euphonium part, coupled with the extended length of the piece and the intricacies of the third movement make the work as a whole more appropriately suited to performance by collegiate ensembles.

Chapter 8

The CMP Library Catalog: Updated Composer Entries

Composers are listed alphabetically by last name. The included information has been updated from the original CMP Library Catalog, with new information including biographical information (i.e. *Death*, if applicable), *Education*, and *Listed Awards*. New entries include *Composition Studies*, *Composition Students*, *Later Notable Awards*, *Notable Major Work*, *CMP Library Works for Winds*, *Additional CMP Works for Winds*, *Additional Works for Winds*, *Composer Website*, and *New Grove Music Dictionary Listing*.

Albert, Stephen

CMP Association: Lima, Ohio schools, 1967–1968

Born: February 6, 1941, New York, N.Y.

Died: December 27, 1992, Cape Cod, Mass.¹

Education:

Aspen School of Music, undergraduate studies, 1958

Eastman School of Music, undergraduate studies, 1958–1960

Philadelphia Musical Academy, bachelor's degree, 1962

Composition Studies With:²

Karl-Birger Blomdahl

Joseph Castaldo

Roy Harris

Darius Milhaud

George Rochberg

Bernard Rogers

¹ Mary Lou Humphrey, "Albert, Stephen," *The New Grove Dictionary of Music and Musicians*, accessed November 15, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000042556>.

² Pfitzinger, *Composer Genealogies*, 7.

Elie Siegmeister

Composition Students Include:³

Daniel Asia

William Coble

Dan Coleman

Nathan Currier

Richard Francis

Jonathan Leshnoff

Benjie Ellen Schiller

Manuel Sosa

Listed Awards:

BMI Award, 1961

Bearnes Prize, Columbia University, 1962

MacDowell Colony Resident Fellowship, 1964

Huntington Hartford Foundation Fellowship, 1965

Prix de Rome, 1965-1967

Guggenheim Fellowship, 1968-1969

Later Notable Awards:⁴

Pulitzer Prize for Music (*Symphony No. 1, RiverRun*), 1985

Pulitzer Prize Finalist, (*Flower of the Mountain*), 1987

Notable Major Works:

Concerto for Violoncello and Orchestra, 1990

Two symphonies

CMP Library Works for Winds:

Illuminations, for Two Pianos, Brass, Harps, and Percussion

Additional CMP Works for Winds:

None

Additional Works for Winds Include:

Cathedral Music, Concerto for Four Quartets

Ecce puer, for Soprano, Oboe, Horn, and Piano

To Wake The Dead, for Chamber Ensemble

Composer Website:

<http://stephenalbertcomposer.com/>

New Grove Music Dictionary Listing:

Mary Lou Humphrey, "Albert, Stephen," *The New Grove Dictionary of Music and Musicians*, accessed November 15, 2017,

<http://www.oxfordmusiconline.com.proxy->

³ Ibid., 7.

⁴ Pulitzer Prize Foundation, "Pulitzer Prize Winners by Category: Music."

um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042556.

Angelini, Louis

CMP Association: Lincoln, Neb. schools, 1967–1969

Born: 1935, Utica, N.Y.

Education:

Cornell University, undergraduate studies

Ithaca College, bachelor's degree, 1959

Eastman School of Music, master's degree, 1960; doctorate, 1968

Composition Studies With:⁵

Warren Benson

Franco Evangelisti

Lucas Foss

Howard Hanson

Witold Lutoslawski

Luigi Nono

Bernard Rogers

Composition Students Include⁶

Robert Cody

Listed Awards:

Koussevitzky Prize in Composition, 1962

Berkshire Music Center Scholarship

Fulbright Scholarship, Italy, 1963

Darmstadt Festival and Institute for New Music Tuition Award, 1964

Later Notable Awards:

Unknown

Notable Major Works:

Star Gaze, Symphony in Two Movements

CMP Library Works for Winds:

Evocation, for Band

**Woodwind Sextet*

Additional CMP Works for Winds:

None

Additional Works for Winds Include:

Derivations No. 3, for Flute and Cello

Fanfare and Song for Holy Mother Earth, for Tenor, Trumpet, and Organ

⁵ Pfitzinger, *Composer Genealogies*, 14.

⁶ *Ibid.*, 14.

Five Structured Improvisation Plans
Brass Quintet (transcription of *Mass for a Joyful Day*)
Silver Fountain, for Flute
Songs of Nod, for Voice and Flute or Oboe

Composer Website:

<http://www.louisangelini.com/>

New Grove Music Dictionary Listing:

None

Bates, David

CMP Association:

San Antonio, Tex., 1966–1967

Jefferson County (Denver), Colo., 1967–1968

Born: 1936, Massillion, Ohio

Died: November 6, 1974, Fresno, Calif.⁷

Education:

University of Michigan, bachelor's, master's, and doctoral degrees

Composition Studies With:⁸

Leslie Bassett

Ross Lee Finney

Roberto Gerhard

George Balch Wilson

Composition Students Include:⁹

Carlson, Mark

Listed Awards:

BMI Award, 1959

University of Michigan Teaching Fellowship in Composition

Later Notable Awards:

Unknown

Notable Major Works:

Unknown

CMP Library Works for Winds:

Fantasy, for Band

**Psalm 117*, for Soprano, SATB, and Brass

⁷ University of Michigan School of Music, "Contemporary Directions 1974–1975, In Memoriam: David Bates," Concert Program, Ann Arbor, Michigan, March 15, 1975.

⁸ Pfitzinger, *Composer Genealogies*, 35.

⁹ *Ibid.*, 35.

Variations, for Band
Additional CMP Works for Winds:
Kaleidoscope, for Band
Statement and Variations, for Band
Textures, for Band
Additional Works for Winds Include:
Unknown
Composer Website:
None
New Grove Music Dictionary Listing:
None

Beglarian, Grant

CMP Association: Cleveland Heights, Ohio, schools, 1959–1960
Born: December 1, 1927, Tiflis, Georgian Republic, USSR
Died: July 5, 2002, White Plains, N.Y.¹⁰
Education:
University of Michigan, bachelor's degree, 1950; master's degree, 1951;
doctorate, 1957
Berkshire Music Center
Composition Studies With:¹¹
Aaron Copland
Ross Lee Finney
Composition Students Include¹²
Eve Beglarian (daughter)
Carol Worthey
Listed Awards:
Phi Mu Alpha Composition Award, 1951
Horace H. Rackham Graduate Fellowship
Gershwin Memorial Award, 1959
ASCAP Awards, 1963-1967
Later Notable Awards:
Director, Contemporary Music Project, 1965–1969
Notable Major Works:¹³

¹⁰ Diane Haithman, "Obituary – Grant Beglarian, 74; Composer, Dean of Performing Arts at USC," *Los Angeles Times*, July 21, 2002.

¹¹ Pfitzinger, *Composer Genealogies*, 40.

¹² *Ibid.*, 40.

Of Fables, Foibles, and Fancies, for Cellist and Actor

CMP Library Works for Winds:

First Portrait, for Band

Sinfonia, for Band

Additional CMP Works for Winds:

Two Canzonas, for Brass Quartet

Additional Works for Winds Include:

Chamber Music, for Bassoon

Woodwind Quintet

A Hymn for Our Times, for three bands

Composer Website:

None

New Grove Music Dictionary Listing:

Karen Monson and Vincent J. Novara, "Beglarian, Grant," *The New Grove*

Dictionary of Music and Musicians, accessed November 15, 2017,

<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002084850>.

Bielawa, Herbert

CMP Association: Spring Branch (Houston), Tex. schools, 1964–1966

Born: 1930, Chicago, Ill.

Died: December 23, 2015, Kensington, Calif.¹⁴

Education:

University of Illinois, bachelor's degree, 1954; master's degree, 1958

University of Southern California, doctorate

Composition Studies With:¹⁵

Gordon Binkerd

Elliott Carter

Ingolf Dahl

Nadia Boulanger

Lukas Foss

Robert Kelly

¹³ Haithman, "Obituary – Grant Beglarian."

¹⁴ Janos Gereben, "Composer Herbert Bielawa Dies," *San Francisco Classical Voice*, January 4, 2016, <https://www.sfcv.org/music-news/composer-herbert-bielawa-dies>.

¹⁵ Pfitzinger, *Composer Genealogies*, 51.

Ellis Kohs
Darius Milhaud
Burrill Phillips
David Raksin
Miklós Rosza
Roger Sessions
Halsey Stevens
Composition Students Include:¹⁶
Lisa Bielawa (daughter)
Gareth Loy
Listed Awards:
University of Illinois Fellowship, 1957
BMI Fellowship, studies in composition for films, University of Southern
California
Ingram-Merrill Award, Aspen, 1958
Later Notable Awards:
Unknown
Notable Major Works:
Divergents, for Orchestra¹⁷
CMP Library Works for Winds:
Chorale and Toccata, for Band
**Sonatina*, for Clarinet and Piano
**Trumpet Duo*
Additional CMP Works for Winds:
The Alamo, for Band
Concert Fanfare, for Band
Spectrum, for Band and Tape
Additional Works for Winds Include:
Blurts, for Flute, Clarinet, and Piano
Drone on D, for Flute, Clarinet, Violin, Viola, and Cello
Through Thick and Thin, for Flute, Clarinet, Viola, and Piano
Composer Website
<https://www.herbertbielawa.com/>
New Grove Music Dictionary Listing:
None

¹⁶ Ibid., 51.

¹⁷ “Herbert Bielawa – Works,” Music Sales Classical, accessed January 2, 2018, <http://www.musicsalesclassical.com/composer/works/Herbert-Bielawa>.

Brazinski, Frank W.

CMP Association: Edmonds (suburban Seattle, Wash.), 1964–1966

Born: May 8, 1932, Upper Darby, Penn.

Died: August 11, 2010, Cleveland, Ohio¹⁸

Education:

Oberlin College, bachelor's degree, 1958

University of Southern California, master's degree, 1962; doctoral studies
1962–1964

Composition Studies With:¹⁹

Ingolf Dahl

Composition Students Include:²⁰

Unknown

Listed Awards:

Ojai Festival Prize, 1962

BMI Graduate Fellowships, 1961–1963

Later Notable Awards:

Nominated for the Pulitzer Prize in Music three times²¹

Notable Major Works:

Unknown

CMP Library Works for Winds:

Five Ways of Looking at King's Weston, for Elementary Band

Additional CMP Works for Winds:

Four Caprices for Three Instruments, for Diverse Instruments

Heroic Fanfare, for Large Brass Ensemble and Percussion

Shostakovich Suite, for Brass Septet

Additional Works for Winds Include:

Concerto for Brass Quintet, "A Regal Universe"²²

Composer Website:

None

¹⁸ "Frank William Brazinski Obituary," *Cleveland Plain Dealer*, August 13, 2012.

¹⁹ Pfitzinger, *Composer Genealogies*, 70.

²⁰ *Ibid.*, 70.

²¹ Robert Brodsky, "Composer Frank William Brazinski dies at 80," *Newsday*, October 25, 2012.

²² "Celebrations Brass Concert," *The Garden City News*, November 6, 2009, <https://www.gcnnews.com/articles/celebrations-brass-concert/>.

New Grove Music Dictionary Listing:

None

Briccetti, Thomas

CMP Association:

Denver, Colo. schools, 1961–1962

Pinellas County, Fla. schools, 1962–1963

Born: January 14, 1936, Mount Kisco, N.Y.

Died: May 27, 1999, Perugia, Italy²³

Education:

Eastman School of Music, bachelor's degree, 1955

Columbia University, doctoral seminars, 1955

Composition Studies With:²⁴

Samuel Barber

Alan Hovhaness

Peter Mennin

Bernard Rogers

Notable Students Include:²⁵

A. Paul Johnson

Listed Awards:

Italian Government Prix de Rome, 1958

Later Notable Awards:

Pulitzer Prize Nomination, 1986

Notable Major Works:

Illusions – Pulitzer Prize Nominee, 1986

CMP Library Works for Winds:

Eclogue No. 4, for Solo Tuba and Symphonic Band

Festival March

**Partita*, for Winds, Op. 9

Additional CMP Works for Winds:

Sonata, for Flute and Piano

Sonata, for Trumpet and Piano

Three Character Sketches, for Woodwind Quintet

Turkey Creek March, for Concert Band

²³ Thomas Briccetti, "Thomas Briccetti – Biography," accessed January 3, 2018, <http://www.thomasbriccetti.com>.

²⁴ Pfitzinger, *Composer Genealogies*, 71.

²⁵ *Ibid.*, 71.

Additional Works for Winds Include:

French Toast! (to J.P. Rameau)

Elegy for Michaela

March Eclectic (to Giuseppe Creatore)

The Visions of Kamm (Commissioned by Edwin Franco Goldman Band)

Composer Website:

<http://www.thomasbriccetti.com/>

New Grove Music Dictionary Listing:

None

Davison, John

CMP Association: Kansas City, Mo. schools, 1964–1965

Born: May 31, 1930, Istanbul, Turkey

Died: 1999²⁶

Education:

Haverford College, bachelor's degree, 1951

Harvard University, master's degree, 1952

Eastman School of Music, doctorate, 1959

Composition Studies With:²⁷

Howard Hanson

Alan Hovhaness

Walter Piston

Bernard Rogers

Allen Sapp

Alfred Swan

Randall Thompson

Composition Students Include:²⁸

Marian Bellamy

Stuart Diamond

Michael Kimbell

Richard Teitelbaum

Listed Awards:

Knight Prize, Harvard University, 1952

²⁶ "John Davison Papers," Philadelphia Area Consortium of Special Collections Libraries, accessed January 2, 2018, http://dla.library.upenn.edu/dla/pacscl/detail.html?id=PACSCL_HAVERFORD_USP_HCHCColl839.

²⁷ Pfitzinger, *Composer Genealogies*, 124.

²⁸ *Ibid.*, 124.

Paine Traveling Fellowships, Harvard University, 1953–1954
Pennsylvania Federation of Music Clubs Prize, 1962

Later Notable Awards:

Unknown

Notable Major Works:

Concerto, for Oboe and Orchestra, 1967

CMP Library Works for Winds:

**Canzona and Chorale*, for Four B-flat Clarinets or Four Flutes

Suite, for Eight Brass Instruments

**Suite*, for Flute, Violin, and Piano

Symphony No. 2, for Band

Additional Works for Winds Include:

Suite, for Six Trombones

Composer Website:

None

New Grove Music Dictionary Listing:

None

Fox, Fred

CMP Association: Minneapolis, Minn. schools, 1962–1963

Born: January 17, 1931, Detroit, Mich.

Died: August 24, 2011²⁹

Education:

Wayne State University, bachelor's degree, 1953

Indiana University, master's degree, 1957; doctorate, 1959

Composition Studies With:³⁰

Ross Lee Finney

Bernhard Heiden

Ruth Shaw

Composition Students Include:³¹

David Dzubay

Robert Paterson

Mischa Zupko

²⁹ Brian Fox, "Frederick Fox, Biography," Indiana University Jacobs School of Music, accessed November 17, 2017, <http://music.indiana.edu/departments/academic/composition/faculty/fox/index.shtml#bio>.

³⁰ Pfitzinger, *Composer Genealogies*, 176.

³¹ *Ibid.*, 176.

Listed Awards:

Dallas Composers Conference, 1960
International Composers Symposium, Austin, 1962
University of Minnesota Contemporary Music Conference, 1963

Later Notable Awards:

None

Notable Major Works:

Impressions, for Orchestra
Night Ceremonies, for Orchestra

CMP Library Works for Winds:

Essay, for French Horn and Wind Ensemble
Fanfare and March, for Band
**Sequence*, for French Horn and Piano

Additional CMP Works for Winds:

Concertpiece, for Concert Band

Additional Works for Winds Include:

Concertpiece, for Brass Quintet
Four Times Round
Polarities
Quantic, for Woodwind Quintet
Shaking the Pumpkin, for Saxophone, Piano, and Percussion

Composer Website:

None

New Grove Music Dictionary Listing:

Biringer, Gene, and David McCarthy, "Fox, Fred(erick Alfred)," *The New Grove Dictionary of Music and Musicians*, accessed November 17, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002219051>.

Frackenpohl, Arthur

CMP Association: Hempstead, N.Y. schools, 1959–1960

Born: April 23, 1924, Irvington, N.J.

Education:

Eastman School of Music, bachelor's degree, 1947; master's degree, 1949
McGill University, doctorate, 1957

Composition Studies With:³²

Nadia Boulanger
Darius Milhaud

³² Pfitzinger, *Composer Genealogies*, 177.

Bernard Rogers
Composition Students Include:³³

Richard Brooks
Miriam Gerberg
John O'Reilly
Michael Robinson
Paul Siskind

Listed Awards:

State University of New York Faculty Research Fellowship (*Harmonization at the Piano* textbook), 1959
Faculty Research Fellowship (Domestic Relations, one-act chamber opera), 1963

Later Notable Awards:

None

Notable Major Works:

Harmonization at the Piano (textbook)

CMP Library Works for Winds:

Rondo with Fugato

Additional CMP Works for Winds:

Academic Processional March
Blue Hue, for Dance Band
Flat Two, for Dance Band
On the Go, for Band
Pastorale, for Trombone and Band
Prelude and March, for Elementary Band
We Like It Here!, for Band

Additional Works for Winds Include:

Allegro Giocoso
American Folk Song Suite
Assembly
Cantilena
Chorale Episode
Pas Redoublé (Camille Saint-Saëns), arr. Frackenpohl
Quintagon
Rondo Marziale
Variations, for Tuba and Winds

Composer Website:

None

New Grove Music Dictionary Listing:

³³ Ibid., 177.

Cope, David, and Elisa Weber, "Frackenpohl, Arthur," *The New Grove Dictionary of Music and Musicians*, accessed November 17, 2017.
<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002284349>.

Giron, Arsenio

CMP Association: Topeka, Kans. schools 1962–1963

Born: Renteria, Spain, 1932

Education:

Oberlin Conservatory, bachelor's degree

Tulane University, master's degree

Washington University (St. Louis), doctoral studies

Composition Studies With:³⁴

Herbert Elwell

Charles Hamm

Joseph Wood

Composition Students Include:³⁵

Colin Eatock

Listed Awards:

Woodrow Wilson Award, 1963

Rockefeller Foundation Grant

Later Notable Awards:

Unknown

Notable Major Works:

Violin Sonata No. I

CMP Library Works for Winds:

In Group, for Soloists and Band

Options, for Brass and Percussion

Space-Time Orders, for Chamber Wind Ensemble and Percussion

Additional CMP Works for Winds:

Alla Marcia, for Band

Canzona, for Nine Brass Instruments

Woodwind Quintet

Additional Works for Winds Include:³⁶

³⁴ Pfitzinger, *Composer Genealogies*, 199.

³⁵ *Ibid.*, 199.

Beyond Memories, for Wind Ensemble
By the Shores, for Concert Band
Mnemosyne, for Soprano and Wind Ensemble
Sojourns, for Wind Ensemble
Suite, for Winds, Brass, and Percussion
The Voice of Autumn, for Chamber Winds and Percussion
Waiting for the Dawn, for Concert Band

Composer Website:

None

New Grove Music Dictionary Listing:

None

Jarrett, Jack M.

CMP Association: Oshkosh, Wisc. schools, 1965–1967

Born: 1934, Asheville, N.C.

Education:

University of Florida, bachelor's degree, 1956

Eastman School of Music, master's degree, 1957

Indiana University, doctorate, 1969

Composition Studies With:³⁷

Wayne Barlow

Thomas Beversdorf

Boris Blacher

John Boda

Bernhard Heiden

William Hoskins

Bernard Rogers

Composition Students Include:³⁸

Jones Ross Albert

Deen Entsminger

Scot Gresham-Lancaster

Roy Martin Prendergast

Listed Awards:

³⁶ “Composer Showcase – Arsenio Giron,” Canadian Music Centre, accessed November 17, 2017, <https://www.musiccentre.ca/node/37192/biography>.

³⁷ Pfitzinger, *Composer Genealogies*, 262.

³⁸ *Ibid.*, 262.

National Federation of Music Clubs Young Composers Contest, First Prize,
1958

Fulbright Scholarship, Berlin, 1961

Later Notable Awards:

Conducting Fellowship, Aspen Music Festival, 1980

Notable Major Works:

Cinderella, Opera

Concerto, for Euphonium and Orchestra

Cyrano de Bergerac, Opera

She Stoops to Conquer, Opera

CMP Library Works for Winds:

Festival Overture, for Band

**Missa in Tempore Mortis*, for SATB and Wind Ensemble

Additional CMP Works for Winds:

Festival Fanfare, for Concert Band or Triple Band

Holiday for Horns, for Four Horns and Band

Symphonette, for Wind Ensemble

Additional Works for Winds Include:

Symphonic Variations, for Concert Band

Skydive

Prelude and Canticle, for Euphonium Solo and Band

Composer Website:

<http://jackmjarrett.com/>

New Grove Music Dictionary Listing:

None

Jenkins, Joseph Willcox

CMP Association: Evanston Township High School, Evanston, Ill., 1959–1960

Born: February 15, 1928, Wawa, Penn.

Died: January 31, 2014, Lawrenceville, Penn.³⁹

Education:

Eastman School of Music, bachelor's and master's degrees

Catholic University of America, doctorate

Composition Studies With:⁴⁰

Thomas Canning

Howard Hanson

³⁹ Mary Niederberger, "Obituary: Joseph Willcox Jenkins / Composer and music professor at Duquesne University," *Pittsburgh Post-Gazette*, February 2, 2014.

⁴⁰ Pfitzinger, *Composer Genealogies*, 263.

Vincent Persichetti
Bernard Rogers
Ralph Vaughan Williams
Composition Students Include:⁴¹
Dean Freund
Anne McGinty
Listed Awards:
None
Later Notable Awards:
American Bandmasters Association (Sousa) Ostwald Award, *Cumberland Gap*, 1961
American Bandmasters Award, 2007
Notable Major Works:
An American Overture, for Band, Op. 13
CMP Library Works for Winds:
A Christmas Festival Overture, Op. 33, for Band
**Psalm 67*, for SATB with Winds and Organ
Additional CMP Works for Winds:
Christmas Fanfare, for Brass Ensemble
Cumberland Gap, for Band
Curtain Time, for Band
Sonatine, for Band
Three Images, for Band
Tout de Suite, for Clarinet Choir
Additional Works for Winds Include:
Arioso
Cannonade (Concert March)
Charles County Overture
Concerto, for Euphonium and Band
Credimus
Cuernavaca
Gateway West
Hoedown
In Traskwood Country
Pieces Of Eight
Prelude
Purcell Portraits
Romanza
Symphonic Jubilee

⁴¹ Ibid., 263.

Tartan Suite

Toccata, op. 104

Composer Website:

None

New Grove Music Dictionary Listing:

None

Johnston, Jack

CMP Association: Parma, Ohio schools, 1965–1967

Born: Milwaukee, Wisc., 1935

Education:

University of Wisconsin, bachelor's degree

Eastman School of Music, master's degree

Composition Studies With:⁴²

Wayne Barlow

Herbert Elwell

Bernard Rogers

Milton Rusch

Composition Students Include:⁴³

Scott Meister

Mark Phillips

Listed Awards:

None

Later Notable Awards:⁴⁴

Composer-in-residence, Ashland University, Ohio

Notable Major Works:

Unknown

CMP Library Works for Winds:

Overture to Lysistrata

Additional CMP Works for Winds:

Etude, for Band

Games, for Band

Synergism No. 1, for Woodwind Quintet

Wachet Auf, for Band

⁴² Pfitzinger, *Composer Genealogies*, 266.

⁴³ *Ibid.*, 266.

⁴⁴ “Jack Johnston,” State University of New York – Geneseo Department of Music, accessed November 17, 2017, <https://www.geneseo.edu/music/johnston>.

Additional Works for Winds Include:

Unknown

Composer Website:

None

New Grove Music Dictionary Listing:

None

Jones, Robert W.

CMP Association: West Hartford, Conn. schools, 1965–1967

Born: December 16, 1932, Oak Park, Ill.

Died: May 28, 1997, San Diego, Calif.⁴⁵

Education:

University of Redlands (Calif.), bachelor's degree, 1959; master's degree, 1960

Composition Studies With:⁴⁶

Wayne Bohrnstedt

Composition Students Include:⁴⁷

M. Lee Suitor

Listed Awards:

Charles Wakefield Cadman Fellowships, 1958, 1959, 1960

Later Notable Awards:

Unknown

Notable Major Works:

The Juggler, choreographic poem

Penillion pen Rhaw, for Flute, Clarinet, Double-Bass, Vibraharp

CMP Library Works for Winds:

Odds On, Scherzo for Band

**Tower Sonata*, for Brass Sextet

Additional CMP Works for Winds:

Combo Concertante, for two Cellos and Dance Band

In Memoriam, for Winds and Percussion

Jubilee, for Band

Partita, for Organ and Brass Septet

Toccata Concertante, for Band

⁴⁵ "Robert W. Jones," *Biographical Dictionary of the Organ*, accessed November 17, 2017, https://www.organ-biography.info/index.php?id=Jones_RobertW_1932.

⁴⁶ Pfitzinger, *Composer Genealogies*, 267.

⁴⁷ *Ibid.*, 267.

Additional Works for Winds Include:⁴⁸

Declamation and Dance

Composer Website:

None

New Grove Music Dictionary Listing:

None

Kosteck, Gregory

CMP Association: Norwalk, Conn. schools, 1964–1965

Born: September 2, 1937, Plainfield, N.J.

Died: December 27, 1991, Sarasota, Fla.⁴⁹

Education:

University of Maryland, bachelor's degree, 1959

University of Michigan, master's degree, 1961; doctorate, 1964

Composition Studies With:⁵⁰

Leslie Bassett

Ton de Leeuw

Ross Lee Finney

Jan Odé

Composition Students Include:⁵¹

Richard Einhorn

Bruce Frazier

John Heilman Schooley

Listed Awards:

Woodrow Wilson Fellowship, 1959

Fulbright Scholar, The Netherlands, 1962

Horace H. Rackham Fellowships, University of Michigan

Later Notable Awards:

New York Arts Council Award, 1980

ASCAP Special Award, 1982

⁴⁸ “Robert W. Jones,” Music Sales Classical, accessed January 2, 2018, <http://www.musicsalesclassical.com/composer/works/794/0>.

⁴⁹ “Gregory Kosteck,” The Estate Project for Artists With AIDS: Music Archive Catalog, accessed January 3, 2018, <https://web.archive.org/web/20140201172455/http://www.artistswithaids.org/artforms./music/catalogue/kosteck.html>.

⁵⁰ Pfitzinger, *Composer Genealogies*, 293.

⁵¹ *Ibid.*, 293.

Notable Major Works:

Three Operas

CMP Library Works for Winds:

Concert Music, for Band

**Four Pieces*, for Cello, Winds, Percussion, and Harps

**Variations*, for Clarinet and Piano

**Refrains and Canons*, for Treble Chorus, with Piano or Four Clarinets

Additional Works for Winds Include:⁵²

Cycles, for Chamber Ensemble

Elegy, for Band

Requiem, for Trombone and Band

Composer Website:

None

New Grove Music Dictionary Listing:

None

Kroeger, Karl

CMP Association: Eugene, Ore. schools, 1964–1966

Born: April 13, 1932, Louisville, Ky.

Education:

University of Louisville, bachelor's degree, 1954; master's degree 1959

University of Illinois, master's degree, 1961

University of Wisconsin, doctoral studies, 1968-1969

Brown University, doctorate, 1971

Composition Studies With:⁵³

Claude Almand

Gordon Binkerd

George Perle

Composition Students Include:⁵⁴

Unknown

Listed Awards:

Soslund String Quartet Competition, Second Prize, 1962

University of Kentucky Centennial Composition Contest, First Prize, 1965

Willamette University Contest, First Prize, 1966

Later Notable Awards:⁵⁵

⁵² The Estate Project, "Gregory Kosteck."

⁵³ Pfitzinger, *Composer Genealogies*, 298.

⁵⁴ *Ibid.*, 298.

American Bandmasters Association (Sousa) Ostwald Award, *Divertimento*,
for Concert Band, 1971
Notable Major Works:⁵⁶

The Complete Works of William Billings, editor
Index of Anglo-American Psalmody in Modern Critical Editions, with Marie
Kroeger

CMP Library Works for Winds:

Ballad, for Solo Clarinet and Band
Concertino, for Solo Oboe and Band

Additional CMP Works for Winds:

Canzona II, for Brass Sextet
Declaration, for Solo Trombone and Band
Divertimento, for Band
Fantasy, for Harp
Prologue and Dance, for Concert Band
Two Pieces, for Clarinet Choir

Additional Works for Winds Include:

Concerto, for Alto Saxophone and Wind Ensemble
Design, for Concert Band
Festive Overture, for Wind Ensemble
Variations on a Hymn by William Billings
Variations on a Moravian Chorale

Composer Website:

None

New Grove Music Dictionary Listing:

Katherine K. Preston and Thomas L. Riis, "Kroeger, Karl," *The New Grove
Dictionary of Music and Musicians*, accessed January 3, 2018,
[http://www.oxfordmusiconline.com.proxy-
um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.
001.0001/omo-9781561592630-e-1002085272](http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002085272).

Lamb, John David

CMP Association: Whitehorn, Calif. schools, 1965–1966

⁵⁵ Katherine K. Preston and Thomas L. Riis, "Kroeger, Karl," *The New Grove
Dictionary of Music and Musicians*, accessed January 3, 2018,
[http://www.oxfordmusiconline.com.proxy-
um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/
omo-9781561592630-e-1002085272](http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002085272).

⁵⁶ "Karl Kroeger," American Composers Alliance, accessed November 17,
2017, <https://composers.com/karl-kroeger>.

Born: March 11, 1935, Portland, Ore.

Education:

Mills College, 1951; studies in composition with Darius Milhaud

San Francisco State College, bachelor's degree, 1956

University of Washington, master's degree, 1958

Composition Studies With:⁵⁷

Volfgangs Darzins

George Frederick McKay

Wendell Otey

John Verrall

Composition Students Include:⁵⁸

Unknown

Listed Awards:

Presser Foundation Award, 1955

Denny Fellowship, 1957

Later Notable Awards:

Unknown

Notable Major Works:⁵⁹

In Taberna

King Midas, children's opera

150+ "*Fiddle Tunes written in the Swedish style*"

CMP Library Works for Winds:

Night Music, for Solo Alto Saxophone and Chamber Band

Serenade, for Band

Additional CMP Works for Winds:

Wilderness Sketches, for Solo Trumpet

Additional Works for Winds Include:⁶⁰

Sonata, for Soprano Saxophone and Piano

Fables, for Alto Saxophone and Piano

Follies, for Baritone Saxophone and Piano

Affirmations, for Saxophone Quartet

Composer Website:

None

⁵⁷ Pfitzinger, *Composer Genealogies*, 305.

⁵⁸ *Ibid.*, 305.

⁵⁹ "John David Lamb," ClassicalNet, accessed November 17, 2017, <http://www.classical.net/music/comp.lst/acc/lambjd.php>.

⁶⁰ *Ibid.*

New Grove Music Dictionary Listing:

None

Lawhead, Donaldson Vaughan

CMP Association: Joliet, Ill. schools, 1967–1968

Born: 1942, Indianapolis, Ind.

Education:

Indiana University, bachelor's degree, 1965; master's degree, 1967

University of Iowa, doctorate

Composition Studies With:

Unknown (not listed in Pfitzinger)

Composition Students Include:

Unknown (not listed in Pfitzinger)

Listed Awards:

Rockefeller Foundation Grant: Indianapolis Symphony performance of
Rondo, for Strings, Harp. and Brass

Later Notable Awards:

Unknown

Notable Major Works:

Aleost, Allegro for Orchestra

Rondo, for Strings, Harp. and Brass

CMP Library Works for Winds:

Contrasts, for Band

Additional CMP Works for Winds:

Military Fanfare, for Marching Band

Additional Works for Winds Include:

Unknown

Composer Website:

None

New Grove Music Dictionary Listing:

None

Lombardo, Robert

CMP Association: Joliet, Ill. schools, 1967–1968

Hastings-on-Hudson, N.Y. schools, 1961–1962

Colorado Springs, Colo. schools, 1962–1963

Born: March 5, 1932, Hartford, Conn.

Education:

Hartt College, bachelor's degree, 1954; master's degree, 1955

University of Iowa, doctorate

Composition Studies With:⁶¹

Philip Bezanson
Boris Blacher
Aaron Copland
Arnold Franchetti
Isadore Freed
Goffredo Petrassi
Guido Turchi

Composition Students Include:⁶²

John Austin
Robert Block
Seth Boustead
David Fuentes
Ian Geller
William Komaiko
Alex Lubet
Joyce Mast-Boldrey
Howard Sandroff
James Chester Theobald

Listed Awards:

Guggenheim Fellowship, Florence, Italy, 1964
Koussevitzky Composition Award, Library of Congress
BMI Student Composer Awards
Fromm Foundation Award

Later Notable Awards:

National Endowment for the Arts Award, 1976, 1981

Notable Major Works:

Against Forgetting, cantata
Four Operas

CMP Library Works for Winds:

Three Haiku, for Band

Additional Works for Winds Include:

Three Pieces, for Alto Flute and Kugo

Composer Website:

<http://robertlombardo.net/>

New Grove Music Dictionary Listing:

None

⁶¹ Pfitzinger, *Composer Genealogies*, 329.

⁶² *Ibid.*, 329.

Mailman, Martin

CMP Association: Jacksonville, Fla. schools, 1959–1961

Born: June 30, 1932, New York, N.Y.

Died: April 18, 2000, Denton, Tex.

Education:

Eastman School of Music, bachelor's degree, 1954; master's degree, 1955;
doctorate, 1960

Composition Studies With:⁶³

Wayne Barlow

Howard Hanson

Louis Mennini

Bernard Rogers

Composition Students Include:⁶⁴

Michael Daugherty

Listed Awards:

Edward B. Benjamin Award, 1955

Birmingham Arts Festival Award, 1966

Texas Federation of Music Clubs, Texas Composers Committee Award, 1967

Walla Walla, Washington Symphony Composition Contest First Prize,

Sinfonietta, for Orchestra, 1967

Later Notable Awards:⁶⁵

American Bandmasters Association (Sousa) Ostwald Award, *Exaltations*,
1983

American Bandmasters Association (Sousa) Ostwald Award, *For precious
friends hid in death's dateless night*, 1989

Notable Major Works:

Sinfonietta for Orchestra, 1967

CMP Library Works for Winds:

Four Miniatures, for Band

Additional CMP Works for Winds:

Geometrics No. 1, for Band, Op. 22

Additional Works for Winds Include:⁶⁶

⁶³ Pfitzinger, *Composer Genealogies*, 340.

⁶⁴ *Ibid.*, 340.

⁶⁵ Matthew Mailman, "Martin Mailman, Composer," accessed November 17, 2017, <http://www.martinmailman.com/>.

⁶⁶ *Ibid.*

Alarums, for Band, Op. 27
Alleluia, for Chorus and Band, Op. 15
Association No. 1, for Band, Op. 45
Bouquets, for Band, Op. 87
Brevard Fanfare, for Brass, Op. 24
Commencement March, for Band, Op. 14
Concertino, for Clarinet and Band, Op. 83
Concertino, for Trumpet and Band, Op. 31
Concerto for Wind Orchestra (Variations), Op. 89
Exaltations, for Band, Op. 67
For precious friends hid in death's dateless night, for Wind Ensemble, Op. 80
Four Variations in Search For a Theme, for Narrator and Band, Op. 36
Geometrics No. 2, for Band, Op. 29
Geometrics No. 3, for Band, Op. 37
Geometrics No. 4, for Band, Op. 43
Geometrics No. 5, for Band, Op. 58
The Jewel in the Crown (A Ceremonial March), for Band, Op. 78
Leaves of Grass, for Narrator, Chorus, and Band, Op. 30, No. 2
Let Us Now Praise Famous Men, for Band, Narrators, and Solo Voice, Op. 56
Liturgical Music, for Band, Op. 33
Night Vigil, for Band, Op. 66
Partita, for Band, Op. 10
Pledges, for Band, Op. 98
Promenade, for Brass and Percussion
Secular Litanies, for Band, Op. 90
Shouts, Hymns, and Praises, for Band, Op. 54
Two Fanfares, for Brass, Op. 49
Two Fanfares, for Brass Choir, Op. 92

Composer Website:

<http://www.martinmailman.com/>

New Grove Music Dictionary Listing:

None

Maves, Robert W.

CMP Association: Raleigh, N.C. schools, 1964–1966

Born: April 3, 1937, Salem, Ore.

Education:

University of Oregon, bachelor's degree, 1961

University of Michigan, master's degree, 1963; doctorate, 1971

Composition Studies With:⁶⁷

Leslie Bassett
Ross Lee Finney
Homer Keller
George Balch Wilson

Composition Students Include:⁶⁸

Ray Evanoff
Edward Hart
Walter Saul

Listed Awards:

John H. Reed Award, 1963

Later Notable Awards:

Sigma Alpha Iota Awards for American Music

Notable Major Works:

Bodas de Sangre (Blood Wedding), Opera
Six Symphonies for Orchestra

CMP Library Works for Winds:

**Duet*, for Diverse Instruments
The Wanderer Recalls His Homeland, for Brass Ensemble

Additional CMP Works for Winds:

Five Movements from a Spring Day, for Band
Fugue for Percussion, for Elementary School Percussion Ensemble
March with Sleighbells (aka. South Carolina Skip Step March), for Band

Additional Works for Winds Include:

Concerto, for Winds and Percussion
Symphony No. 1, for Band
Toccata, for Symphonic Band

Composer Website:

<http://mavesd.people.cofc.edu/>

New Grove Music Dictionary Listing:

None

Miller, Lewis M.

CMP Association:

Elkhart, Ind. schools, 1961–1962
El Paso, Tex. schools, 1962–1963

Born: September 4, 1933, New York, N.Y.

⁶⁷ Pfitzinger, *Composer Genealogies*, 354.

⁶⁸ *Ibid.*, 354.

Died: January 9, 2014, Albuquerque, N.M.⁶⁹

Composition Studies With:⁷⁰

Samuel Adler

Vittorio Giannini

Karol Rathaus

Composition Students Include:⁷¹

Unknown

Education:

Queens College, bachelor's degree

Manhattan School of Music, master's degree

North Texas State University, doctorate, 1965

Listed Awards:

None

Later Notable Awards:

Kansas Arts Commission Artist Fellowship Award

Fort Hayes State University President's Distinguished Scholar

Notable Major Works:

Concertino, for Piano and Orchestra

CMP Library Works for Winds:

**Canticus Universi*, for Choir and Brass

Rondo da Camera

**Sonatina*, for Wind Quintet

Variations on a Sea Chantey

Additional CMP Works for Winds:

Academia No. 1, for Two Clarinets

Academia No. 2, for Two Flutes

Etude, for Four Horns

Prelude No. 1, for Band

Prelude No. 2, for Band

Additional Works for Winds Include:

Brass Quintet No. 1

Brass Quintet No. 2

The School for Husbands Overture

Composer Website:

⁶⁹ Fort Hays State University, "Former Music Professor Passes Away," accessed November 17, 2017, <http://www.goforthaysstate.com/s/947/social.aspx?sid=947&gid=1&pgid=3236>.

⁷⁰ Pfitzinger, *Composer Genealogies*, 368.

⁷¹ *Ibid.*, 368.

None

New Grove Music Dictionary Listing:

None

Mofsenon, Joel

CMP Association:

Ogden, Utah schools, 1965–1966

Jefferson County (Denver area), Colo. schools, 1966–1967

Born: 1940, Brooklyn, N.Y.

Education:

State University of New York at Binghamton, bachelor's degree, 1962

Indiana University, master's degree, 1967; doctoral studies, 1967–1968

Composition Studies With:⁷²

Juan Orrego-Salas

Robert Moffat Palmer

Composition Students Include:⁷³

Unknown

Listed Awards:

None

Later Notable Awards:

Unknown

Notable Major Works:

Unknown

CMP Library Works for Winds:

An Arty March, for Marching Band

Catch as Catch Can, for Elementary Band

**Christmas is Coming*, for Chorus, with Two Trumpets and Piano

**Sonata*, for B-flat Clarinet and Piano

Additional Works for Winds Include:

Unknown

Composer Website:

None

New Grove Music Dictionary Listing:

None

Morrill, Dexter

CMP Association: University City (St. Louis area), Mo. schools, 1962–1964

⁷² Pfitzinger, *Composer Genealogies*, 371.

⁷³ *Ibid.*, 371.

Born: June 17, 1938, North Adams, Mass.

Education:

Colgate University, bachelor's degree, 1960

Stanford University, master's degree, 1962

Cornell University, doctorate, 1970

Composition Studies With:⁷⁴

Robert Mofatt Palmer

Leonard Ratner

Bill Russo

William Skelton

Leland Smith

Composition Students Include:⁷⁵

Cort Lippe

Listed Awards:

None

Later Notable Awards:

National Endowment for the Arts Grant, *Fantasy Quintet*, 1977

National Endowment for the Arts Grant, *Getz Variations*, 1984

Notable Major Works:

Fantasy Quintet

Iron Horse Concerto, for Orchestra

Stained Glass Concerto, for Orchestra

CMP Library Works for Winds:

Divertimento, for Band

Music from the Flint Hills, for Band

Additional CMP Works for Winds:

Ceremonial Music, for Brass Choir

Overture, for Band

Piece for Solo Bassoon, for Bassoon and Piano

Suite, for Band

Additional Works for Winds Include:

Studies, for Trumpet and Computer

Symphony No. 2, for Wind Ensemble, Percussion, and Piano

Composer Website:

<http://www.dextermorrill.com/>

New Grove Music Dictionary Listing:

None

⁷⁴ Pfitzinger, *Composer Genealogies*, 376.

⁷⁵ *Ibid.*, 376.

Muczynski, Robert

CMP Association:

Oakland, Calif. schools, 1959–1960

Tucson, Ariz. schools, 1960–1961

Born: March 19, 1929, Chicago, Ill.

Died: May 25, 2010, Tucson, Ariz.⁷⁶

Education:

DePaul University, bachelor's degree, 1950; master's degree, 1952

Composition Studies With:⁷⁷

Alexander Tcherepnin

Composition Students Include:⁷⁸

Paul Barsom

Robert Block

Kevin Jay Isaacs

Gayle Lathrop

Donald Nott

James Ruccolo

Paul Schoenfield

Daniel Léo Simpson

Listed Awards:

ASCAP Standard Awards

Later Notable Awards:⁷⁹

Pulitzer Prize Nomination, *Concerto*, For Alto Saxophone and Orchestra, Op. 41, 1981

Professor Emeritus, University of Arizona

Notable Major Works:

Symphonic Dialogues, for Orchestra

CMP Library Works for Winds:

Fanfare, for Brass and Percussion

⁷⁶ Walter Simmons, "Muczynski, Robert," *The New Grove Dictionary of Music and Musicians*, accessed January 3, 2018, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-1002219371>.

⁷⁷ Pfitzinger, *Composer Genealogies*, 379.

⁷⁸ *Ibid.*, 379.

⁷⁹ "Robert Muczynski," Naxos Records, accessed February 3, 2018, https://www.naxos.com/person/Robert_Muczynski_22811/22811.htm.

Additional CMP Works for Winds:

Movements, for Wind Quintet, Op.16
Statements, for Percussion
Three Designs, for Three Timpani
Trumpet Trio

Additional Works for Winds Include:

Concerto, For Alto Saxophone and Orchestra, Op. 41
Quintet for Winds, Op. 45
Voyages, for Brass Trio

Composer Website:

None

New Grove Music Dictionary Listing:

Walter Simmons, "Muczynski, Robert," *The New Grove Dictionary of Music and Musicians*, accessed January 3, 2018,
<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002219371>.

Myers, Robert

CMP Association: Midland, Mich. schools, 1967–1969

Born: August 20, 1941, Fredericksburg, Va.

Education:

Eastman School of Music, bachelor's degree, 1963; master's degree, 1964
Northwestern University, doctorate, 1985

Composition Studies With:⁸⁰

Nadia Boulanger
Sydney Hodkinson
John La Montaine
Bernard Rogers

Composition Students Include:⁸¹

Unknown

Listed Awards:

Walter Damrosch Memorial Scholarship, 1963
Fulbright Scholarship, Paris, 1965–1967

Later Notable Awards:

None

Notable Major Works:

⁸⁰ Pfitzinger, *Composer Genealogies*, 382.

⁸¹ *Ibid.*, 382.

Unknown

CMP Library Works for Winds:

Sequences II, for Band

**Sonores V*, for Trombone and Piano

**Three Small Pieces*, for Two Flutes

**Divertimenti Piccolini*, for Flute, Cello, and Guitar

**Trio 65*, for Alto Saxophone, Bassoon, and Cello

Additional CMP Works for Winds:

Blue Cross Blues, for Stage Band

Endless Blues, for Stage Band

Fantasy-Duos, for Saxophone and Percussion

Henry's March, for Junior High School Band

Lashier Beam, for Stage Band

Om, for Percussion and Tape

Sequences III: Klang!, for Large Band

Sonny and the Indians, for Stage Band

Sonores III, for Three Percussionists

Spring Thing, for Stage Band

Tristeza del otoño, for Stage Band

Two Movements, for Woodwind Quintet

Additional Works for Winds Include:

Unknown

Composer Website:

None

New Grove Music Dictionary Listing:

None

Newman, Theodore

CMP Association: Tulsa, Okla. schools, 1960–1961

Born: June 17, 1933, New York, N.Y.

Died: February 16, 1975, Bay Islands, Fla.⁸²

Education:

Juilliard School of Music, bachelor's degree, 1960; master's degree, 1963

Composition Studies With:⁸³

Vittorio Giannini

Vincent Persichetti

⁸² "Theodore Newman Collection," Florida State University College of Music, accessed January 3, 2018, <http://music.fsu.edu/library/specialcollections/newman>.

⁸³ Pfitzinger, *Composer Genealogies*, 388.

Composition Students Include:⁸⁴

Unknown

Listed Awards:

Edward B. Benjamin Prize, 1958, 1959, 1960

Guggenheim Fellowship, 1961

Gretchaninoff Memorial Prize, 1963

Elizabeth Sprague Coolidge Chamber Music Prize, 1963

McCollin Award, 1964

Later Notable Awards:

Unknown

Notable Major Works:⁸⁵

Dances for Children, ballet

Orozco Murals at Dartmouth College, film score

Nocturne, for Clarinet and String Orchestra

Songs and Processions, ballet

CMP Library Works for Winds:

**Alleluia*, for Chorus, with Brass Ensemble and Timpani

Suite, for Band

Additional Works for Winds Include:

Unknown

Composer Website:

None

New Grove Music Dictionary Listing:

None

Peck, Russell

CMP Association: Herricks, N.Y. schools, 1967–1969

Born: January 25, 1945, Detroit, Mich.

Died: March 1, 2009, Greensboro, N.C.

Education:

Eastman School of Music, undergraduate studies, 1962–1963

University of Michigan, bachelor's degree, 1966; master's degree, 1967;
doctorate, 1972.

Composition Studies With:⁸⁶

Leslie Bassett

⁸⁴ Ibid., 388.

⁸⁵ Florida State University, "Theodore Newman Collection."

⁸⁶ Pfitzinger, *Composer Genealogies*, 411.

Clark Eastham
Ross Lee Finney
George Rochberg
Gunther Schuller

Composition Students Include:⁸⁷

Stacey Alan Bowers
Roger Briggs
Jim Fox
Christos Hatzis
A. Paul Johnson
George Kirck

Listed Awards:

NDEA Title IV Fellowship, 1966–1967
Koussevitzky Chamber Music Prize, 1965
Tanglewood Fellowships, 1965, 1967
BMI Awards, 1965, 1967
Bennington Composers Conference Scholarship, 1967
Horace H. Rackham Graduate Fellowship, 1969

Later Notable Awards:

None

Notable Major Works:⁸⁸

The Glory and the Grandeur, Concerto for Percussion Trio and Orchestra
Harmonic Rhythm, Concerto for Timpani and Orchestra
Signs of Life II, for Strings
The Thrill of the Orchestra

CMP Library Works for Winds:

Gothic Music, for Band

Additional CMP Works for Winds:

Permanent Wave (music for a dance), for Flute, Clarinet, Trumpet, and Piano

Additional Works for Winds Include:⁸⁹

American Epic
Cave
The Glory and the Grandeur, Concerto for Percussion Trio and Wind
Symphony (arr. Peck)

⁸⁷ Ibid., 411.

⁸⁸ Russell Peck, "Russell Peck Music," accessed January 3, 2018,
<http://www.russellpeck.com>.

⁸⁹ Ibid.

The Upward Stream, Concerto for Tenor Saxophone and Symphonic Band
(arr. Peck)

Composer Website:

<http://www.russellpeck.com>

New Grove Music Dictionary Listing:

None

Pierce, V. Brent

CMP Association: Bismarck, N.D. schools, 1967–1969

Born: Ogden, Utah, 1940

Education:

California State College at Long Beach, bachelor's degree, 1966; master's degree, 1967

Composition Studies With:

Ingolf Dahl

Composition Students Include:

Unknown, not listed in Pfitzinger.

Listed Awards:

Southwestern Music Educators Award, 1962, 1963

Later Notable Awards:

Unknown

Notable Major Works:

Praise the Lord, for Chorus

Solitude of Emily, Opera

The Sound Reference Guide to Instruments, reference book

CMP Library Works for Winds:

Chorale and March, for Band

Ode to a Dance, for Band

Theme and Variations, for Band

Additional CMP Works for Winds:

Black Hills Suite, for Band

Divertimento, for Woodwind Quintet

Jazz Interlude, for E-flat Alto Saxophone and Band

Movement, for Trumpet and Piano

Serenade, for Band

Study in Motion, for Two B-flat Clarinets and Percussion

Suite, for B-flat Clarinet and Piano

Three Movements, for Woodwind Quintet, Brass Quintet, and Percussion

Additional Works for Winds Include:

Danza Comique, for Trumpet and Piano

Drus Ya, for Trumpet and Piano

Composer Website:

None

New Grove Music Dictionary Listing:

None

Riley, Dennis

CMP Association: Rockford, Illinois schools, 1965–1967

Born: May 28, 1943, Los Angeles, California

Died: May 6, 1999, New York, New York

Education:

University of Colorado, bachelor's degree, 1965

University of Illinois, master's degree, 1968

University of Iowa, doctorate, 1973

Composition Studies With:⁹⁰

George Crumb

Cecil Effinger

Robert Kelly

Composition Students Include:⁹¹

Mark Carlson

Elliot Sokolov

Listed Awards:

University of Colorado President's Award

BMI Student Composers Award, 1966

Later Notable Awards:⁹²

Fromm Foundation Commission

Guggenheim Fellowship

Two National Education Association Grants

Notable Major Works:⁹³

Cat's Concert, Opera

Rappaccini's Daughter, Opera

Symphony, for Large Orchestra

⁹⁰ Pfitzinger, *Composer Genealogies*, 450.

⁹¹ *Ibid.*, 450.

⁹² James P. Cassaro, "Riley, Dennis," *The New Grove Dictionary of Music and Musicians*, accessed January 3, 2018, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/0-mo-9781561592630-e-0000023473>.

⁹³ Cassaro, "Riley, Dennis."

CMP Library Works for Winds:

Der Drachentöter Kommt Vom Berg Hinunter (The Dragonslayer Comes Down From the Mountain), for Band

**Three Scenes from Euripides' Bacchae*, A Ballet for Chamber Ensemble

Additional CMP Works for Winds:

Variations for Eight Players, for Mixed Octet

Additional Works for Winds Include:⁹⁴

Concertante Music No. 1, for Chamber Ensemble

Concertante Music No. 2, for Chamber Ensemble

Masques, for Wind Quintet

Composer Website:

None

New Grove Music Dictionary Listing:

James P. Cassaro, "Riley, Dennis," *The New Grove Dictionary of Music and Musicians*, accessed January 3, 2018,

<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023473>.

Skolnik, Walter

CMP Association: Shawnee Mission, Kans. schools, 1966–1968

Born: July 20, 1934, New York, N.Y.

Education:

Brooklyn College, City University of New York, master's degree, 1955

Indiana University, master's degree, 1956; doctorate, 1969

Composition Studies With:⁹⁵

Thomas Beversdorf

Bernhard Heiden

Goffredo Petrassi

Composition Students Include:⁹⁶

Unknown

Listed Awards:

None

Later Notable Awards:

Unknown

⁹⁴ Ibid.

⁹⁵ Pfitzinger, *Composer Genealogies*, 503.

⁹⁶ Ibid., 503.

Notable Major Works:

Concerto, for Orchestra

Three Songs of the Sea, for Chorus

CMP Library Works for Winds:

Serenade in F, for Band

Additional CMP Works for Winds:

Along the Santa Fe Trail, for Elementary Band

Chorale Fantasia, for Band

Divertimento in B-flat, for Brass Quintet

Sonatina, for Flute and Piano

Ten Easy Pieces, for Two B-flat Clarinets

Toccata Festiva, for Symphonic Band

Additional Works for Winds Include:⁹⁷

Concert Music, for large brass ensemble and timpani

Fantasy on G.A.B.E., for Brass Quintet

Intrada

Little Suite in B-flat

Martian Music

Pastorale, for Woodwind Quintet

Promenade

Quixotic Rhapsody

Saxoliloquy, for alto saxophone and concert band

Composer Website:

None

New Grove Music Dictionary Listing:

None

Southers Jr, Leroy W.

CMP Association: Kenosha, Wisc. schools, 1966–1968

Born: July 13, 1941, Minot, S.D.

Died: November 9, 2003, Lancaster, N.H.⁹⁸

Education:

University of Southern California, bachelor's degree, 1963; master's degree, 1965, doctorate, 1990

Composition Studies With:⁹⁹

⁹⁷ “Walter Skolnik,” Tritone Press & Tenuto Publications, accessed November 17, 2017, <http://www.tritone-tenuto.com/skolnik.htm>.

⁹⁸ “Berklee Today – Final Cadence,” Berklee College of Music, accessed November 17, 2017, https://www.berklee.edu/bt/153/final_cadence.html.

Ingolf Dahl
Halsey Stevens
Anthony Vazzana
Composition Students Include:¹⁰⁰
Paul Carmona
Listed Awards:
University of Southern California scholarship
Music Academy of the West scholarship
National Foundation on the Arts and Humanities Grant
Later Notable Awards:
Unknown
Notable Major Works:
Homage to Ingolf Dahl
Serenade No. 2
A Straussian Fantasy
Symphony, for chamber ensemble
CMP Library Works for Winds:
**Concert Piece*, for Chamber Ensemble
Concerto, for Four Horns, Euphonium, and Wind Orchestra
Essay, for Band
New Variations on a Seventeenth Century Song, for Band
Study, for Band
Additional Works for Winds Include:
Cancrizans, for Two Trumpets and Band
Serenade, for Ten Winds
Composer Website:
None
New Grove Music Dictionary Listing:
None

Stewart, Kensey D.

CMP Association:
Norwalk, Conn. schools, 1965–1966
Ridgewood, N.J. schools, 1966–1968
Born: 1933, Los Angeles, Calif.
Education:
San Francisco State College, bachelor's degree; master's degree

⁹⁹ Pfitzinger, *Composer Genealogies*, 510.

¹⁰⁰ *Ibid.*, 510.

Composition Studies With:¹⁰¹

Roger Nixon
Wendell Otey
Peter Sacco

Composition Students Include:¹⁰²

Unknown

Listed Awards:

Presser Foundation Award
Paul Masson Award

Later Notable Awards:

Unknown

Notable Major Works:

Unknown

CMP Library Works for Winds:

**Fanfare*, for Brass Quartet
**Music for Horn and Piano*
Symphony No. 2, for Band

Additional CMP Works for Winds:

Checkmate, for Stage Band
Essay for Winds, for Tenor Saxophone, Concert Band, Stage Band
Two Movements, for Woodwind Quintet

Additional Works for Winds Include:

Unknown

Composer Website:

None

New Grove Music Dictionary Listing:

None

Tcimpidis, David

CMP Association: Sarasota, Fla. schools, 1961–1962

Born: 1938, Cincinnati, Ohio

Education:

Cincinnati College – Conservatory of Music, certificate in piano, 1956–1958

University of Cincinnati, undergraduate studies, 1957–1958

Mannes College of Music, bachelor's degree, 1961

Queens College, City University of New York, master's degree, 1966

Composition Studies With:¹⁰³

¹⁰¹ Pfitzinger, *Composer Genealogies*, 519.

¹⁰² *Ibid.*, 519.

Norman Dello Joio
Composition Students Include:¹⁰⁴

Robert Bonfiglio
Ryan Chase
Kevin Scott
Nicky Sohn

Listed Awards:

Cincinnati College – Conservatory of Music scholarship and Vocal
Composition Award
Mannes College of Music Scholarship
Bohuslav Martinu Memorial Composition Award
Ernest Bloch Memorial Scholarship

Later Notable Awards:

Unknown

Notable Major Works:¹⁰⁵

Symphony at a Time of Peace

CMP Library Works for Winds:

Five Carousel Pieces, for Chamber Wind Band
Night Piece, for Winds

Additional Works for Winds Include:¹⁰⁶

Four Improvisations, for Woodwind Quartet and Synthesizer
Kerguelen, for Brass Ensemble
Pictures No Longer on Exhibition, for Brass Trio

Composer Website:

<https://davidtcimpidis.wordpress.com/>

New Grove Music Dictionary Listing:

None

Thomson, William

CMP Association: Elkhart, Ind. schools, 1960--1961

Born: May 24, 1927, Fort Worth, Tex.

Education:

North Texas State University, bachelor's degree, 1948; master's degree, 1949

¹⁰³ Pfitzinger, *Composer Genealogies*, 534.

¹⁰⁴ *Ibid.*, 534.

¹⁰⁵ David Tcimpidis, "David Tcimpidis: Composer," accessed November 17, 2017, <https://davidtcimpidis.wordpress.com>.

¹⁰⁶ *Ibid.*

Indiana University, doctorate, 1952
Composition Studies With:¹⁰⁷
Bernhard Heiden
Composition Students Include:¹⁰⁸
Unknown
Listed Awards:
National Young Composers Award First Prize
Texas University Contemporary Music Festivals, 1956, 1958, 1960
Institute for Contemporary American Music, 1958
Later Notable Awards:
Unknown
Notable Major Works:
Transformations, for Orchestra
CMP Library Works for Winds:
**Fantasia and Dance*, for Clarinet and Piano
Permutations, for Band
Additional Works for Winds Include:
Clarinet Sonata
Composer Website:
None
New Grove Music Dictionary Listing:
None

Tubb, Monte

CMP Association: Fulton County (Atlanta), Ga. schools, 1964–1966
Born: November 5, 1933, Jonesboro, Ark.
Died: June 30, 2016, Eugene, Ore.¹⁰⁹
Education:
University of Arkansas, bachelor's degree, 1956
Indiana University, master's degree, 1960
Composition Studies With:¹¹⁰
Bernhard Heiden
Composition Students Include:¹¹¹

¹⁰⁷ Pfitzinger, *Composer Genealogies*, 538.

¹⁰⁸ *Ibid.*, 538.

¹⁰⁹ "Monte Earl Tubb, Jr.," *Eugene Register-Guard*, July 17, 2016, accessed January 3, 2018.

¹¹⁰ Pfitzinger, *Composer Genealogies*, 547.

Wallis Bratt
Gregory Short
Listed Awards:
None
Later Notable Awards:
Unknown
Notable Major Works:
Discourse in Two Moods
ORCHESTRAMUSIC 72
Essay for Orchestra
CMP Library Works for Winds:
Three Variations on a Short Tune, for Wind Ensemble and Percussion
Additional CMP Works for Winds:
Dialogue on a Theme, for Wind Ensemble and Percussion
Two Field Fanfares, for Marching Band
Additional Works for Winds Include:
Concert Piece
Intermezzo
Salvation Is Created
Soundprint
Streams
Sutras
Composer Website:
None
New Grove Music Dictionary Listing:
None

Valente, William

CMP Association: San Mateo, Calif., schools, 1964–1966
Born: 1934, Los Angeles, Calif.
Died: August 3, 1993¹¹²
Education:
University of Tulsa, bachelor's degree, 1956; master's degree, 1957
Harvard University, master's degree, 1965

¹¹¹ Ibid., 547.

¹¹² “William E. Valente, Music: Davis,” University of California System, accessed November 17, 2017, <http://content.cdlib.org/view?docId=hb0h4n99rb;NAAN=13030&doc.view=frames&chunk.id=div00081&toc.depth=1&toc.id=&brand=calisphere>.

Composition Studies With:¹¹³

Leon Kirchner

Composition Students Include:¹¹⁴

Unknown

Listed Awards:

New York Musicians Club Prizes, 1962, 1963

Later Notable Awards:

Unknown

Notable Major Works:

Duo Concertante, for Piano and Organ

Fantasy, for Piano (in the form of Etudes)

Quartet, for Piano, Violin, Viola and Violoncello

CMP Library Works for Winds:

Suite of Four Movements, for Band

**Quartet*, for French Horns

Additional CMP Works for Winds:

Divertimenti, for Woodwind Quintet

Essay, for Woodwinds, Brass, and Percussion

Funeral Music, for Band

Suite, for Woodwinds, Brass, and Percussion

Additional Works for Winds Include:

Transcription: Arnold Schoenberg, *Variations on a Recitative*, for Organ, Op. 40

Transcription: Richard Wagner, *Die Meistersinger*, Act III,

Transcription: Richard Wagner, *Die Walkure*, Act II

Transcription: Modest Mussorgsky, *Pictures at an Exhibition*

Composer Website:

None

New Grove Music Dictionary Listing:

None

Widdoes, Lawrence

CMP Association: Salem, Ore., 1961–1962

Born: 1932, Wilmington, Del.

Education:

Juilliard School of Music, bachelor's degree, 1960; master's degree, 1965

Composition Studies With:¹¹⁵

¹¹³ Pfitzinger, *Composer Genealogies*, 553.

¹¹⁴ *Ibid.*, 553.

William Bergsma
Vincent Persichetti
Bernard Wagenaar
Composition Students Include:¹¹⁶
Bruce Adolphe
Glen Cortese
Patrick Grant
Stephen Hartke
Listed Awards:
Edward B. Benjamin Award, 1960
Elizabeth Sprague Coolidge Chamber Music Award, 1965
Society for the Publication of American Music Award, 1965
Later Notable Awards:
Unknown
Notable Major Works:
Unknown
CMP Library Works for Winds:
Sonatina, for Band
Additional Works for Winds Include:
Concertino for Brass Choir
Composer Website:
None
New Grove Music Dictionary Listing:
None

Zupko, Ramon

CMP Association:
Lubbock, Tex. schools, 1961–1962
Joliet, Ill. schools, 1966–1967
Born: November 14, 1932, Pittsburgh, Penn.
Education:
Youngstown State University, undergraduate studies, 1951–1954
Juilliard School of Music, bachelor's degree, 1956; master's degree, 1957
Berkshire Music Center, 1956-1957
Columbia University, 1960-1961
Darmstadt Institute for New Music, 1963, 1964, 1965
University of Utrecht, seminars in electronic technique

¹¹⁵ Pfitzinger, *Composer Genealogies*, 582.

¹¹⁶ *Ibid.*, 582.

Composition Studies With:¹¹⁷

Milton Babbitt
Aaron Copland
Michael Gottfried Koenig
Otto Luening
Vincent Persichetti
Karl Schiske

Composition Students Include:¹¹⁸

Ian Geller
Joyce Mast-Boldrey
Gary Nash
Marc Satterwhite
James Chester
Mischa Zupko (son)

Listed Awards:

Fulbright Scholarship, Vienna, 1958
Edward B. Benjamin Prize, 1957
Sagalyn Award, Tanglewood, 1957
National Foundation of Music Clubs, First Prize, 1958
Premio Città di Trieste, First Prize, 1965

Later Notable Awards:¹¹⁹

Guggenheim Fellowship
American Academy and Institute of Arts and Letters
Koussevitzky Foundation Award
Kennedy-Friedheim Award
American Composers Alliance Recording Award
National Endowment for the Arts Grant
Distinguished Faculty Scholar, Western Michigan University

Notable Major Works:¹²⁰

Landscapes for the Ear
Proud Music of the Storm
Third Planet From The Sun

¹¹⁷ Ibid., 606.

¹¹⁸ Ibid., 606.

¹¹⁹ "Ramon Zupko," Western Michigan University, accessed February 3, 2018, <https://www.wmich.edu/mus-history/millennium/Zupko>.

¹²⁰ "Ramon Zupko," American Composers Alliance, accessed November 17, 2017, <https://composers.com/ramon-zupko>.

CMP Library Works for Winds:

Dialogues and a Dance, for Band

**Four Preludes*, for Brass Quartet

Intermezzo and Allegro, for Concert Band

Additional CMP Works for Winds:

Conversions, for Band

Dance Prelude, for Band

March, for Band

Ode and Jubilation, for Band

Tangents, for 18 Brass Instruments

Additional Works for Winds Include:¹²¹

Rituals and Dances, for 18 Brass Instruments

Symphony, "Earth and Sky," for Band

Trichromes, for Wind Ensemble and Tape

Composer Website:

<https://www.wmich.edu/mus-history/millennium/Zupko>

New Grove Music Dictionary Listing:

Barbara A. Peterson and Theresa Koenig, "Zupko, Ramon," *The New Grove*

Dictionary of Music and Musicians, accessed January 3, 2018,

<http://www.oxfordmusiconline.com.proxy->

[um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.](http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002263500)

[001.0001/omo-9781561592630-e-1002263500.](http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002263500)

¹²¹ Ibid.

Appendix I

CMP Wind Composers Represented in the CMP Library Archives

Albert, Stephen	Lamb, John David
Angelini, Louis	Lawhead, Donaldson Vaughn
Bates, David S.	Lombardo, Robert M.
Beglarian, Grant	Mailman, Martin
Bielawa, Herbert	Maves, David W.
Brazinski, Frank W.	Miller, Lewis M.
Briccetti, Thomas B.	Mofsenson, Joel
Coker, Wilson	Morrill, Dexter
Davison, John	Muczynski, Robert
Dinerstein, Norman	Myers, Robert
Erb, Donald J.	Newman, Theodore S.
Erickson, Elaine M.	Peck, Russell J.
Fox, Fred	Pierce, V. Brent
Frackenpohl, Arthur	Rhodes, Phillip
Fussell, Charles	Riley, Dennis
Giron, Arsenio	Schickele, Peter
Glass, Philip	Skolnik, Walter
Jarrett, Jack M.	Southers, Jr., Leroy W.
Jenkins, Joseph Willcox	Stewart, Kensey D.
Johnston, Jack R.	Tcimpidis, David
Jones, Robert W.	Thomson, William
Kosteck, Gregory W.	Tubb, Monte
Kroeger, Karl	Valente, William E.
Kurtz, James L.	Widdoes, Lawrence W.

Appendix II

CMP Wind Composers Not Represented in the CMP Library Archives

Becker, Frank	Keyes, Nelson H.
Borden, David R.	Korte, Karl
Burkley, Bruce H.	Lane, Richard
Cervone, D. Donald	LoPresti, Ronald
Chance, John Barnes	Martirano, Salvatore J.
Chorbajian, John	Owen, Harold
Diemer, Emma Lou	Penna, Joseph
Feliciano, Richard	Susa, Conrad S.
Freed, Arnold	Vercoe, Barry
Hennagin, Michael	Washburn, Robert
Jenni, Donald	Wernick, Richard
Kennedy, John Brodwin	White, Michael

Appendix III

Complete CMP Wind Library Archives Works for Winds, by Composer

** Denotes a work outside the purview of this study*

Albert, Stephen

Illuminations, for Two Pianos, Brass, Harps, and Percussion

Angelini, Louis

Evocation, for Band

**Woodwind Sextet*

Bates, David

Fantasy, for Band

**Psalm 117*, for Soprano and Chorus, with Brass

Variations, for Band

Beglarian, Grant

First Portrait, for Band

Sinfonia, for Band

Bielawa, Herbert

Chorale and Toccata, for Band

**Sonatina*, for Clarinet and Piano

**Trumpet Duo*

Brazinski, Frank W.

Five Ways of Looking at King's Weston, for Elementary Band

Briccetti, Thomas

Eclogue No. 4, for Solo Tuba and Symphonic Band

Festival March

**Partita, for Winds, Op. 9*

Coker, Wilson

**Brass Quintet*

Davison, John

- **Canzona and Chorale*, for Four B-flat Clarinets or Four Flutes
- Suite*, for Eight Brass Instruments
- **Suite*, for Flute, Violin, and Piano
- Symphony No. 2*, for Band

Dinerstein, Norman

- **Serenade*, for Chamber Ensemble

Erb, Donald

- **Christmas Greetings*, for Unison Children's Chorus with Brass Ensemble and Rhythm Band
- **Conversation*, for Flute and Oboe
- **Four Duets*, for B-flat Trumpets

Erickson, Elaine

- **Eight Trifles*, for Solo Clarinet
- **Lamentations*, for Narrator and Chorus, with Woodwinds, Piano, and Percussion
- **Two Vignettes*, for Treble Chorus with Piano or Woodwinds

Fox, Fred

- Essay*, for French Horn and Wind Ensemble
- Fanfare and March*, for Band
- **Sequence*, for Horn and Piano

Frackenpohl, Arthur

- Rondo with Fugato*

Fussell, Charles

- **Dance Suite*
- Saint Stephen and Herod*, for Speaker, Solo Voices, and Chorus with Wind Ensemble (or Piano, four hands) and Percussion
- Three Inventions*, for Clarinets

Giron, Arsenio

- In Group*, for Soloists and Band
- Options*, for Brass and Percussion
- Space-Time Orders*, for Chamber Wind Ensemble

Glass, Philip

**Diversions*, for Two Flutes and (Bass) Tenor Trombone

**Divertimento* for Flute, B-flat Clarinet, and Bassoon

**Fantasy*, for Solo Flute

Jarrett, Jack M.

Festival Overture, for Band

**Missa in Tempore Mortis*, for Chorus and Wind Ensemble

Jenkins, Joseph Willcox

A Christmas Festival Overture, Op. 33, for Band

**Psalm 67*, for Chorus, with Winds and Organ

Johnston, Jack

Overture to Lysistrata

Jones, Robert W.

Odds On, Scherzo for Band

**Tower Sonata*, for Brass Sextet

Kosteck, Gregory

Concert Music, for Band

Four Pieces, for Solo Cello and Wind Ensemble

**Refrains and Canons*, for Treble Chorus, with Piano or Four Clarinets

**Variations*, for Clarinet and Piano

Kroeger, Karl

Ballad, for Solo Clarinet and Band

Concertino, for Solo Oboe and Band

Kurtz, James

**Diversions*, for Brass Quintet

**Two Studies*, for Flute, Clarinet, and Bassoon

Lamb, John David

Night Music, for Solo Alto Saxophone and Chamber Band

Serenade, for Band

Lawhead, Donaldson Vaughan

Contrasts, for Band

Lombardo, Robert

Three Haiku, for Band

Mailman, Martin

Four Miniatures, for Band

Maves, David W.

**Duets for Diverse Instruments*

The Wanderer Recalls His Homeland, for Brass Ensemble

Miller, Lewis M.

**Canticus Universi*, for Chorus and Brass Ensemble

Rondo da Camera

**Sonatina*, for Wind Quintet

Variations on a Sea Chantey

Mofsenson, Joel

An Arty March, for Marching Band

Catch as Catch Can, for Elementary Band

**Christmas is Coming*, for Chorus, with Two Trumpets and Piano

**Sonata*, for B-flat Clarinet and Piano

Morrill, Dexter

Divertimento, for Band

Music From The Flint Hills, for Band

Muczynski, Robert

Fanfare, for Brass and Percussion

Myers, Robert

Sequences II, for Band

**Sonores V*, for Trombone and Piano

**Three Small Pieces*, for Two Flutes

**Trio 65*, for Alto Saxophone, Bassoon, and Cello

Newman, Theodore

**Alleluia*, for Chorus, with Brass Ensemble and Timpani

Suite, for Band

Peck, Russell

Gothic Music, for Band

Pierce, V. Brent

Chorale and March, for Band

Ode to a Dance, for Band

Theme and Variations, for Band

Rhodes, Phillip

**Ensemble Etudes*, for String Quartet, Woodwind Quintet, or Combined Ensemble

Riley, Dennis

Der Drachentöter Kommt Vom Berg Hinunter (The Dragonslayer Comes Down From the Mountain), for Band

**Three Scenes from Euripides' Bacchae*, A Ballet for Chamber Ensemble

Schickele, Peter

**A Small World*, for Two Flutes

**On This Plain of Mist*, for Chorus, with Marimba and Bass Clarinet

Skolnik, Walter

Serenade in F, for Band

Southers, Jr., Leroy W.

**Concert Piece*, for Chamber Ensemble

Concerto, for Four Horns, Euphonium, and Wind Orchestra

Essay, for Band

New Variations on a Seventeenth-Century Song, for Band

Study, for Band

Stewart, Kensey D.

**Fanfare*, for Brass Quartet

**Music*, for Horn and Piano

Symphony No. 2, for Band

Tcimpidis, David

Five Carousel Pieces, for Chamber Wind Band

Night Piece, for Winds

Thomson, William

**Fantasia and Dance*, for Clarinet and Piano

Permutations, for Band

Tubb, Monte

Three Variations on a Short Tune, for Wind Ensemble and Percussion

Valente, William

Suite of Four Movements, for Band

**Quartet*, for French Horns

Widdoes, Lawrence

Sonatina, for Band

Zupko, Ramon

Dialogues and a Dance, for Band

**Four Preludes*, for Brass Quartet

Intermezzo and Allegro, for Concert Band

Appendix IV

Complete CMP Wind Library Archives Works for Winds, by Title

** Denotes a work outside the purview of this study*

- *Alleluia*, for Chorus, with Brass Ensemble and Timpani – Newman, Theodore
An Arty March, for Marching Band – Mofsenson, Joel
Ballad, for Solo Clarinet and Band – Kroeger, Karl
**Brass Quintet* – Coker, Wilson
**Canticus Universi*, for Chorus and Brass Ensemble – Miller, Lewis M.
**Canzona and Chorale*, for Four B-flat Clarinets or Four Flutes – Davison, John
Catch as Catch Can, for Elementary Band – Mofsenson, Joel
A Christmas Festival Overture, Op. 33, for Band – Jenkins, Joseph Willcox
**Christmas Greetings*, for Unison Children's Chorus with Brass Ensemble and Rhythm Band – Erb, Donald
**Christmas is Coming*, for Chorus, with Two Trumpets and Piano – Mofsenson, Joel
Chorale and March, for Band – Pierce, V. Brent
Chorale and Toccata, for Band – Bielawa, Herbert
Concert Music, for Band – Kosteck, Gregory
**Concert Piece*, for Chamber Ensemble – Southers, Jr., Leroy W.
Concertino, for Solo Oboe and Band – Kroeger, Karl
Concerto, for Four Horns, Euphonium, and Wind Orchestra
Contrasts, for Band – Lawhead, Donaldson
**Conversation*, for Flute and Oboe – Erb, Donald
**Dance Suite* – Fussell, Charles
Der Drachentöter Kommt Vom Berg Hinunter (The Dragonslayer Comes Down From the Mountain), for Band – Riley, Dennis
Dialogues and a Dance, for Band – Zupko, Ramon
**Diversions*, for Brass Quintet – Kurtz, James
**Diversions*, for Two Flutes and (Bass) Tenor Trombone – Glass, Philip
Divertimento, for Band – Morrill, Dexter
**Divertimento for Flute*, B-flat Clarinet, and Bassoon – Glass, Philip
**Duets for Diverse Instruments* – Maves, David W.
Eclogue No. 4, for Solo Tuba and Symphonic Band – Briccetti, Thomas
**Eight Trifles*, for Solo Clarinet – Erickson, Elaine
**Ensemble Etudes*, for String Quartet, Woodwind Quintet, or Combined Ensemble – Rhodes, Phillip
Essay, for Band – Southers, Jr., Leroy W.

Essay, for French Horn and Wind Ensemble – Fox, Fred
Evocation, for Band – Angelini, Louis
Fanfare, for Brass and Percussion – Muczynski, Robert
**Fanfare*, for Brass Quartet – Stewart, Kensey D.
Fanfare and March, for Band – Fox, Fred
**Fantasia and Dance*, for Clarinet and Piano – Thomson, William
Fantasy, for Band – Bates, David
**Fantasy*, for Solo Flute – Glass, Philip
Festival March – Briccetti, Thomas
Festival Overture, for Band – Jarrett, Jack M.
First Portrait, for Band – Beglarian, Grant
Five Carousel Pieces, for Chamber Wind Band – Tcimpidis, David
Five Ways of Looking at King's Weston, for Elementary Band – Brazinski, Frank W.
**Four Duets*, for B-flat Trumpets – Erb, Donald
Four Miniatures, for Band – Mailman, Martin
Four Pieces, for Solo Cello and Wind Ensemble – Kosteck, Gregory
**Four Preludes*, for Brass Quartet – Zupko, Ramon
Gothic Music, for Band – Peck, Russell
Illuminations, for Two Pianos, Brass, Harps, and Percussion – Albert, Stephen
In Group, for Soloists and Band – Giron, Arsenio
Intermezzo and Allegro, for Concert Band – Zupko, Ramon
**Lamentations*, for Narrator and Chorus, with Woodwinds, Piano, and Percussion –
 Erickson, Elaine
**Missa in Tempore Mortis*, for Chorus and Wind Ensemble – Jarrett, Jack M.
Music, for Horn and Piano – Stewart, Kensey D.
Music From The Flint Hills, for Band – Morrill, Dexter
New Variations on a Seventeenth-Century Song, for Band
Night Music, for Solo Alto Saxophone and Chamber Band – Lamb, John David
Night Piece, for Winds – Tcimpidis, David
Odds On, Scherzo for Band – Jones, Robert W.
Ode to a Dance, for Band – Pierce, V. Brent
**On This Plain of Mist*, for Chorus, with Marimba and Bass Clarinet – Schickele,
 Peter
Options, for Brass and Percussion – Giron, Arsenio
Overture to Lysistrata – Johnston, Jack
**Partita*, for Winds, Op. 9 – Briccetti, Thomas
Permutations, for Band – Thomson, William
**Psalm 67*, for Chorus, with Winds and Organ – Jenkins, Joseph Willcox
**Psalm 117*, for Soprano and Chorus, with Brass – Bates, David
**Quartet*, for French Horns – Valente, William

- **Refrains and Canons*, for Treble Chorus, with Piano or Four Clarinets – Kosteck, Gregory
- Rondo da Camera* – Miller, Lewis M.
- Rondo with Fugato* – Frackenpohl, Arthur
- **Saint Stephen and Herod*, for Speaker, Solo Voices, and Chorus with Wind Ensemble (or Piano, four hands) and Percussion – Fussell, Charles
- **Sequence*, for Horn and Piano – Fox, Fred
- Sequences II*, for Band – Myers, Robert
- Serenade*, for Band – Lamb, John David
- **Serenade*, for Chamber Ensemble – Dinerstein, Norman
- Serenade in F*, for Band – Skolnik, Walter
- Sinfonia*, for Band – Beglarian, Grant
- **A Small World*, for Two Flutes – Schickele, Peter
- Sonatina*, for Band – Widdoes, Lawrence
- **Sonata*, for B-flat Clarinet and Piano – Mofsenon, Joel
- **Sonatina*, for Clarinet and Piano – Bielawa, Herbert
- **Sonatina*, for Wind Quintet – Miller, Lewis M.
- **Sonores V*, for Trombone and Piano – Myers, Robert
- Space-Time Orders*, for Chamber Wind Ensemble – Giron, Arsenio
- Study*, for Band – Southers, Jr., Leroy W.
- Suite*, for Band – Newman, Theodore
- Suite*, for Eight Brass Instruments – Davison, John
- **Suite*, for Flute, Violin, and Piano – Davison, John
- Suite of Four Movements*, for Band – Valente, William
- Symphony No. 2*, for Band – Davison, John
- Symphony No. 2*, for Band – Stewart, Kensey D.
- Theme and Variations*, for Band – Pierce, V. Brent
- Three Haiku*, for Band – Lombardo, Robert
- **Three Inventions*, for Clarinets – Fussell, Charles
- **Three Scenes from Euripides' Bacchae*, A Ballet for Chamber Ensemble – Riley, Dennis
- **Three Small Pieces*, for Two Flutes – Myers, Robert
- Three Variations on a Short Tune*, for Wind Ensemble and Percussion – Tubb, Monte
- **Tower Sonata*, for Brass Sextet – Jones, Robert W.
- **Trio 65*, for Alto Saxophone, Bassoon, and Cello – Myers, Robert
- **Trumpet Duo* – Bielawa, Herbert
- **Two Studies*, for Flute, Clarinet, and Bassoon – Kurtz, James
- **Two Vignettes*, for Treble Chorus with Piano or Woodwinds – Erickson, Elaine
- Variations*, for Band – Bates, David
- **Variations*, for Clarinet and Piano – Kosteck, Gregory

Variations on a Sea Chantey – Miller, Lewis M.
The Wanderer Recalls His Homeland – Maves, David W.
**Woodwind Sextet* – Angelini, Louis

Appendix V

CMP Library Catalog Works for Winds, by Date

Works organized by year and alphabetically by title.

** Denotes a work outside the purview of this study*

1952

**Fantasia and Dance*, for Clarinet and Piano – Thomson, William

1953

-None-

1954

**Suite*, for Flute, Violin, and Piano – Davison, John

1955

-None-

1956

Night Music, for Solo Alto Saxophone and Chamber Band – Lamb, John David

**Partita*, for Winds, Op. 9 – Briccetti, Thomas

1957

Intermezzo and Allegro, for Concert Band – Zupko, Ramon

1958

**Divertimento for Flute*, B-flat Clarinet, and Bassoon – Glass, Philip

1959

A Christmas Festival Overture, Op. 33, for Band – Jenkins, Joseph Willcox

Music, for Horn and Piano – Stewart, Kensey D.

**Psalm 67*, for Chorus, with Winds and Organ – Jenkins, Joseph Willcox

**Three Inventions*, for Clarinets – Fussell, Charles

1960

**Alleluia*, for Chorus, with Brass Ensemble and Timpani – Newman, Theodore

**Diversions*, for Two Flutes and (Bass) Tenor Trombone – Glass, Philip

First Portrait, for Band – Beglarian, Grant

**Four Duets*, for B-flat Trumpets – Erb, Donald
Four Miniatures, for Band – Mailman, Martin
Permutations, for Band – Thomson, William
Rondo with Fugato – Frackenpohl, Arthur

1961

Dialogues and a Dance, for Band – Zupko, Ramon
Evocation, for Band – Angelini, Louis
Fanfare, for Brass and Percussion – Muczynski, Robert
**Fantasy*, for Solo Flute – Glass, Philip
Four Pieces, for Solo Cello and Wind Ensemble – Kosteck, Gregory
Illuminations, for Two Pianos, Brass, Harps, and Percussion – Albert, Stephen
**On This Plain of Mist*, for Chorus, with Marimba and Bass Clarinet – Schickele, Peter
Suite, for Band – Newman, Theodore
**Trumpet Duo* – Bielawa, Herbert

1962

**Christmas Greetings*, for Unison Children's Chorus with Brass Ensemble and Rhythm Band – Erb, Donald
**Diversions*, for Brass Quintet – Kurtz, James
Eclogue No. 4, for Solo Tuba and Symphonic Band – Briccetti, Thomas
Essay, for French Horn and Wind Ensemble – Fox, Fred
Fanfare and March, for Band – Fox, Fred
Five Carousel Pieces, for Chamber Wind Band – Tcimpidis, David
**Four Preludes*, for Brass Quartet – Zupko, Ramon
Night Piece, for Winds – Tcimpidis, David
Rondo da Camera – Miller, Lewis M.
**A Small World*, for Two Flutes – Schickele, Peter
Sonatina, for Band – Widdoes, Lawrence
**Sonatina*, for Clarinet and Piano – Bielawa, Herbert
**Sonatina*, for Wind Quintet – Miller, Lewis M.
Three Haiku, for Band – Lombardo, Robert
**Woodwind Sextet* – Angelini, Louis

1963

**Canticus Universi*, for Chorus and Brass Ensemble – Miller, Lewis M.
**Conversation*, for Flute and Oboe – Erb, Donald
**Dance Suite* – Fussell, Charles
Essay, for Band – Southers, Jr., Leroy W.

Festival March – Briccetti, Thomas
In Group, for Soloists and Band – Giron, Arsenio
Options, for Brass and Percussion – Giron, Arsenio
**Serenade*, for Chamber Ensemble – Dinerstein, Norman
Suite, for Eight Brass Instruments – Davison, John

1964

Concertino, for Solo Oboe and Band – Kroeger, Karl
Divertimento, for Band – Morrill, Dexter
**Sonata*, for B-flat Clarinet and Piano – Mofsenson, Joel
Symphony No. 2, for Band – Davison, John
Symphony No. 2, for Band – Stewart, Kensey D.
**Three Scenes from Euripides' Bacchae*, A Ballet for Chamber Ensemble – Riley, Dennis
**Variations*, for Clarinet and Piano – Kosteck, Gregory

1965

**Canzona and Chorale*, for Four B-flat Clarinets or Four Flutes – Davison, John
Chorale and Toccata, for Band – Bielawa, Herbert
Five Ways of Looking at King's Weston, for Elementary Band – Brazinski, Frank
Gothic Music, for Band – Peck, Russell
**Refrains and Canons*, for Treble Chorus, with Piano or Four Clarinets – Kosteck, Gregory
**Saint Stephen and Herod*, for Speaker, Solo Voices, and Chorus with Wind Ensemble (or Piano, four hands) and Percussion – Fussell, Charles
Suite of Four Movements, for Band – Valente, William
Three Variations on a Short Tune, for Wind Ensemble and Percussion – Tubb, Monte
**Two Studies*, for Flute, Clarinet, and Bassoon – Kurtz, James¹
**Trio 65*, for Alto Saxophone, Bassoon, and Cello – Myers, Robert
The Wanderer Recalls His Homeland – Maves, David W.

1966

An Arty March, for Marching Band – Mofsenson, Joel
Ballad, for Solo Clarinet and Band – Kroeger, Karl
**Brass Quintet* – Coker, Wilson
**Christmas is Coming*, for Chorus, with Two Trumpets and Piano – Mofsenson, Joel

¹ 1965 is listed as the date of first performance; there is no composition date listed.

Concert Music, for Band – Kosteck, Gregory
**Concert Piece*, for Chamber Ensemble – Southers, Jr., Leroy W.
Festival Overture, for Band – Jarrett, Jack M.
**Lamentations*, for Narrator and Chorus, with Woodwinds, Piano, and Percussion
 – Erickson, Elaine
Music From The Flint Hills, for Band – Morrill, Dexter
Odds On, Scherzo for Band – Jones, Robert W.
**Quartet*, for French Horns – Valente, William
**Sequence*, for Horn and Piano – Fox, Fred
Sinfonia, for Band – Beglarian, Grant
**Tower Sonata*, for Brass Sextet – Jones, Robert W.
Variations on a Sea Chantey – Miller, Lewis M.

1967

Catch as Catch Can, for Elementary Band – Mofsenson, Joel
Chorale and March, for Band – Pierce, V. Brent
Der Drachentöter Kommt Vom Berg Hinunter (The Dragonslayer Comes Down From the Mountain), for Band – Riley, Dennis
**Duets for Diverse Instruments* – Maves, David W.²
**Eight Trifles*, for Solo Clarinet – Erickson, Elaine
**Ensemble Etudes*, for String Quartet, Woodwind Quintet, or Combined Ensemble – Rhodes, Phillip
**Fanfare*, for Brass Quartet – Stewart, Kensey D.
Fantasy, for Band – Bates, David
**Missa in Tempore Mortis*, for Chorus and Wind Ensemble – Jarrett, Jack M.
New Variations on a Seventeenth-Century Song, for Band
Ode to a Dance, for Band – Pierce, V. Brent
Overture to Lysistrata – Johnston, Jack
**Psalm 117*, for Soprano and Chorus, with Brass – Bates, David
Sequences II, for Band – Myers, Robert
Serenade, for Band – Lamb, John David³
Serenade in F, for Band – Skolnik, Walter
Space-Time Orders, for Chamber Wind Ensemble – Giron, Arsenio
Theme and Variations, for Band – Pierce, V. Brent
Variations, for Band – Bates, David

1968

² 1967 is listed as the copyright date; there is no composition date listed.

³ 1967 is listed as the copyright date; there is no composition date listed.

Concerto, for Four Horns, Euphonium, and Wind Orchestra

Contrasts, for Band – Lawhead, Donaldson

**Sonores V*, for Trombone and Piano – Myers, Robert

Study, for Band – Southers, Jr., Leroy W.

**Three Small Pieces*, for Two Flutes – Myers, Robert

**Two Vignettes*, for Treble Chorus with Piano or Woodwinds – Elaine Erickson

Appendix VI

Accessing and Borrowing From the CMP Library Archives

The Contemporary Music Project Archives are currently held on the campus of the University of Maryland, in the Clarice Smith Performing Arts Center's Michelle Smith Performing Arts Library, Lowens Room for Special Collections, 8720 Alumni Drive, College Park, Maryland.

Off-campus conductors that seek to investigate the holdings of the CMP Library should visit the University of Maryland's Special Collections in the Performing Arts Score Collections Database,⁴ a permanent, searchable website that includes each archived score in the university's collection. In order to help sort through the many scores, there is currently an additional page⁵ containing a list of the collected band, chorus, and orchestra scores, organized by volume, and each volume ordered alphabetically by composer. The concise entries for each individual work are taken from their *CMP Library Catalog* entry and score. They include the composer's evaluation of the its difficulty level, its approximate length, the number of pages in the score, the CMP Code for each work, and a brief overview of instrumentation.

Beyond the scores and parts contained in the library, the Special Collections in the Performing Arts also holds the publications, data, and correspondence associated with the CMP over its fourteen-year span, including the three initiatives undertaken by the project: Professionals-in-Residence to Communities, the Teaching of Comprehensive Musicianship, and Complementary Activities. Scholars can peruse

⁴ <https://www.lib.umd.edu/scpa/scores>

⁵ <https://www.lib.umd.edu/scpa/nafme/cmp/band-scores>

the available holdings by utilizing the University of Maryland Libraries CMP Records Subject Guide.⁶

Conductors seeking to request materials from the CMP Library must register for a user account from the University of Maryland.⁷ By logging in to and utilizing the Special Collections Score Collections Database, users may browse, select, and request items, as well as leave specific comments for the archivists assisting the user. In order to request specific items, users should utilize the Score Collections Database,⁸ which can also be used to browse through the CMP score collection as a whole.⁹ Each user is entitled to request up to fifteen scores at a time, which can either be held for retrieval at the Lowens Room for Special Collections, or can be shipped to the user for a fee, typically determined for each individual request. For more information, see the University of Maryland's Score Collections Database.

⁶ <http://hdl.handle.net/1903.1/3023>

⁷ www.lib.umd.edu/scpa/register

⁸ <https://www.lib.umd.edu/scpa/scores>

⁹

[https://www.lib.umd.edu/scpa/scores/search/facet/collection_sorted_dictionary/014::Contemporary%20Music%20Project%20\(NAfME%7CMENC\)%20Scores](https://www.lib.umd.edu/scpa/scores/search/facet/collection_sorted_dictionary/014::Contemporary%20Music%20Project%20(NAfME%7CMENC)%20Scores)

Appendix VII

NAfME/MENC Copyright Permission Letter

February 6, 2018

National Association for Music Education
1806 Robert Fulton Drive
Reston, VA 20191

Dear National Association for Music Education Publishing Office,

I request permission to reprint portions of *The Contemporary Music Project Library: Works for Band, Winds, and Percussion*, edited by Vera Broadsky Lawrence, published by NAfME (then-MENC) in 1969.

This will be published in my dissertation, *The Wind Works of the Contemporary Music Project Library*, which will draw upon the extant CMP Library Catalog in order to create a modern guide for performance of these works.

I anticipate that my dissertation will be published in May, 2018.

Sincerely,



Brian Coffill
DMA Candidate
University of Maryland
School of Music, College of Arts and Humanities

Permission to reprint the above-referenced material granted by:

Name/Title:
Caroline Arlington
Copyrights/Permissions
Publications

Conditions:

Please use the standard credit line from the Chicago Manual of Style or the APA Guide. List the copyright holder as MENC: The National Association for Music Education. Normally just NAfME would be O.K., but all of the publications for the CMP project were copyrighted under Music Educators National Conference, so I think it would be better to use the combination.

Signature:



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Stephen Albert Collection, Michelle Smith Performing Arts Library Special Collections in Performing Arts, University of Maryland, College Park, MD. 40 linear feet in 9 series, 55 boxes. Finding aid available from the Special Collections in Performing Arts (<http://hdl.handle.net/1903.1/19431>).

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