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An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update

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AN EVALUATION OF COMPOSITIONS FOR WIND BAND
ACCORDING TO SPECIFIC CRITERIA OF SERIOUS ARTISTIC MERIT:

A SECOND UPDATE

by

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AN EVALUATION OF COMPOSITIONS FOR WIND BAND
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A SECOND UPDATE

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This study is an update to the 1978 thesis of Acton Eric Ostling, Jr. and the 1993 replication study by Jay Warren Gilbert. These two studies explore a process for evaluating specific compositions, from a selected list, against a set of ten criteria defining serious artistic merit. This study reevaluates those compositions that met the criteria in the previous studies, as well as those compositions that were within ten points of meeting the criteria in the previous studies. Additional compositions, especially those composed since 1993, are also included.

The study utilizes eight procedures for accomplishing its objective, including defining the ensemble, setting parameters for the types of compositions to be evaluated, formulating a method for creating an expansive list of included compositions, and selecting expert evaluators. In all, a list of 1,680 compositions, using 589 compositions from the previous studies as a foundational core, were evaluated in this study. The core included the 362 works from the Ostling and/or Gilbert studies that met the serious artistic merit criteria.

These 1,680 works were evaluated against the ten criteria defining serious artistic merit that were created in the original study by Ostling. A select panel of wind-band literature experts, using a modified five-point Likert scale, rated the list of compositions.

From this data, 144 compositions were identified as meeting the criteria for serious artistic merit while being known to at least a majority of the evaluator panel. A further 161 compositions met the criteria but were only known to a small number of evaluators. An additional 188 compositions were also distinguished because they were known to at least a majority of the panel and were within ten points of the serious artistic merit delineation. Finally, comparisons are made between the three studies, and eighty-nine compositions are proposed as a beginning core foundation in the wind-band repertory on account of having met the serious artistic merit criteria in all three studies.

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Chapter 1 Introduction and Problem

I. Introduction

Through literature books, peer-reviewed articles, and dissertations, wind-band conductors and scholars have done tremendous work in analyzing and describing much of the music in the canon¹. Thus far however, little attention has been focused on normative evaluation² in this body of analytical writing. The challenge with normative evaluations is that they are often biased by an individual's personal preferences. These preferences are acceptable in the realm of musical enjoyment, but need to be reduced or eliminated when evaluating the presence or lack of serious artistic merit. In order to reduce these biases, a normative evaluating tool needs to contain a clear list of criteria against which to compare a composition, and results that demonstrate an agreement among a group of evaluators familiar with the work being evaluated. The criteria, though subjective, set a common but specific list of characteristics on the basis of which the judgment is to be made. This helps eliminate preferences by focusing on structural elements of a work, not just the features to which an individual evaluator may be naturally drawn. The consensus among the evaluators then works to balance out the varying personal taste among the individual evaluators, creating a superior normative evaluation compared to those of the

¹ For a review of much of this literature, please see Appendix A.

² Normative evaluation is used here to describe an evaluation on the basis of a set of criteria or norms. This is in contrast to a descriptive evaluation, which describes the content of a musical work.

specific individuals. James Surowiecki, in his book *The Wisdom of Crowds*, has researched this group phenomenon.

As it happens, the possibilities of group intelligence, at least when it came to judging questions of fact, were demonstrated by a host of experiments conducted by American sociologists and psychologists between 1920 and the mid-1950's, the heyday of research into group dynamics. Although in general, as we'll see, the bigger the crowd the better, the groups in most of these early experiments—which for some reason remained relatively unknown outside of academia—were relatively small. Yet they nonetheless performed very well.³

Surowiecki goes on to state an early example of this idea.

The Columbia sociologist Hazel Knight kicked things off with a series of studies in the early 1920s, the first of which had the virtue of simplicity. In that study Knight asked the students in her class to estimate the room's temperature, and then took a simple average of the estimates. The group guessed 72.4 degrees, while the actual temperature was 72 degrees. This was not, to be sure, the most auspicious beginning, since classroom temperatures are so stable that it's hard to imagine a class's estimate being too far off base. But in the years that followed, far more convincing evidence emerged, as students and soldiers across America were subjected to a barrage of puzzles, intelligence tests, and word games.⁴

The premise of “crowd wisdom” was an integral part of the landmark wind-band literature study by Acton Osling, Jr., which has been replicated and utilized in a few different formats since its publication (see Appendix A). However, there has been little research in this area in the last decade.

³ James Surowiecki, *The Wisdom of Crowds*, New York: Doubleday, 2004, 4.

⁴ Ibid., 4-5.

2. History of this Study

In 1978, Acton Ostling, Jr. completed a landmark evaluative study that combined rigorous criteria with the wisdom of an evaluation panel. In his dissertation entitled *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit*, he stated the problem in this manner:

A question of concern to many current wind-band conductors is, “What compositions within this large body of literature are most worthy of study and performance?” Or, what compositions are of most musical worth? With the rapid development of this body of literature during the past quarter century, an evaluative study now seems necessary and warranted. It was with this general problem that this study was concerned.⁵

It was his intent to supplement the current body of literature lists with one that was more accordant, one in which works were selected on their artistic merit rather than their popularity in the canon. For this study, Ostling created a panel of wind band literature experts to measure a list of 1, 481 compositions against a set of criteria defining serious artistic merit. Of these compositions, 314 were ultimately judged to be of serious artistic merit.

In 1993, Jay Warren Gilbert replicated the Ostling study in his dissertation entitled *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update*, to see if the consensus of the wind-

⁵ Acton Ostling, Jr, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit*, Ph.D. diss., The University of Iowa, 1978, 12.

band field had fluctuated in the past fifteen years, and to include compositions that had been composed since the Ostling study. Gilbert stated his problem in this manner:

The purpose of the present study is to update Ostling's list of 314 compositions to include those works which should now be added, including works which have been added to the repertoire since Ostling constructed his master list, and those which have come to be viewed as meritorious since then, and to remove any from the list that no longer meet the criteria.⁶

Gilbert began with the 314 compositions deemed to meet the criteria of serious artistic merit by the Ostling study, and then recalled the 501 compositions that were within ten percentage points of meeting the criteria during Ostling's study. After some trimming of the list due to identified discrepancies⁷, a total of 786 compositions from the Ostling study were accepted into the Gilbert study. Gilbert then added 419 compositions of his own choice to bring the list up to date, for a grand total of 1,205 compositions. Through the evaluative process by the panel, additional compositions were added, bringing the grand total to 1,261 compositions evaluated⁸. Of these, 191 were considered to meet the criteria of serious artistic merit by the panel of experts.⁹

Fifty-two of the 191 works that met the criteria in Gilbert's study were not included in the Ostling study. Of those, forty had been composed after the Ostling study

⁶ Jay Warren Gilbert, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit; A Replication and Update*, diss., Northwestern University, 1993, 2.

⁷ These discrepancies included spelling errors and multiple listings. For example some movements of larger works were listed separately in Ostling's study. For a complete explanation of each discrepancy please see Gilbert's study, page 12-13.

⁸ Ibid., 144-147.

⁹ Ibid., 150.

was completed.¹⁰ In addition, twenty-three works that were included in the Ostling study, but did not meet the criteria of serious artistic merit at that time, did meet the criteria in Gilbert's study.¹¹ That left a total of 116 compositions that were considered to meet the serious artistic merit criteria in both studies. These compositions, which were agreed upon by two expert panels to have met the criteria of serious artistic merit, begin to demonstrate a consensus of a core repertoire of quality. The question remains: why did some compositions meet the criteria in one study and not the other? How can one account for the disparity between the two studies? Unfortunately, since 1993, when Gilbert completed his study, no further work has been done in this realm.

3. Problem

As stated in both Ostling and Gilbert, evaluating literature is a never-ending process. Hence it is the purpose of this study to:

1. Reevaluate all works deemed to be of serious artistic merit by the preceding two studies.
2. Reevaluate all works within ten points of being deemed to be of serious artistic merit by the preceding two studies.
3. Evaluate works that have been composed since the preceding studies that show the potential of being deemed to be of serious artistic merit.

This study will continue the limited scope used by the Gilbert study by excluding the marches and fanfares.

¹⁰ Ibid., 179.

¹¹ Ibid., 176-179.

In an effort to stay current, as mentioned above, this study will also broaden its reach to the global wind-band field. Through the efforts of such organizations as the World Association of Symphonic Bands and Ensembles (WASBE), the international community of wind band conductors and performers has become much more diverse and interconnected since the previous two studies. For this reason, any valid consensus must include an international viewpoint. Where the Ostling and Gilbert studies used the College Music Society (CMS) directory exclusively to survey the larger institutions of higher education in the United States to create a panel of experts, this replication study will utilize a more global perspective of the field. Since there is no international directory equivalent to that published by CMS for the United States, the weight of the international viewpoint may not be in proportion to the population of conductors worldwide. Unfortunately, at this point in time, this cannot be rectified. The investigator will do his best to broaden the influence of the study, but will need to let future researchers achieve a more balanced approach when a full international directory of wind-band conductors is created.

4. Need for the study

Studying, performing and evaluating every composition composed for the wind-band would be an insurmountable task for any individual conductor. The solution that was brought forth by Ostling was to combine the authoritative judgements of a panel of experts to create a list of compositions that met a set of predetermined criteria of serious artistic merit. This current study is needed to 1) evaluate new compositions, composed since the Ostling and Gilbert studies, 2) reevaluate meritorious compositions from the

previous studies to either a) provide additional support, or b) reveal a shift in thought.

This will create a reference list of compositions that a consensus of experts deems as meeting the stated criteria. Furthermore, the study will heighten awareness of currently obscure or forgotten works that members of the panel deem as meeting the criteria.

Hopefully, this will help to improve and broaden the utilized segment of the wind-band repertory.

Chapter 2 Procedures

In the original study, Ostling developed the following: 1) a specific definition for an ensemble, entitled the wind-band, 2) parameters for the types of compositions to be considered for evaluation, 3) criteria for judging the compositions on the basis of serious artistic merit, 4) a method to be used to create an expansive list of compositions for inclusion in the study, 5) a rating scale to be used in the evaluative process, 6) a means for selecting the expert evaluators, 7) procedures for analyzing the results, and 8) a method for the distribution of the composition list to the evaluators and the collection their evaluations of those compositions. During the first update of the study, Gilbert made the following three modifications: 1) he changed the definition of the ensemble, 2) he modified the composition parameters to exclude fanfares and marches, and 3) he eliminated the appendix that listed compositional grade levels from various state literature lists.

In this second update, Ostling's procedures have been followed, with Gilbert's modifications. However, a few additional alterations were introduced. First, modifications in selecting the expert evaluators were made in order to utilize a more globally diverse population in the initial nomination procedure. This resulted in an expert evaluator panel that is more reflective of the contemporary constituents of the wind-band field. Second, the procedures for distributing and collecting the literature list, ratings, and nominations were altered to make use of current technology. Third, due to the large number of works that have been composed for the wind-band, the parameters for the types of compositions that were considered were modified to eliminate transcriptions.

Fourth, this study added a three-year buffer, eliminating works composed since January 1, 2008, in the hopes of reducing the number of little known works in the study. Finally, modifications were made in the analysis of the research results. These modifications, which are clarified later in this chapter, were deemed necessary to keep the analysis focused on compositions that both met the delineation of serious artistic merit as set by Ostling and also were known by a predetermined consensus of the panel.

I. Ensemble Definition

Ostling defined the wind-band as an ensemble with the following four characteristics:

- 1) ten wind instruments or more, exclusive of percussion requirements; 2) mixed instrumentation, i.e. excluding brass ensemble, woodwind ensemble, and percussion ensemble music; 3) use of string instruments in the basic ensemble limited to violoncello and/or string bass, or to solo parts for the violin and/or viola; and 4) the use of a conductor.¹²

Gilbert modified the first characteristic so that the ten instruments were inclusive of the percussion requirements. In this modification, each percussion instrument was not counted as a part of the minimal ten instruments; rather, Gilbert used the number of percussion players required to perform the work to meet this definition.

Ostling's justifications for his definition were threefold and included avoidance of chamber music groups such as brass and woodwind quintets, admittance of works composed for small wind-bands, and use of a size at the small end that would still be

¹² Ostling, 18.

considered a wind-band by the field. Many of these works for smaller ensembles are quite complex and are in need of a conductor. Gilbert's justification for the percussion modification was due to the growing use of the percussion section in twentieth century works.

For most of their history wind-bands have been smaller than typical current ensembles. Early bands of musicians, such as early military bands, *Abblasen* or *Harmonie*, would not meet this definition for two reasons. They were traditionally smaller than ten players and mostly performed without the use of a conductor. The importance of the body of literature written for them cannot be denied.¹³ However, the central focus of this research study is to update the two past studies, encompassing more contemporary music, rather than investigating the historical antecedents of the modern wind repertory. Therefore, this study will use the definition as it was developed by Ostling and modified by Gilbert. A wind-band will be defined as an ensemble consisting of:

1. A minimum of ten wind instruments and/or percussionists.
2. Mixed instrumentation, i.e. excluding brass choirs, woodwind choirs and percussion ensembles.
3. Use of string instruments in the basic ensemble limited to violoncello and/or string bass, or to solo parts for the violin and/or viola.
4. The use of a conductor.

¹³ Kenneth Honas completed a study of this literature, using Ostling's criteria, in 1996. For more information please see the Appendix A or the references.

2. Types of Compositions

Ostling's original study included the following four categories of compositions:

(1) original compositions for the ensemble, as defined; (2) transcriptions completed by the composer, or personally approved by the composer; (3) transcriptions by persons other than the composer which were selected from music written prior to 1750; and (4) transcriptions of twentieth-century compositions.¹⁴

Ostling's justification for category two was that if a composer completed the transcription or had artistic control/approval over the transcription process, then the new work would maintain the same artistic level and intent of the original. Unfortunately, the second half of this statement can be very difficult to prove in a definitive manner. Personal approval of a transcription is not always stated in the score. If a composer desires complete control over the transcription process in order to maintain the work's artistic merit, then it would seem logical that the composer would complete the transcription him or herself. For this current study category two was limited to transcriptions completed by the composer.

Categories three and four were justified due to Ostling's reasoning that music from the Baroque period and earlier had been composed with the musical and harmonic line in mind, so that changing the color of the composition through the transcription process would not affect its original artistic intent. Compositions from the twentieth century (and this would apply to music of the twenty-first century as well) were acceptable to transcribe because of the percussive nature of much of this music. The string sonority of much of this music is not paramount to its artistic intent, so it could be

¹⁴ Ibid., 20.

transcribed without affecting its artistic merit. Ostling cautioned, however, that this may not apply to all twentieth century compositions, so prudence must be taken when selecting transcriptions from this time period.

Ostling omitted all transcriptions from the Classical and Romantic eras (1750-1900). His justification was that the string sonority of orchestral works from this time span was integral to the artistry of the composition, so transcribing the work compromises the composer's intent. Gilbert notes in his update, however, that Ostling did not restrict his omission to just orchestral music from this period, so transcriptions of all works in this time period were omitted. It is this researcher's opinion that these limitations of transcribed compositions are not musically valid. If it is the string sonority that needs to be maintained, then transcriptions from the piano and organ literature should not be eliminated. In addition, there is a great deal of music that, though written in the twentieth century, contains more influences from the romantic period than the period from which it was written (works by Rachmaninoff come to mind). If the string sonority is a key factor in the artistic quality of the compositions written in a particular style, then the intent should be the guide and not approximated dates. As a final note, all transcriptions differ to some degree from the original artistic intent, if for no other reason than the fact that the aural colors of the work have been changed. For this reason alone, transcriptions should be judged on their own merits, and not the merits of the original composition. The evaluation of transcriptions does merit focused attention, but given the complications described herein, the process falls outside the boundaries of this study. For this update, the focus has been on original works composed for the wind-band, but inclusive of transcriptions completed by the original composer.

In addition to Ostling's categories, Gilbert added two others. He removed all fanfares and concert marches from Ostling's study during the replication process. Although he was quick to admit that many fanfares and marches are meritorious he described a three-part justification for their omission.

1. He felt that their form followed their function, and that composers often followed these conventions. He wanted to remain focused on works that were not composed under such constraints.
2. He felt the foundation of a concert program was the major works around which other works are placed. Gilbert felt that fanfares and marches were employed as peripheral compositions instead of core literature.
3. He noted that as he was creating his composition list to be evaluated, very few, if any, fanfares or marches since the Ostling study could match the merit of those that were included in the original study.¹⁵

Due to the sheer size of the current wind-band repertoire, some limiting factors are needed in order to keep the evaluation list to a manageable size. For this study, two types of compositions will be evaluated; 1) original compositions composed for the ensemble, as defined and 2) compositions that were transcribed for the wind-band by the composer of the original work.

3. Criteria for Determining Serious Artistic Merit

¹⁵ Gilbert, 2.

The judging or evaluation of music on the basis of serious artistic merit can be a difficult proposition. In the article “Philosophy of Music,” Lydia Goehr and her colleagues describe the multi-faceted nature of the problem:

Typically, the Western philosophy of music has been treated as a history of competing philosophical theories about the music most approved of at any given time – sacred music, serious music, classical music – hence generating a canonic discipline of the best that has been said about the best music produced. Yet even on this canonic level fluctuation in theory type, methodological commitment and chosen phenomena has been broad . . . If, now, one still wants to grant that there is something approaching a sustained discipline of the philosophy of music, probably it is best understood, like the history and practice of music itself, as a family (or families) of theories, objects and practices happily and unhappily connected in relations of continuity and rupture, benevolent and malevolent debate, competition, influence, admiration and affection.¹⁶

Due to this challenge in the qualitative judgment of music, Ostling crafted an evaluation tool that is a hybrid of modern trends in music philosophy, research in music theory and history, and established professional standards. With this tripartite approach, he developed the following set of ten criteria:

1. The composition has form—not ‘a form’ but form—and reflects a proper balance between repetition and contrast.

This statement addresses the overall organization of the piece. It seeks to clarify that the criterion in this instance should not be an identifiable or specific mold as in the standard classic forms (rondo, song and trio, sonata, fugue—forms of music), but form in music—an orderly arrangement of elements (always given the stylistic context). In a certain

¹⁶ Lydia Goehr, et al. "Philosophy of music." In *Grove Music Online. Oxford Music Online*, www.oxfordmusiconline.com, (accessed June 22, 2010).

sense it is difficult to imagine how form in some sense could be non-existent in music. *Berry*¹⁷ defines form as ‘the sum of those qualities in a piece of music that bind together its parts and animate the whole.’ *Grove’s Dictionary* states: ‘As long as musical sound consists solely of repetition, the monotone, it remains formless. On the other hand, when music goes to the other extreme and refuses to revert to any point, either rhythmic, melodic or harmonic, which recollection can identify, it is equally formless. Repetition and contrast, therefore, are the two twin principles of musical form.’¹⁸ This criterion requires a judgment as to whether these twin principles (repetition and contrast) are in proper balance in a composition.

2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.

This statement seeks to be a bit more specific in the area of form. Cooper¹⁹ speaks of control in organization. As extracted from his essential points, this criterion seeks to address the craftsmanship of the composer in controlling dynamic and static gestures, control of phrasing and cadencing (again given the stylistic context), the pacing of musical events, and control of internal arrival points.

3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.

¹⁷ Wallace Berry, *Form in Music*, Englewood Cliffs, New Jersey: Prentice-Hall, 1966, Preface, quoted in Ostling, 24.

¹⁸ C. Hubert Parry, “Form,” *Grove’s Dictionary of Music and Musicians*, 5th ed., New York: St. Martin’s Press, 1954, vol. 3; 429, quoted in Ostling, 24.

¹⁹ Paul Cooper, *Perspectives in Music Theory*, New York: Dodd, Mead and Co., 1973, 82, quoted in Ostling, 25.

This criterion applies to the composer's control over texture and color. Rogers²⁰ establishes an analogy between the artist's palette and the selection of instrumental colors in music. He indicates that single families and solo instruments are transparent, and that mixing produces secondary shades. Increased mixing and doubling leads to neutrality and grayness in color. Factors of musical color and texture must be in a proper balance in making a judgment of serious artistic merit.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

If the tendencies of musical movement are totally predictable, and directly apparent upon first hearing the composition, the value of the music is minimized. This statement does not intend to imply that only complex music can meet standards of serious artistic merit. It is true that a complex composition requires several hearings to grasp its intricacies in musical meaning, but a composition which is not complex might provoke a distinctive and unique response from the listener which of itself places that composition in the category of being sufficiently unpredictable to preclude an immediate grasp of its meaning, thus sustaining its intrigue through repeated hearings.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.

Concerning this aspect of value in music, Meyer states the following principles: '1) A work which establishes no tendencies . . . will be of no value. 2) If the most probable goal is reached in the most direct way, given the stylistic context, the musical event, taken in itself, will be of little value. 3) If the goal is never reached, or if the tendencies activated become

²⁰ Bernard Rogers, *The Art of Orchestration*, New York: Appleton-Century Crofts, 1951, 3, quoted in Ostling, 25.

dissipated in the press of over-elaborate, or irrelevant diversions, then the value will tend to be minimal.’²¹

6. The composition is consistent in its quality throughout its length and in its various sections.

This criterion seeks to assure that in a symphony, for instance, a final movement reaches the same level of quality as the opening movement, and middle movements. In a suite, the movements should not be alternately profound and trivial. This criterion would, of course, also apply to the various sections of a single-movement composition.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

Hanslick, writing in 1854, makes the following statement concerning style: ‘Style in music, we should like to be understood in a purely musical sense: as the perfect grasp of the technical side of music, which in the expression of the creative thought assumes an appearance of uniformity. A composer shows his ‘good style’ by avoiding everything trivial, futile and unsuitable, as he carries out a clearly conceived idea, and by bringing every technical detail into artistic agreement with the whole.’²²

Machlis²³ describes style in art as including all factors that may possibly influence the grammar, the syntax, and the rhetoric of the language of art. In another manner, style may be defined as describing a composition in terms of its consistencies with, and differences from, other compositions

²¹ Leonard B. Meyer, *Music, the Arts and Ideas: Patterns and Predictions in Twentieth-Century Culture*, Chicago: University of Chicago Press, 1956, 26, quoted in Ostling, 26.

²² Eduard Hanslick, *The Beautiful in Music*, trans. In 1891 by Gustav Cohen, ed. By Morris Weitz, New York: Liberal Arts Press, 1957, 95, quoted in Ostling, 27.

²³ Joseph Machlis, *The Enjoyment of Music*, New York: W.W. Norton, 1963, 70-72, quoted in Ostling, 27.

relating to the historical periods of music. Any eclecticism reflected in the music must be justified by the artistic concept behind the work, rather than existing as a chance happening which indicates either incompetence, or a lack of care in the technical details.

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

Thomson states that the clinical signs of quality in music are three: '1) the ability of a work to hold one's attention, 2) one's ability to remember it vividly, and 3) a certain strangeness in the musical texture, that is to say, the presence of technical invention such as novelty of rhythm, of contrapuntal, harmonic, melodic, or instrumental device.'²⁴

The stylistic context in which the composition exists indicates that the development, and the ingenuity in development, is not restricted as with the development section of sonata form. The ingenuity indeed might be melodic, but also might be in the area of orchestration, harmony, rhythm, and other elements. Music which is not conventionally melodic in its orientation, if it is of high quality, will have some developmental aspect which characterizes the composition. Thomson uses the terms 'strangeness' and 'novelty' as related to the use of the elements and the ingenuity of development in the composition of high quality.

9. The composition is genuine in idiom, and is not pretentious.

This statement seeks assurance that the composition is true to the concept implied either by its title, or the intent on the part of the composer in presenting the composition as one of serious artistic merit. In reacting to a concert performance, American theorist Paul Cooper once described William Schuman's work *Newsreel* (with its sections titled *Horse Race*,

²⁴ Virgil Thomson, *The Art of Judging Music*, New York: A.A. Knopf, 1948, 7, quoted in Ostling, 28.

Fashion Parade, Tribal Dance, Monkeys at the Zoo, and Parade) to a college theory class as a better composition than others on the particular band concert, because it was genuine, i.e., it made no attempt to exist as anything more profound or learned than its musical conception would allow. (This composition is a programmatic impression of the old motion picture newsreel, and, as such, is craftily constructed.) While it is theoretically possible for a fine piece of music to be totally mis-titled by the composer—logic dictating that the title a composer selects has no bearing on the quality of the music—this criterion seeks to guard against defects which are more basic to the quality of the music than the mere incongruous nature of the title in comparison with the music. There is much wind-band music which is permeated with melodic, and particularly, harmonic clichés, exuding the sound of commercial music while attempting to parade under the banner of artistic respectability as a work of serious artistic merit. It is often well crafted in its orchestration. Thomson compares a genuine affective response on the part of the listener with a meretricious one.²⁵ Such music often is falsely alluring, and should be avoided in considering a repertoire of serious artistic merit.

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

Evaluators should rate a composition only on the basis of its significance as a composition of serious artistic merit. Care must be exercised to prevent such factors as the historical importance of a composition from contaminating an evaluation on the basis of its merit in quality. The evaluators also should avoid high ratings for a composition which might suit the wind-band medium well, but which might not withstand close

²⁵ Virgil Thomson, *The Art of Judging Music*, New York: A.A. Knopf, 1948, 7, quoted in Ostling, 30.

scrutiny by musicians in general.²⁶

After the publication, Robert Garofalo reviewed Ostling's study in the journal *Council for Research in Music Education* in 1980. In this review, Garofalo was very supportive in his commentary and gave praise specifically to the criteria by stating "Ostling's criteria for judging musical quality on the basis of serious artistic merit are well thought out and comprehensive."²⁷ Since then, three more studies have been completed using these criteria. The first was Jay Gilbert's replication and update to Ostling's original work in 1993, which has previously been discussed. The second was Kenneth G. Honas's 1996 study that used the criteria to evaluate compositions that were composed for six to nine players in his dissertation entitled *An Evaluation of Compositions for Mixed-Chamber Winds Utilizing Six to Nine Players: Based on Acton Ostling's Study "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit."*²⁸ The third was Raymond Thomas's 1998 study that utilized a slightly modified version of the criteria to evaluate high school appropriate literature. (See Appendix A for further review of these studies). Since the objectives of this study include reevaluating and comparing results between this research and its two predecessors, as well updating the Ostling and Gilbert studies with newly composed

²⁶ Ostling, 23-30.

²⁷ Robert Garofalo, "Acton Eric Ostling, Jr.: An evaluation of compositions for wind band according to specific criteria of serious artistic merit a review by Robert J. Garofalo," *Council for Research in Music Education*, Volume 64, Fall 1980, 56.

²⁸ Kenneth G. Honas, *An Evaluation of Compositions for Mixed-Chamber Winds Utilizing Six to Nine Players: Based on Acton Ostling's Study "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit"*, diss., The University of Missouri-Kansas City, 1996.

works, the original ten criteria, although subjective, will be utilized to determine serious artistic merit during the evaluation of the literature list in the current study.

4. Development of the List of Compositions

In the original study, Ostling used a seven-step process to develop a master list of compositions.

1. He created a list of compositions through his own experience. These experiences came in three types: a) works he had performed, b) works he had heard in a concert setting, and c) works he had heard through recordings.
2. He then sent the list to Frederick Fennell (an acknowledged expert) who added compositions that he knew from his extensive experience.
3. The list was then sent to a panel of five additional expert wind-band conductors who added works from their own experience.
4. He then added works from the reference list of the Fourth Annual Wind Ensemble Conference of 1973 that met the ensemble definition.
5. This list was then sent to another panel (size unknown) of conductors who had access to a great number of new works.
6. He then added works from the reference list of the Fifth National Wind Ensemble Conference, printed in 1975, that met the ensemble definition.
7. Finally, he gathered compositions included in supplementary material collected from conductors, dissertations, composition projects, and notices of new publication during the time the list was being created.²⁹

The result was a master list of 1,481 compositions. During the process of evaluation, twelve works were deleted for “discrepancies in titles or errors in the selection process,

²⁹ Ostling, 31-33.

either noted by evaluators or discovered by the investigator”³⁰, leaving 1,469 compositions, of which 314 were ultimately identified as having serious artistic merit. It is important to note that these compositions only represented a small fraction of the available repertoire for wind-bands at the time. For example, very little music composed for young school bands was included in the study. This repertoire list was selected and eventually evaluated by college wind-band conductors, and thus was biased towards the college repertoire. In addition, Ostling requested that his research participants only “add compositions they knew and considered to be of high musical quality.”³¹ Ostling’s intent was not to create a comprehensive list, but to devise a method of evaluation that was to be tested on a selected sub-set of the literature.

During his replication, Gilbert used a similar six-step process to create his updated master list.

1. He started with the 314 compositions that qualified as having serious artistic merit in the original study.
2. He added the 692 compositions that were within ten points of qualifying for serious artistic merit.³²
3. Discrepancies in these two lists were discovered and fixed as a result of conversations with Ostling. Gilbert then removed all of the fanfares and marches from the list, lowering the numbers to 285 and 501, respectively.³³

³⁰ Ibid., 69

³¹ Ostling, 32

³² Gilbert, 12.

³³ Ibid., 13

4. Gilbert then used a variety of resources to update his list with newer compositions. These resources included Eugene Corporon's and David Wallace's *Wind Ensemble/Band Repertoire Guide*, the 1987 Ohio State University listing of Big Ten concert programs, the 1987 World Association of Symphonic Bands and Ensembles (WASBE) representative listing of pieces from member countries, and Robert Halseth's examination of the College Band Directors National Association (CBDNA) history.
5. This list was then sent to John Paynter (an acknowledged expert), who added compositions from his own experience.
6. Simultaneously, a panel (size unknown) of conductors added compositions from their own experiences.³⁴

Through this process, Gilbert created a master list consisting of 1,205 compositions. During the evaluation process, evaluators made further suggestions, and due to further discrepancies, other compositions were removed. In total, 1,261 compositions were evaluated in the study, with 191 qualifying as having serious artistic merit.³⁵

In the present update, a similar process was followed with one significant alteration. Both Ostling and Gilbert added new compositions during the creation of the list. This technique allowed newly composed pieces that were thought to be of the highest quality to be added during the research process. As a possible side effect, however, both

³⁴ Ibid., 11-15.

³⁵ Ibid., 150.

In other words, from the date of composition, it can take three years before a piece would become familiar enough to the field to be adequately evaluated on the basis of serious artistic merit. Since the evaluation process of this study began on January 1, 2011, a date of December 31, 2007 was chosen to reduce the number of unfamiliar compositions, which will improve the results of the overall study.

The master list in this study, with the above alteration, was assembled in a similar manner to its predecessors as stated below.

1. It began with the 362 compositions that met the criteria in either the Ostling or the Gilbert study (191 compositions from Gilbert, plus the 171 from Ostling that did not qualify in Gilbert)
2. Added to these compositions, as in the first update, were 343 compositions that were within 10 percentile points of qualifying for serious artistic merit in each previous study.
3. 116 transcriptions were then removed, leaving 589 compositions as the foundational core for this study.
4. To bring the list up to date, works composed since the first replication were added in accordance with the cut-off date described above (828 works). These compositions were gleaned from the following resources:
 - *Teaching Music Through Performance in Band* (Volumes 1-7) (Grades 4-6)
 - CBDNA National Conference Programs (1999-2009)

- *Composers on Composing for Band* (vol 1-4) Top Ten Compositions
- Ostwald, Revelli, and Beeler Award winners
- *An Annotated Guide to Wind Chamber Music* Top 101
- Music performed at the Midwest Clinic (1995-2009) (Grades 4-6)
- The investigator's professional experience

(All but the last of these resources were chosen because they offered varying degrees of review or a high level of expertise for selection into the source.)

5. The updated list was then matched against the complete Ostling and Gilbert lists. Any composition that was included in either of the previous studies and was known to a majority of the evaluators was removed from the updated list. A total of 197 compositions were removed resulting in a list of 631. This was done because these compositions did not meet the criteria in steps 1 and 2. Compositions known to less than the majority in the Ostling and Gilbert studies were kept in the current study in the event that their reputation had grown enough to be evaluated fairly.
6. The lists were combined once again, and seven duplicates were removed leaving a total of 1,213 compositions.
7. Finally, the list was sent to a panel of five wind-band conductors known to the investigator as being knowledgeable in the area of wind-band literature. This panel included Carolyn Barber, Felix Hauswirth,

John Lynch, Russ Mikkelson and Robert Ponto. This panel added 501 compositions.

After this process, the master list of 1,714 compositions dating before January 1, 2008 was complete.

5. Development of the Rating Scale

In both the Ostling and Gilbert studies, an altered Likert-type scale was used to evaluate the list of compositions. The idea behind a Likert scale is to measure the strength of an attitude, such as whether a specific musical composition meets specified criteria. These attitudes are measured by asking a responded to agree or disagree (to varying degrees) with a sample proposition These measurements can then be combined with those of others to attain an even better measure of that attitude.³⁷

One of the changes which was necessary in adapting the Likert-type rating scale to this study was the establishment of both an "unknown" and an "undecided" column for responses. In the general use of an attitude scale, of course, the response of "unknown" is not possible in reacting to a printed statement, only the response of "undecided" or "indifferent." The rating scale developed for use in this study established a column of "0" as representing a title not known to the evaluator, while the column "3" represented a title known to the evaluator, but indicated an undecided reaction to the composition as one of serious artistic merit. The complete scale was organized as follows: 0—the composition is not familiar, 1—strongly disagree that the composition meets the criteria of serious artistic

³⁷ Norman Bradburn, Seymour Sudman and Brian Wansink, *Asking Questions; The Definitive Guide to Questionnaire Design—For Market Research, Political Polls, and Social and Health Questionnaires*, San Francisco: Jossey-Bass, 2004, 126.

merit, 2—disagree that the composition meets the criteria of serious artistic merit, 3—undecided as to the serious artistic merit of this composition, 4—agree that the composition meets the criteria of serious artistic merit, and 5—strongly agree that the composition meets the criteria of serious artistic merit.³⁸

This rating scale was determined to be the most efficacious for a variety of reasons. The fact that the evaluators only needed to mark one of the six given choices for each composition was important considering the number of compositions that were being evaluated (over 1,000 in each study). This helped to reduce evaluator fatigue. As an evaluative tool, the ratings can then be converted into an overall score by taking the points attained by each composition and dividing it by the total points possible, (five times the number of evaluators that were familiar with the work) providing a degree of serious artistic merit, stated as a percentage, as established by the panel of evaluators.

In the present study the list of compositions was placed in a Microsoft Excel Workbook, a sample of which can be found in Appendix B. Columns A contained the composer (last name first) and column B contained the title of the composition. Each cell in column C was set up with a drop-list, which included the rating scale. The evaluator simply selected the cell in column C, and clicked on the arrow button to choose the rating he or she felt was appropriate for the composition in question. The list of compositions was alphabetized according to the composer's last name. Finally, a copy of the rating scale was placed at the top of the sheet, beginning in cell D1.

³⁸ Ostling, 33-34.

6. Selection of Evaluators

In the previous two studies, the authors sent letters and post cards to 312 and 354 wind-band directors, respectively, at colleges and universities in the United States having fifteen or more full-time music faculty. The names were collected from the most current College Music Society directory. It has been over twenty years since this process took place (Gilbert used the 1986-88 directory), and methods of communication among colleagues in the wind-band field have changed drastically. National organizations such as CBDNA and WASBE have established online directories and email listserves for the purpose of keeping wind-band conductors knowledgeable about new projects in the field. This contemporary method of communication has replaced much of the old direct mail communication, and thus was utilized in this study.

Another benefit of electronic communication is the reduction of cost and the efficiency of time. This has allowed a broader range of participation in the initial nomination process, including voices from countries outside of the United States. This has created a broader base from which to work, and has increased the scope of the research beyond the parameters available to Ostling and Gilbert.

In the previous two studies, a two-step process was used to select the evaluators. The first step was a nomination process. A survey was sent to wind-band directors from the larger American institutions asking for nominations of “ten wind-band conductors whom they considered to be the most diligent, consistent searchers for, and programmers of, music of serious artistic merit for the wind-band medium.”³⁹ The second step was then

³⁹ Ostling, 36.

to select the panel of twenty evaluators from those individuals who received the highest number of nominations.

In the current study, the framework of this process was retained while the methods of applying it were altered to better facilitate communication with the field of wind-band conductors. In the nomination process, an email was sent out on October 1, 2010 to the complete membership directories of CBDNA and WASBE through use of their respective online directories, explaining the study and asking for nominations of ten wind-band conductors who, as in Ostling and Gilbert, “in your opinion, are the 10 current wind-band conductors you consider to be the most diligent seekers, and programmers of, music of serious artistic merit for the wind-band medium.”⁴⁰ A copy of this communication can be found in Appendix C. The receivers of this communication then had until October 31, 2010 to respond. A reminder was sent out to the same group on October 22, 2010 in order to encourage the highest possible response rate.

The CBDNA and WASBE directories were chosen because of the stature of each organization in the wind-band field. CBDNA’s current statement of purpose (written in 2005) is as follows:

The members of the College Band Directors National Association are devoted to the teaching, performance, study and cultivation of music, with particular focus on the wind band medium. CBDNA is an inclusive organization whose members are engaged in continuous dialogue encompassing myriad philosophies and professional practices. CBDNA is committed to serving as a dynamic hub connecting individuals to

⁴⁰ Ibid., 36.

communities, ideas and resources.⁴¹

This purpose is aligned with the objectives and goals of this study. Many members of the domestic wind-band field who are active in researching and conducting compositions of serious artistic merit are members of this organization. The same is true of WASBE, but this organization has a more global outlook.

The World Association for Symphonic Bands and Ensembles (WASBE) is the only international organization of wind band conductors, composers, performers, publishers, teachers, instrument makers and friends of wind music. It is the only organization completely dedicated to enhancing the quality of the wind band throughout the world and exposing its members to new worlds of repertoire, musical culture, people and places.⁴²

WASBE has been a paramount force in connecting the international contingent of the field, especially in the area of repertoire. The organization was not founded until 1981, with their first conference occurring in 1983, thus it was not in existence for Ostling to use in the original study. In Gilbert's update, since he intended to follow Ostling's procedures very closely, he eschewed the resource. However, one of the goals of this update is to expand the scope of the study beyond the United States, to encompass the international portion of the field. For this reason, it has been selected as a resource in this study.

⁴¹ CBDNA Website <http://www.cbdna.org/cgi-bin/about5.pl>, accessed on June 30, 2010.

⁴² WASBE Website <http://www.wasbe.org/en/about/index.html>, accessed on June 30, 2010.

Updating the process for the nomination procedure created two dilemmas that were not present in the previous studies. First, there is duplication between the CBDNA and WASBE directories, which could allow one person to nominate twice, creating a weighted opinion. Second, there are no criteria to determine membership in these organizations. Anyone can join either group, regardless of their status in the field. As a result, many composers, students and music publishers belong to one or both organizations.

Due to these challenges, the following two precautions were taken. The investigator aligned the two directories and eliminated any duplicates. Furthermore, the message also defined eligibility in this manner: “To be eligible to participate in this survey one must currently be the principal conductor of a professional or collegiate/university wind-band.” To demonstrate that they meet this criterion, each respondent was requested to supply his or her name, current position title and city, state/province and country in which they are located. A list of respondents was kept during the data collection period to monitor and remove duplicates. In the event there was an accidental duplication of response, the first one received was included in the study and all subsequent responses were discarded. To maintain confidentiality, the list of respondents to this initial survey has not been published.

The second step in the overall process was to select the panel of evaluators based on the nominations received. As in the previous studies, the twenty evaluators who received the most nominations were invited to participate in the evaluation process. Those that were unable or unwilling to participate were eliminated in favor of the

evaluator with the next highest number of nominations. This process continued until a panel of twenty evaluators was established.

The decision to use twenty evaluators (wind-band conductors) was based upon several factors: 1) to provide a sufficiently sizeable number of eminent persons to validate a project dealing in subjective judgments of quality, yet reasonable and manageable in terms of the necessity to receive a response from all persons involved as evaluators; 2) the size of the task involved for each evaluator (reading through 1,481 titles) seemed to necessitate more than the ordinary amount of contact with the investigator in terms of introductory communication and/or personal interviews describing the study and enlisting participation, and, therefore, a reasonable and manageable number was advisable; and 3) during preliminary planning for the study a list of prospective evaluators was devised by the investigator, one enumerating those persons deemed eminently qualified for the evaluation process according to the investigator's assessment of the wind-band profession, and this list numbered approximately twenty persons.⁴³

In carrying out this procedure the investigator ended up with a panel of eighteen evaluators for this study. The specific data and reasoning behind this sized panel being utilized will be discussed in Chapter 3 Results.

⁴³ Ostling, 36-37.

7. Analysis of Results

After creating the structure of the study, Ostling then determined the method for analyzing data, delineating a threshold for serious artistic merit, a method for determining the most discriminating judges, and finally how to report these findings to the reader.

Gilbert added additional comparison tables between the two studies, but otherwise followed Ostling's procedures in the analysis process. In the current study, with the exception of comparisons between all three studies, a different process has been utilized.

Ostling began his analysis by delineating a threshold to define serious artistic merit. His determinations are in the following table.

Table 2.2—Ostling's threshold to determine serious artistic merit⁴⁴

Number of Evaluations	Total Possible Points	Points Required	Percentage of Total Points
20	100	79	79%
19	95	76	80%
18	90	72	80%
17	85	68	80%
16	80	64	80%
15	75	60	80%
14	70	56	80%
13	65	52	80%
12	60	48	80%
11	55	44	80%
10	50	40	80%
9	45	36	80%
8	40	32	80%
7	35	28	80%

⁴⁴ Ibid., 64.

6	30	24	80%
5	25	20	80%
4	20	17	85%
3	15	13	87%
2	10	9	90%
1	5	5	100%

He began his calculations by setting the maximum possible amount of points a composition could receive. Knowing that the highest rating was a “5” on the Likert scale and that a maximum of twenty evaluators could provide such a rating, Ostling set the maximum number of points at 100. However, he also was aware that the probability of all twenty evaluators knowing a significant number of the compositions was low, so a sliding scale, based on the number of evaluations a composition received, was needed.

To determine the points required, Ostling used the rating “4”, labeled “agree”, as his delineation. Thus 79% was needed for a composition to meet the criteria of serious artistic merit by the entire panel. In this case, Ostling chose to allow for one of those evaluators to be undecided (rating of 3) about the work. Compositions evaluated by 5-19 evaluators needed to have 80% if the total percentage to meet the threshold of serious artistic merit. On the other end of the spectrum, however, Ostling felt that if fewer than five evaluators knew the work, then the work must be rated higher to balance the lack of consensus. For these compositions, a graded scale was used to set the threshold as is shown in the above table. In addition to delineating the serious artistic merit threshold, Ostling felt that some evaluators would be more discriminating than others, which could skew the data, especially on compositions that were not well known to the panel. For this reason, he created a set of procedures for identifying discriminating evaluators.

The graded scale and delineation of discriminating evaluators were Ostling's method of making use of ratings that were based on a low number of evaluations which were then subsequently utilized in Gilbert's study. The current investigator feels that a group rating is an essential aspect of this research method. For this reason this study will focus the analysis on compositions known to a delineated number of evaluators that was determined by the raw evaluators' data (and discussed in Chapter 3). Subsequently the current study did not use Ostling's graduated scale (however 79% will be utilized for compositions known to the entire panel). Instead, per the rating scale, 80% was used as the delineation for the panel's overall rating, regardless of how many evaluators rated the piece. However, since the number of ratings may affect how a reader/researcher views the data, the number of ratings for each piece received has also been provided. Additionally, the need to identify discriminating judges was removed.

In the original study, Ostling reported his findings in six tables, based on the number of evaluators that rated each composition. The six tables are as follows:

1. Table 1: Compositions familiar to all 20 evaluators
2. Table 2: Compositions familiar to 15-19 evaluators
3. Table 3: Compositions familiar to 10-14 evaluators
4. Table 4: Compositions familiar to 5-9 evaluators
5. Table 5: Compositions familiar to 2-4 evaluators
6. Table 6: Compositions familiar to 1 evaluator

In Gilbert's replication, he added three more reporting tables comparing the two studies.

1. Table 7: Compositions that qualified in Ostling but not in Gilbert
2. Table 8: Compositions that qualified in Gilbert but not in Ostling

3. Table 9: New compositions, since Ostling, that qualified

In the current study, the six-table format has been reduced. The first table consists of all the compositions that met or exceeded the 80% mark on their overall rating and were known by the delineated number of evaluators on the panel. The second table consists of all compositions that met or crossed the 80% mark, but were known to less than the delineated number of evaluators on the panel. This table will be utilized to showcase compositions that were rated highly, but not yet familiar enough to be deemed qualified. It is the hope of the investigator that bringing these works to the attention of the reader will help the compositions become more familiar so their potential can be realized. Furthermore, comparison tables have been created for works that were evaluated in multiple studies (Ostling, Gilbert, and the present). These compares each work's overall rating over time and also how many panelists knew the work each time.

In order to make the results of the study more useful to wind-band conductors, Ostling and Gilbert provided bibliographic data for each composition according to a set of classifications and headings designed by Ostling in the original study. At that time, this was extremely helpful information. However, a plethora of contemporary resources including the internet and a cornucopia of published literature lists, encyclopedias, and analyses make this information easily accessible to interested readers. Therefore, this expanded information has not been included here. In an effort of full disclosure, however, Table 3.7 in the next chapter contains a complete listing of each evaluated composition including full title, composer name, and date of publication as well the number of evaluators familiar with it, its overall score and its average rating.

Chapter 3 Results

The results achieved by this research will be revealed in the following five categories: 1) Update and deletion of titles from the master composition list during the evaluation period, 2) Results of the initial survey data used to select the evaluators, 3) Evaluators who were chosen and agreed to participate in the study, 4) Results of the evaluation of the master list, and 5) Additional compositions to be considered as listed by the evaluators.

1. Update and deletion of titles from the master composition list

During and after the evaluation period, the investigator, along with members of the evaluation panel, discovered a few discrepancies in the master composition list, most of which fell into the category of duplication. In all, twenty-two duplicate titles were discovered. These duplicates fell into one of three main subcategories. Subcategory one included compositions that were listed both under their English titles and their native language titles. In all four cases, the English title was retained. Subcategory two included compositions that were duplicated due to being cross-listed as a part of a larger work, or under a secondary title. For example, one of the nine compositions that fell into this subcategory was Gunther Schuller's *Symphony No. 3* that was also accidentally listed as *In Praise of Winds*. In each of these cases, the investigator researched the work and kept the proper title and deleted the improper entry. If secondary titles were involved, they were retained with the principle title. For example Schuller's composition is now listed as

Symphony No. 3: In Praise of Winds. Finally, subcategory three included duplications through typographical errors either made by the investigator, or contained within the original source material (for example, concert programs). The incorrect entry was deleted in each case.

In each of the twenty-two cases of duplication, each individual pair of ratings was analyzed and the following decisions were made. If the ratings were identical, then no action was warranted. If one was listed as unknown but the other was rated, then the rating was kept, acknowledging that the evaluator knew the work, but did not recognize one of the titles. If both were rated, but rated differently (this was extremely rare), the higher rating was retained in the data registering the more positive response from the evaluator.

Eleven compositions were deleted from the master composition list after the evaluation because they did not meet the criteria for this study. Six of these deletions were transcriptions, one was a fanfare, and three did not meet the ensemble definition (two were for brass only and one was for orchestra). These works were overlooked in the initial screening of the list, but were caught during the evaluation period.

The final composition that was eliminated warrants additional explanation. This composition was added by one of the list's reviewers and listed as: Antonio Rosetti, *Parthia in D*. However, it was brought to the attention of the investigator during the evaluation that there are five Parthias by Rosetti, four of which are in D, that are published as a set. Since it was unclear which of the Parthias was meant to be added to the list or was evaluated by each member of the panel, the title and subsequent ratings were deleted from the composition list.

The master composition list that was sent to the evaluator panel contained 1,714 composition titles, and through the process discussed above, thirty-four of them were removed. This left a total of 1,680 compositions evaluated in this study.

2. First Survey Results

As mentioned in the previous chapter, an initial survey of the memberships of CBDNA and WASBE was used to determine the panel of evaluators. This survey was sent to the memberships via email on October 1, 2010. A total of 2,570 emails were distributed. A follow-up email was sent on October 22, 2010. There were thirty-three failure messages received from the first distribution making the total number of emails sent equal to 2,537. From this survey, a total of 113 responses were received for a response rate of 4.4%. Despite being a drastically lower rate than the previous two studies, the data was deemed sufficient for two reasons. First, not everyone receiving an invitation was qualified to respond. Due to the restrictions placed on participation in the survey and the design of the email listserves, this problem was unavoidable and also impossible to calculate (there is no way of knowing how many of the 2,537 emails went to eligible people).

Second, the positive correlation between response rate and survey quality has come under increased scrutiny in recent times. The American Association for Public Opinion Research (AAPOR), the leading association of public opinion and survey research professionals discuss this scrutiny.

[T]wo factors have now undermined the role of the response rate as the primary arbiter of survey quality. Largely due to increasing refusals,

response rates across all modes of survey administration have declined, in some cases precipitously. As a result, organizations have had to put additional effort into administration, thus making all types of surveys more costly. At the same time, studies that have compared survey estimates to benchmark data from the U.S. Census or very large governmental sample surveys have also questioned the positive association between response rates and quality. Furthermore, a growing emphasis on total survey error has caused methodologists to examine surveys—even those with acceptably high response rates—for evidence of nonresponse bias. Results that show the least bias have turned out, in some cases, to come from surveys with less than optimal response rates. Experimental comparisons have also revealed few significant differences between estimates from surveys with low response rates and short field periods and surveys with high response rates and long field periods.⁴⁵

Thus, other parts of the data can be studied to better determine the viability of responses when a low response rate is present. In this case, the investigator analyzed the geographical breakdown of the respondents as well as the rates of consensus among responders and compared them to the previous studies.

⁴⁵ The AAPOR website, http://www.aapor.org/Response_Rates_An_Overview1.htm
Accessed on May19, 2011.

The responses included all six divisions of CBDNA, as well as representation from Canada. There were no responses outside of these countries. The geographical diversity of the responses from all three studies can be seen below.

Table 3.1—Geographical breakdown of respondents of all three studies

	<u>Ostling</u>		<u>Gilbert</u>		<u>Current</u>	
	<u>#</u>	<u>%</u>	<u>#</u>	<u>%</u>	<u>#</u>	<u>%</u>
Eastern	29	15%	34	17%	18	16%
North Central	59	31%	62	31%	33	29%
Southern	35	19%	48	24%	27	24%
Western	15	8%	14	7%	9	8%
Northwestern	15	8%	10	5%	2	2%
Southwestern	35	19%	35	17%	18	16%
Canada	N/A	N/A	N/A	N/A	6	5%
Total	188	100%	203	100%	113	100%

This geographical breakdown demonstrates a similar regional bias between the three studies. The North Central and Southern Divisions are more represented than the others, but this was true of the previous studies as well. Additionally, the North Central and Southern Divisions are the largest divisions of CBDNA representing 25% and 24% of the membership respectively according to the online directory. The only anomaly in the present data is the smaller representation from the Northwestern region, but this is mitigated if the region is combined with Canada, which was not utilized in the previous two studies.

The rate of consensus among the respondents in the three studies is shown in the table below.

Table 3.2—Response rate comparison

	<u>Ostling</u>		<u>Gilbert</u>		<u>Current</u>	
	<u>#</u>	<u>%</u>	<u>#</u>	<u>%</u>	<u>#</u>	<u>%</u>
Surveys Sent	312		347		2570	
Responses	188		203		113	
Response Rate	60.30%		58.50%		4.40%	
Single Nomination	101	45%	146	58%	59	47%
2-19 Nominations	104	47%	91	36%	51	41%
20+ Nominations	17	8%	15	6%	15	12%
Total Nominations	222		252		125	
Majority of Responses	4	2%	0	0%	5	4%

The consensus of the responses of the current data is in line with the previous two studies. Both the percentages of single nominations and 2-19 nominations fell between the two previous studies. At the top end however, the current data shows an improvement in consensus. Fifteen potential evaluators received twenty or more nominations, which is 12% of the nominated pool. This compares to fifteen potential evaluators in the Gilbert study (6%) and seventeen potential evaluators in the Ostling study (8%). Additionally, five potential evaluators (4%) received a nomination from a majority of respondents while only four (2%) accomplished this in the Ostling study and none in the Gilbert study. Further comparative evidence is located in the table below, which compares the number of nominations each of the evaluators received in each of the studies.

Table 3.3—Evaluator rankings in each study

<u>Rank</u>	<u>Ostling</u>	<u>Gilbert</u>	<u>Current</u>
1	120	97	99
2	117	87	83
3	110	77	79*

4	95	68	74
5	80	60	68*
6	77	58	53
7	74	44	52
8	56	42	50*
9	50	35	46*
10	43	25	40
11	42*	25	35
12	37	24	31*
13	33*	22	29
14	30	20	27
15	28	19	22
16	27	19	18
17	21	17	14*
18	16	14	13
19	16	13	12
20	16	12	11
21	9		11
22	0		10*
23			9
24			9
25			8*
26			6*
27			6

* Nominated persons that did not participate in the study

This data reveals that, despite the significantly lower number of survey responses and total number of nominations, the number of nominations for the evaluators chosen is much closer in line with the previous two studies. Since the geographical breakdown and consensus of the response data from this study was in line with that of the previous two studies, the data was considered sufficient, and the study commenced.

3. The Evaluator Panel

As shown in the data above and discussed in the previous chapter, a panel of evaluators was chosen from the first survey. Though in the previous studies a panel of twenty persons was utilized, only eighteen persons were utilized in this study. Due to the low response rate discussed above in section two, the investigator did not want to use potential evaluators that received a smaller percentage of nominations than in the previous studies. That left twenty-seven potential evaluators from which to create the panel. Despite eventually inviting (according to the procedures outlined in Chapter 2) all twenty-seven to participate, only eighteen agreed and completed the evaluation. The panel of eighteen is listed alphabetically below.

Frank Battisti	Felix Hauswirth	Timothy Reynish
Richard Clary	Gary Hill	Eric Rombach-Kendell
Eugene Corporon	Donald Hunsberger	Tim Salzman
Steven Davis	Jerry Junkin	Kevin Sedatole
Gary Green	John Lynch	Jack Stamp
Michael Haithcock	Steve Pratt	Mallory Thompson

Thus, four evaluators (Battisti, Corporon, Hunsberger and Junkin) on this list also participated in Gilbert's update, and two evaluators (Battisti and Hunsberger) participated in the original Ostling study. A brief biography, provided by each evaluator, follows.

Frank L. Battisti is Conductor Emeritus of the New England Conservatory Wind Ensemble. He founded and conducted the ensemble for thirty years (1969-99). Today the NEC Wind Ensemble is recognized as one of the premiere ensembles of its kind in

the United States and throughout the world. Its performances and recordings for Centaur, Albany and Golden Crest records have earned high critical praise and accolades.

Performances by the NEC Wind Ensemble have been broadcast over National Public Radio (NPR) and other classical music radio stations throughout the United States and world. Battisti was Principal Guest Conductor of the Longy School of Music Chamber Winds, Cambridge, Massachusetts from 2000-2008 and founder and Music Director of the Tanglewood Institute's Young Artists Wind Ensemble from 2000 - 2004. In 2005 he became the ensemble's Conductor Emeritus. Dr. Battisti is responsible for commissioning and premiering over sixty works for wind ensemble by distinguished American and world composers including Warren Benson, Leslie Bassett, Robert Ceely, John Harbison, Robin Holloway, Witold Lutoslawski, William Thomas McKinley, Vincent Persichetti, Michael Colgrass, Daniel Pinkham, Gunther Schuller, Robert Selig, Ivan Tcheripnin, Sir Michael Tippett, William Kraft, Robert Ward and Alec Wilder. Critics, composers and colleagues have praised Battisti for his commitment to contemporary music and his outstanding performances. Battisti has conducted numerous university, college, military, professional and high school bands/wind ensembles and served as a visiting teacher/clinician throughout the United States, England, Europe, Middle East, Africa, Scandinavia, Australia, China, Taiwan, Canada, South America, South Korea, Iceland and the former U.S.S.R. Past President of the College Band Directors National Association (CBDNA), Battisti is also a member of the American Bandmasters Association (ABA) and founder of the National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles (WASBE), Massachusetts Youth Wind Ensemble (MYWE) and New England College Band

Association (NECBA). He has served on the Standard Award Panel of the American Society for Composers, Authors and Publishers (ASCAP) and the National Foundation for Advancement of the Arts Recognition and Talent Search Panel (ARTS). Considered one of the world's foremost authorities on wind music literature, Battisti has written many articles on wind ensemble/band literature, conducting, and music education for national and international professional journals and magazines. He is the author of *The 20th Century American Wind Band/Ensemble* (1995), *The Winds of Change* (2002), *On Becoming a Conductor* (2007), *The Best We Can Be* (2010) and co-author of *Score Study for the Wind Band Conductor* (1990) and *Lead and Inspire* (2007). Battisti has served as an editor for various music-publishing companies and is currently a consulting editor for *The Instrumentalist* magazine. In 1986 and 1993, Dr. Battisti was a visiting fellow at Clare Hall, Cambridge University, England. He has received many awards and honors including Honorary Doctor of Music degrees from Ithaca College in 1992 and Rhode Island College in 2010, the Ithaca College Alumni Association Lifetime Achievement Award in 2003, the New England Conservatory Alumni Association Lifetime Achievement Award in 2008, the first Louis and Adrienne Krasner Excellence in Teaching Award from the New England Conservatory of Music in 1997, the Lowell Mason Award from the Massachusetts Music Educators Association in 1998, the New England College Band Association's Lifetime Achievement Award in 1999, the Midwest International Band and Orchestra Clinic's Medal of Honor in 2001, and the National Band Association's AWAPA in 2006. In June 2001 Ithaca (New York) High School presented the first "Frank L. Battisti Instrumental Music Award." This award is presented annually to an Ithaca High School Band member "possessing high

musicianship, a desire for excellence, creativity and enthusiasm." Dr. Battisti graduated from Ithaca High School and was its Director of Bands from 1955-67. Under his leadership the band established a reputation for being one of the best and unique in the United States. Among its notable achievements was the commissioning and premiering of a series of twenty-four works by important American composers including Vincent Persichetti, Leslie Basset, Gunther Schuller, Karel Husa and Warren Benson. Officially retired, Battisti maintains a very active guest conducting, teaching and writing career. He lives in Leverett, Massachusetts with his wife of fifty-five years, Charlotte.

Richard Clary is Professor of Music, Senior Band Conductor, and Director of Wind Ensemble Studies at The Florida State University. His primary duties include serving as Music Director and Conductor for the University Wind Orchestra and Chamber Winds, the teaching of graduate-level conducting and wind literature courses, and the guidance of FSU's Master of Music degree program in Wind Band Conducting and the Wind Band Conducting Major emphasis in the Ph.D. program in Music Education. Prior to his 2003 appointment at FSU, Professor Clary served for ten years as Director of Bands at the University of Kentucky. During his tenure in Lexington, the UK Wind Ensemble earned a national reputation for excellence through several acclaimed performances for prestigious musical events, including the 1997 and 2003 National Conferences of the College Band Directors National Association. Most recently, he conducted the FSU Wind Orchestra in the finale concert of the 2007 CBDNA National Conference in Ann Arbor, Michigan. Prior to his appointment at UK, Prof. Clary served as a member of the music faculties of the University of Utah in Salt Lake City, the University of Arizona in Tucson, and Marcos de Niza High School in Tempe, Arizona. In

each environment, ensembles under his direction have received consistent and enthusiastic praise from composers, fellow conductors, and audiences for their high levels of musical expression, clarity of texture, and authoritative command over a broad range of musical styles. An active guest conductor, clinician, and adjudicator, Professor Clary has served in these capacities throughout the United States and Canada, and in seven countries of Western Europe. In addition to his various band-related activities, he has also enjoyed successful engagements as guest conductor with professional ensembles including the Lexington Philharmonic (Kentucky), the Renton Civic Theater (Washington), and the Wichita Falls (Texas) symphony orchestras. He holds active memberships in the Music Educators National Conference (MENC), the Florida Music Educators Association (FMEA), the Florida Bandmasters Association (FBA), the College Band Directors National Association (CBDNA), the World Association of Symphonic Bands and Ensembles (WASBE), and in March 2000 he was honored by election to membership in the prestigious American Bandmasters Association (ABA). He has served as President of the SEC Band Directors Association, and founding Chairman of the SECBDA Commissioning Consortium, the past Chairman of the CBDNA National Commissioning Panel, and currently serves as Chairman of the CBDNA Young Band Composers Contest. He also serves as President-elect of the Southern Division of CBDNA, and will serve as that organization's Divisional President in 2011-2012. Professor Clary holds Bachelor and Master of Music degrees in Music Education from the Arizona State University School of Music, and has completed course work for the Doctor of Musical Arts degree in Instrumental Conducting at the University of

Washington in Seattle. His principal conducting teachers have been Richard Strange, Tim Salzman, and Peter Erös.

Eugene Migliaro Corporon is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. As Director of Wind Studies he guides all aspects of the program, including the masters and doctoral degrees in Wind Conducting. Mr. Corporon is a graduate of California State University-Long Beach and Claremont Graduate University. His performances have drawn praise from colleagues, composers and music critics alike. Mr. Corporon has held positions at the University of Cincinnati College-Conservatory of Music, Michigan State University, the University of Northern Colorado, the University of Wisconsin, and California State University-Fullerton. His ensembles have performed at the Midwest International Band and Orchestra Clinic, Southwestern Music Educators National Conference, Texas Music Educators Association (TMEA) Clinic/Convention, Texas Bandmasters Association (TBA) Convention/Clinic, International Trumpet Guild (ITG) Conference, International Clarinet Society (ICS) Convention, North American Saxophone Alliance (NASA) Conference, Percussive Arts Society International Convention (PASIC), National Wind Ensemble Conference, College Band Directors National Association (CDBNA) Conference, Japan Band Clinic, and the Conference for the World Association of Symphonic Bands and Ensembles (WASBE). Having recorded over six hundred works, including many premieres and commissions, his groups have released one hundred recordings on the Toshiba/EMI, Klavier, Mark, CAFUA, Donemus, Soundmark, GIA, Albany, Naxos, and Centaur labels. These recordings, two of which have appeared on the Grammy nomination ballot, are aired regularly on radio broadcasts throughout Asia,

Europe, and the Americas. Mr. Corporon maintains an active guest-conducting schedule and is in demand as a conductor and teacher throughout the world. He is Past President of the College Band Directors National Association and a member of the World Association for Symphonic Bands and Ensembles International Board. He has been honored by the American Bandmasters Association and by Phi Beta Mu with invitations to membership. Mr. Corporon, a frequent guest conductor at the Showa University of Music in Kawasaki City, Japan, has also served as a visiting conductor at the Interlochen World Center for Arts Education and the Aspen Music Festival and School. He is also the principal conductor of the Lone Star Wind Orchestra, a professional group made up of musicians from the Dallas and Fort Worth metroplex. He is co-host with Barry Green on *The Inner Game of Music* video, which focuses on overcoming mental obstacles and achieving one's full potential as a performer. He also appears with James Jordan on the DVD, *The Anatomy of Conducting*. He is co-author of the book *Teaching Music Through Performance in Band* that is published in eight volumes by GIA Publications. This series includes eighteen sets of resource recordings by the North Texas Wind Symphony. The *Teaching Music Project* emphasizes the importance of comprehensive conceptual learning in the music-making process as well as the value of performing music of artistic significance. Professor Corporon is a recipient of the International Grainger Society Distinctive Contribution Medallion as well as the Phi Beta Mu International Band Conductor of the Year Award. He has also received the Phi Mu Alpha Sinfonia National Citation for advancing the cause of music in America, the University of North Texas Student Government Association Honor Professor Award for teaching excellence, student rapport, and scholarly publications, the American School Band Directors Association A.

A. Harding Award for making significant and lasting contributions to the school band movement, and the California State University, Long Beach, College of Fine Arts and Department of Music Distinguished Alumni Awards. He is grateful to many people for their guidance and inspiration in his life. Among them are Charles Yates, Robert Reynolds, Benton Minor, Don Wilcox, Larry Maxey, Jack Hopkins, Frederick Fennell, Barry Green, James Jordan, and Carolyn Corporon.

Steven D. Davis is Director of Bands and Wind Ensembles, Associate Professor of Conducting, Conservatory Large Ensembles Chair, and Conductor of the Conservatory Wind Symphony at the University of Missouri-Kansas City. He coordinates the graduate program in wind ensemble conducting and guides all aspects of the UMKC band program. He is the founding director of the UMKC Wind Band Teaching Symposium, one of the largest summer conducting symposiums of its type in the country. He is also the conductor of the Symphony Orchestra of the Kansas City Youth Symphony. Davis is conductor of newEar, Kansas City's professional contemporary chamber ensemble. He also regularly conducts the Kansas City Symphony Brass. Davis has served as a guest conductor for the Midwest Clinic, MENC National Convention, Interlochen Summer Arts Camp, CBDNA National Convention, the Festival of New American Music, alongside David Robertson of the St. Louis Symphony, and at numerous state music conferences, as well as the most significant conservatories in Bangkok and Chang Mai, Thailand; Lisbon, Portugal; and Beijing, China. Davis has most recently been elected to membership into the American Bandmasters Association and will serve CBDNA as the Southwest Division President-Elect. He has been awarded honorary lifetime memberships in the Michigan School Band and Orchestra Association and the Phi Mu Alpha and Tau Beta

Sigma fraternities.

Gary Green is Professor of Music and Director of Bands in the Frost School of Music at the University of Miami. In addition to supervising all band activities, he is the conductor of the Frost Wind Ensemble and Chairman of Instrumental Performance. He supervises all graduate conducting students in the wind and percussion area. Prior to coming to Miami, Professor Green served for ten years as Director of Bands at the University of Connecticut in Storrs, Connecticut. While at the University of Connecticut, Professor Green was influential in commissioning and recording new works for winds and percussion including *Symphony No. 3* by David Maslanka and *A Cornfield in July, and the River* by William Penn. Since his arrival at the University of Miami, Professor Green has continued the commissioning and performance of important new repertoire for the wind ensemble. Under his direction, the Frost Wind Ensemble has performed on two separate occasions for the convention of the American Bandmasters Association as well as the national convention of the College Band Directors National Association. Recent commissions and consortia from composers include David Gillingham, David Maslanka, Michael Daugherty, Elliott Carter, Christopher Theofanidis, John Harbison, James Syler, Eric Whitacre, Frank Ticheli, Thomas Sleeper, H. Robert Reynolds, and Ken Fuchs. *Urban Requiem* by Michael Colgrass was commissioned by the Abraham Frost Commission Series and has become a standard in the repertoire for wind ensemble. Among other new compositions written for winds and percussion is the commission for the Frost Wind Ensemble of Christopher Rouse's *Wolf Rounds*. Professor Green is a member of the American Bandmasters Association, the College Band Directors National Association, the Music Educators National Conference, the Florida Bandmasters

Association, and the Florida Music Educators Association. He received the Phillip Frost Award for Excellence in Teaching and Scholarship in the Frost School of Music in 2002. In March 2007, he joined the ranks of Frederick Fennell, William Revelli, and John Paynter in the Bands of America Hall of Fame. Professor Green is an active conductor and clinician and has appeared with international, national, and regional bands and intercollegiate bands in most of the fifty states. He has conducted the Texas All-State Band frequently and premiered *Lux Aurumque* by Eric Whitacre with that ensemble. He has also recently conducted in Taipei, Taiwan where he appeared with the Republic of China Army Band and the Taiwan National Wind Ensemble as part of the 2005 International Band Association Festival. In March of 2008, Professor Green hosted the annual convention of the American Bandmasters Association on the campus of the University of Miami in Coral Gables.

Michael Haithcock assumed his duties as Director of Bands and Professor of Music (Conducting) at the University of Michigan in the fall of 2001 following twenty-three years on the faculty of Baylor University. Following in the footsteps of William D. Revelli and H. Robert Reynolds, Professor Haithcock conducts the internationally renowned University of Michigan Symphony Band, guides the acclaimed graduate band and wind ensemble conducting program, and provides administrative leadership for all aspects of the University of Michigan's diverse and historic band program. Ensembles under Haithcock's guidance have received a wide array of critical acclaim for their high artistic standards of performance and repertoire. These accolades have come through concerts at national and state conventions, performances in major concert venues, and recordings on the Albany, Arsis, and Equilibrium labels. A review of recent recordings

in *Winds* magazine proclaimed: “programming and execution of this caliber ought to be available worldwide...musically impressive, giving a sense of elation,” while the *American Record Guide* praised the “professional manner with which the group delivers...they show great skill and artistry.” Professor Haithcock is a leader in commissioning and premiering new works for band and has earned the praise of both composers and conductors for his innovative approaches to developing the wind ensemble repertoire. He is in constant demand as a guest conductor and as a resource person for symposiums and workshops in a variety of instructional settings. A graduate of East Carolina University, where he received the 1996 Outstanding Alumni Award from the School of Music, and Baylor University, Haithcock has done additional study at a variety of conducting workshops including the Herbert Blomstedt Orchestral Conducting Institute. *The Instrumentalist*, the Michigan School Band and Orchestra Association, the School Musician, the Southwest Music Educator, and *Winds* magazine have published his articles on conducting and wind literature. Mr. Haithcock is active in a variety of professional organizations including the music honor society Pi Kappa Lambda, the American Bandmasters Association, and the College Band Directors National Association (Past President).

Felix Hauswirth earned his degree in conducting and theory at the Lucerne Conservatory of Music in Switzerland. In 1983, he was guest professor for one semester at the University of Michigan in Flint. In 1985, he was appointed professor of conducting at the Basel Conservatory, Switzerland. In 1983, Mr. Hauswirth founded the Swiss National Youth Wind Ensemble and conducted this ensemble until 1993. As guest conductor and with his own ensembles, he has performed in several countries in Europe,

Asia, Africa, Japan, Australia, and South America and in several places in the United States and Canada. He has conducted many recordings and broadcasts with different ensembles and has received acclaim from conductors and composers from Europe, the United States and Asia for his CD's. As a clinician he is regularly invited all over the world. Since 1998, Mr. Hauswirth has been head of the wind-band conducting course at the Bundes-Academy in Trossingen, Germany, and from 2000-2009 he taught at the Istituto Superiore Europeo Bandistico (I.S.E.B.) in Trento, Italy. From 1993-2000, Mr. Hauswirth was the Artistic Director for the International Festival for Contemporary Music in Uster, Switzerland. He was President of the World Association for Symphonic Bands and Ensembles (WASBE) from 1997-2001. Since 2008, he has been guest professor at the Instituto Piaget in Lisbon, Portugal and currently is the conductor of the Baden-Württemberg Youth Wind Ensemble, Germany and the Zug Wind Orchestra, Switzerland. He is the author of several books, mainly on conducting and on wind ensemble literature. In December, 2009 Felix Hauswirth received the "Midwest Clinic International Award" in Recognition of Outstanding Contributions and Dedication to Instrumental Music Education.

Gary W. Hill is the Evelyn Smith Professor of Music and Director of Ensemble Studies in the Herberger Institute for Design and the Arts School of Music at Arizona State University. In addition to overseeing the School's large ensembles program, he conducts numerous instrumental groups and teaches graduate conducting courses. Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas

City Symphony Brass Ensemble and newEar, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools. High school, university, and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educators National Conference, the College Band Directors National Association, the American Bandmasters Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America, Europe, and Asia. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming. As a guest conductor and clinician, appearances in more than a dozen countries and throughout most of the United States have included performances with myriad high school honor bands, numerous college and university wind bands and orchestras, at the Midwest International Band and Orchestra Clinic, and at World Association of Symphonic Bands and Ensembles' conferences. Hill is one of the most sought after guest conductors and clinicians in the wind band field; during the past four decades, he has presented more than one hundred workshops on conducting and rehearsal technique for instrumental teachers of all levels and has served as a clinician for thousands of bands and orchestras. Hill's current creative/research agenda includes: the use of digital technology in performance and conducting pedagogy; an exploration of biochemical reactions spawned by the musical process; and work on a monograph concerning the past, present, and

future of instrumental music education. Hill is a member of numerous professional organizations including the Music Educators National Conference, the Society for American Music, the World Association of Symphonic Bands and Ensembles, The American Bandmasters Association, and the College Band Directors National Association, for which he hosted the Fiftieth Anniversary National Conference (1991), as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998). He also served as president of the Southwestern Division (1989-1991), and as national president (2003-2005).

Donald Hunsberger is Conductor Emeritus of the Eastman Wind Ensemble, having served as its Music Director from 1965 to 2002. He also holds the title Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as Chair of the Conducting and Ensembles Department. Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band. Numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips and Decca, among others, provide a prime example of contemporary performance techniques. In 1987 his scores and recording of *Carnaval* were nominated for a Grammy Award in the Best Solo Performance with Orchestra category. His final recording project with the EWE was a three CD set (the *Eastman Wind Ensemble at 50*) celebrating its fiftieth anniversary. Under his direction, the EWE performed throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U. S. State Department. Sony Corporation and Eastman Kodak, Japan, sponsored an additional six tours of Japan and Taiwan between 1990 and 2000. He led the EWE on United States concert tours to

perform at national conferences of MENC and CDBNA, the Midwest International Conference plus numerous state meetings. Since 2002 he has been a Visiting Conducting Fellow at the Kunitachi College of Music, Tokyo, Japan. In addition to performing over one hundred premiere performances, Hunsberger had been involved in writing projects including the books *The Wind Ensemble and Its Repertoire* (Alfred Publishing Co.), the *Art of Conducting* (with Roy Ernst, Random House), *the Emory Remington Warm-up Studies* (Accura Music) and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques with numerous publications to his credit. He is the founder and editor of the Donald Hunsberger Wind Library (Warner Bros./Alfred) and an active contributor to the Library's publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers. Active in both wind and orchestral writing throughout his career, he created a ballet, *Americans We*, for Twyla Tharp and the American Ballet Theater at Lincoln Center in 1996. Hunsberger has been the recipient of numerous awards for research (*Homespun America*: the National Association for State and Local Historians), pedagogy (The Eastman Alumni Teaching Award, The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University) and performance (the Crystal Award, from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel). He is a Past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles and the Conductor's Guild. He currently serves as Chairman of the Board of the Society for Chamber Music in Rochester. In the orchestral world he has

created and conducted performances of orchestral accompaniments to over eighteen silent films with fifty orchestras including the National, San Francisco, Houston, Pittsburgh, Vancouver, Utah, Virginia, San Diego, Jacksonville, Honolulu, Winnipeg, Syracuse and North Carolina Symphony Orchestras and the Rochester, Buffalo, Kansas City and Calgary Philharmonic Orchestras, among others. He has created scores for such historical masterpieces as *The Phantom of the Opera*, *The Hunchback of Notre Dame*, *The General*, and *The Mark of Zorro* in addition to producing and conducting performances of Charlie Chaplin's *Goldrush* and *City Lights* plus numerous short Chaplin favorites. In 1994, he conducted the premiere performance of Eisenstadt's *Potemkin*, with music by Shostakovich, at Wolf Trap with the National Symphony Orchestra.

Jerry F. Junkin serves as Artistic Director and Conductor of the Dallas Wind Symphony, as well as Director of Bands and the Vincent R. and Jane D. DiNino Chair in Music at The University of Texas at Austin, where he also holds the title of University Distinguished Teaching Professor. In 2003 he was appointed Music Director and Conductor of the Hong Kong Wind Philharmonia. Professor Junkin became conductor of The University of Texas Wind Ensemble in the fall of 1988, following an appointment as Director of Bands at the University of South Florida. From 1978 to 1982, he served as Assistant Director of Bands at UT, after which he held a similar position at The University of Michigan. In addition to his responsibilities as Professor of Music and Conductor and Music Director of the UT Wind Ensemble, he serves as Head of the Conducting Division and teaches courses in conducting and wind band literature. He is a recipient of the Texas Excellence in Teaching award, presented annually by the Ex-Student's Association. Additionally, he received the Outstanding Young Texas-Ex

Award, also from the same organization. In 2004, he was elected to the Academy of Distinguished Teachers, and in 2005 was the recipient of the Fine Arts Achievement Award. Jerry Junkin became the Artistic Director and Conductor of the Dallas Wind Symphony in the fall of 1993. Performances under the direction of Mr. Junkin have won the praise of such notable musicians as John Corigliano, David Del Tredici, Gunther Schuller, Karel Husa, William Kraft, Jacob Druckman and Michael Colgrass, among many others. In February of 2005 he led the world premiere performance of Corigliano's *Circus Maximus: Symphony No. 3*, in both Austin and New York's Carnegie Hall. The *New York Times* named the release on the Reference Recordings label with Jerry Junkin and The University of Texas Wind Ensemble, *Bells for Stokowski*, one of the best classical CD's of 2004. Mr. Junkin has led highly acclaimed concerts before the College Band Directors National Association (five times), The American Bandmasters Association (four times), the Texas Music Educators Association (five times), and the World Association of Symphonic Bands and Ensembles in both Manchester, England and Singapore. Maintaining an active schedule as a guest conductor, clinician and lecturer, he has appeared in those capacities in forty-eight states and on five continents. In 2005 he was presented the Grainger Medallion by the International Percy Grainger Society. Mr. Junkin has served as President of the Big XII Band Directors Association and is a member of the Board of Directors of The John Philip Sousa Foundation, Past-President of the American Bandmasters Association, and is the Immediate Past President of the College Band Directors National Association.

John Lynch is the Director of Bands and Professor of Music at the University of Georgia where he guides all aspects of the band and graduate wind conducting programs.

Previous positions include Director of Bands at the University of Kansas, Associate Director of Bands at Northwestern University and Director of Instrumental Music at Emory University. Dr. Lynch has also held positions as Music Director of the Northshore Concert Band and the Atlanta Youth Wind Symphony, and he is the founder of the KU/Kansas City Youth Wind Symphony and the Orange County Music Educators Wind Ensemble. He has ten years of public high school teaching experience in New York State as Director of Bands at Monroe-Woodbury High School where he was the national recipient of the Stanbury Award for outstanding teaching and conducting and the William Revelli Award. John Lynch has performed throughout the United States, Canada, Europe, South America and Asia, has toured China with the KU Wind Ensemble as a guest of the Chinese government, and has toured Argentina with the UGA Wind Ensemble as an invited performer for their nation's Bicentennial Celebration. He has two professional recordings on the Naxos label: *Redline Tango* (KU) and *Millennium Canons: Looking Forward, Looking Back* (UGA). An advocate for new music, he has commissioned and recorded numerous new works for winds and has received grants to research contemporary wind band and chamber music in Scandinavia, Spain and Portugal. Dr. Lynch is an active clinician and a published composer through C. Alan Music, Maestro and Fox. His performances have been broadcast throughout the nation on Chicago's WFMT, Peachstate Public Radio and on public radio in Kansas, Connecticut, Virginia, Texas, Oklahoma, Colorado, Wisconsin, Ohio and Georgia. Awards include a Northwestern Searle Fellowship for Teaching Excellence, membership in the Emory Scholars Committee, finalist for the Hungarian Radio Conducting Competition, participation in the Symphonic Conducting Workshop in Slovakia, and membership in the

American Bandmasters Association and Phi Beta Mu international band honor fraternity. He has held residencies at the Lithuanian Music Academy, The University of Costa Rica and The Conservatory in Alessandria, Italy, and has conducted at Interlochen and the international summer music festival in Santa Maria del Sul, Brazil. Performances include the national conventions of CBDNA and MENC, the Midwest Band and Orchestra Clinic, Le Festival des Anches d'Azur in France and honor bands in Seoul, Hong Kong, Singapore, Shanghai, and Beijing. He has conducted the all-state bands of Georgia, Texas, New York, Connecticut, Oklahoma, Louisiana and Indiana. John Lynch holds degrees from Indiana University, the Eastman School of Music and the Cincinnati College-Conservatory of Music. Professional affiliations include the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, the Music Educators National Convention and Phi Mu Alpha Sinfonia. He holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma and was elected president of the Big XII Band Directors Association and vice president of the College Band Directors National Association Southwest Division.

Stephen Pratt is Professor of Music and Director of Bands at the Indiana University Jacobs School of Music where he conducts the Wind Ensemble and teaches graduate conducting and wind band history in the Wind Conducting program. Under his direction the Indiana University Wind Ensemble has performed at several national conventions and in other distinguished venues. He has been a member of the IU Jacobs School of Music faculty since 1984, following several years of teaching in the public schools of Michigan. In 1993 he was a national recipient of The Distinguished Service to Music Medal awarded by Kappa Kappa Psi, the national collegiate band honorary

organization. In 1998 he was honored with the Outstanding Bandmaster Award by the Gamma chapter of Phi Beta Mu. In 2001 he was honored with the Outstanding University Music Educator Award, given by the Indiana Music Educators Association. Professor Pratt is in constant demand as a guest conductor, clinician and adjudicator of bands and orchestras across the nation. He is a member of the American Bandmasters Association, the College Band Directors National Association, the National Band Association, The Big Ten Band Directors Association, MENC, Phi Beta Mu, and the Indiana Bandmasters Association.

Tim Reynish has recently been appointed to the prestigious staff of the International Chamber Music Studio at the Royal Northern College of Music. In the nineties he emerged as one of the leading conductors of wind bands and wind ensembles in the world, and in the past few years he has conducted many of the principal professional bands in Asia, Europe, and North and South America; these include civilian bands such as the Dallas Wind Symphony, State of São Paulo Symphonic Band, Brazil, Volga Wind Orchestra of Saratov, Russia, Cordoba Symphonic Band, Argentina, Philharmonic Winds, Singapore, and leading military bands including the “President’s Own” United States Marine Band, Staff Band of the Norwegian Army, United States Military Academy Band at West Point, Singapore Armed Forces Band, Croatian Army Symphonic Wind Orchestra Zagreb, Hungarian Army Symphonic Band Budapest, Royal Military School of Music Band, Kneller Hall, and the Band of the Royal Marines, Portsmouth. He was a music scholar at Cambridge, working under Raymond Leppard and Sir David Willcocks and held principal horn positions with the Northern Sinfonia, Sadler’s Wells Opera (now ENO) and the City of Birmingham Symphony Orchestra. His

conducting studies were on short courses with George Hurst at Canford Summer School, Sir Charles Groves and Sir Adrian Boult, with Dean Dixon in Hilversum and Franco Ferrara in Accademia Musicale Chigiana in Siena, where he won the Diploma of Merit. A prizewinner in the Mitropoulos International Conducting Competition in New York, he has conducted concerts with the City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the Hallé Orchestra, the BBC Regional Orchestras and the London Symphony Orchestra as well as in Norway, Holland and Germany, and opera in Sweden. He was awarded a Churchill Travelling Fellowship in 1982, which enabled him to study the development and repertoire of the American symphonic wind band movement. In the following two decades he developed the wind orchestra and ensemble of the RNCM to become recognized as one of the best in the world, commissioning works from composers such as Richard Rodney Bennett, John Casken, Thea Musgrave, Aulis Sallinen, Adam Gorb and Kenneth Hesketh, performing regularly in major festivals such as Aldeburgh, Cheltenham, Huddersfield and Three Choirs, broadcasting for BBC and Classic FM, playing at three WASBE Conferences and making commercial compact discs for Doyen, Serendipity and Chandos. His engagements recently have included concerts and conducting clinics in Australia, Brazil, Canada, Croatia, Latvia, Ireland, Israel, Sweden, Switzerland and the U.S. Since spring 2002 he has held posts of Visiting Professor at Baylor University, University of Kentucky, Lexington, Ithaca College, Cornell University and Guildhall School. He was President of WASBE, the World Association for Symphonic Bands and Ensembles from 2001-2002. During 2010 he took up the post of Guest Conductor with the Kharkov State I.P.Kotlyarevsky University of Arts in Ukraine, conducting four concerts and is being

awarded an honorary doctorate. In 2011, his engagements include concerts in Holland at Maastricht and Tilburg, in Manchester, Ukraine, Singapore, Taiwan, Canada and at the Sage in Newcastle.

Eric Rombach-Kendall is Professor of Music at the University of New Mexico where he has served as Director of Bands since 1993. Prior to his appointment at UNM, Mr. Rombach-Kendall held conducting positions at Boston University and Carleton College and taught in the Washington State Public Schools for six years. Mr. Rombach-Kendall currently serves as President of the College Band Directors National Association. He has been a guest conductor and clinician throughout the United States and Canada and has published articles in *The Instrumentalist*, *New Mexico Musician*, and *Teaching Music through Performance in Band*. Mr. Rombach-Kendall's bands have received national acclaim through their performances at the College Band Directors National Association National and Southwest Division Conferences, the MENC National Conference, North American Saxophone Alliance, Society of Composers, Inc., and the New Mexico Music Educators Conference. Mr. Rombach-Kendall is the conductor and co-producer of four recordings with the University of New Mexico Wind Symphony on Summit Records: *Fandango*, featuring Philip Smith, Principal Trumpet of the New York Philharmonic, and Joseph Alessi, Principal Trombone of the New York Philharmonic, *Illuminations*, featuring Mr. Alessi, *Classic Solos for Winds*, featuring woodwind faculty members at the University of New Mexico, and *Fascinating Ribbons*. An advocate of contemporary music, Mr. Rombach-Kendall has commissioned and premiered many works for wind ensemble and concert band. Works he has commissioned have been performed by such prestigious organizations as the New York Philharmonic on Live at Lincoln Center, and

the United States Marine Band (The President's Own). He is an alumnus of the University of Puget Sound and the University of Michigan with degrees in music education and wind conducting.

Timothy Salzman is Professor of Music at the University of Washington where he serves as Director of Concert Bands and is conductor of the University Wind Ensemble. He also teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy positions at numerous universities and public schools throughout the United States. Prior to his appointment at the UW he served as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. From 1978 to 1983 he was band director in the Herscher, Illinois, public school system where the band program received several regional and national awards in solo/ensemble, concert and marching band competition. Professor Salzman holds degrees from Wheaton (Illinois) College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and studied privately with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger's Publications, Columbia Pictures and Hal Leonard Publishing companies, and has served on the staff of new music reviews for the *Instrumentalist* magazine. Professor Salzman is a national artist/clinician for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands throughout the United States, Canada, England, South Korea, Indonesia, Thailand, Russia, Singapore, China and Japan, a country he has visited twenty-one times. He is compiling editor and co-author (with several current and former UW graduate students) of *A Composer's Insight: Thoughts,*

Analysis and Commentary on Contemporary Masterpieces for Wind Band, a five-volume series of books on contemporary wind band composers published by Meredith Music Publications, a subsidiary of the Hal Leonard Corporation. Professor Salzman is an elected member of the American Bandmasters Association and is a past president of the Northwest Division of the College Band Directors National Association.

Kevin Sedatole serves as Director of Bands, Professor of Music, and Chair of the conducting area at the Michigan State University College of Music. At MSU, Professor Sedatole serves as administrator of the entire band program, totaling over 700 students, that includes the Wind Symphony, Symphony Band, Concert Band, Chamber Winds, Campus Bands, Spartan Marching Band and Spartan Brass. He also guides the graduate wind-conducting program in addition to conducting the MSU Wind Symphony. Prior to joining MSU, he was Director of Bands and Associate Professor of Conducting at Baylor University. Before his appointment at Baylor he served as Associate Director of Bands at the University of Texas and Director of the Longhorn Band, and as Associate Director of Bands at the University of Michigan and Stephen F. Austin State University. Sedatole has conducted performances for the College Band Directors National Association, American Bandmasters Association, Texas Music Educators Association, Michigan School Band and Orchestra Association, and the World Association of Symphonic Bands and Ensembles, as well as performances in Carnegie Hall. He has conducted across the United States and Europe. Most recently, the MSU Wind Symphony, under the direction of Professor Sedatole, has given featured performances at the Midwest International Band and Orchestra Clinic and at the national convention of the College Band Directors National Association held in Austin, Texas. Performances conducted by Professor

Sedatole have won accolades from prominent composers including John Corigliano, Michael Colgrass, Donald Grantham, David Maslanka, Ricardo Lorenz, Michael Daugherty, John Mackey, Jonathan Newman, Carter Pann, Joel Puckett, and Dan Welcher, as well as many others. Professor Sedatole also serves on the summer faculty of the Interlochen Music Camp.

Jack Stamp is Professor of Music, Chairperson of the Music Department and Director of Band Studies at Indiana University of Pennsylvania where he conducts the Wind Ensemble and teaches courses in graduate conducting. Dr. Stamp received his Bachelor of Science in Music Education degree from IUP, a Master's in Percussion Performance from East Carolina University, and a Doctor of Musical Arts Degree in Conducting from Michigan State University where he studied with Eugene Corporon. Prior to his appointment at IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Dr. Stamp served as conductor of the Duke University Wind Symphony (1988-1989) and was Musical Director of the Triangle British Brass Band, leading them to a national brass band championship in 1989. Dr. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at Indiana University of Pennsylvania and East Carolina. Other studies include work with noted American composers David Diamond, Joan Tower and Richard Danielpour. He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He has won the praise of American

composers David Diamond, Norman Dello Joio, Ron Nelson, Michael Torke, Samuel Adler, Robert Ward, Robert Washburn, Fisher Tull, Nancy Galbraith and Bruce Yurko for performances of their works. He is also a contributing author to the *Teaching Music through Performance in Band* series released by GIA Publications. In 1996, he received the Orpheus Award from the Zeta Tau Chapter of Phi Mu Alpha for service to music and was named a “Distinguished Alumnus” of Indiana University of Pennsylvania. He received the “Citation of Excellence” from the Pennsylvania Music Educators Association in 1999, and in 2000, he was inducted into the prestigious American Bandmasters Association. For the 2008-2009 academic year at IUP he was awarded the title of “University Professor,” the highest award the university gives to a professor. He is founder and conductor of the Keystone Winds, an ensemble dedicated to the performance of American band music. Two CD recordings on the Citadel label entitled *Past the Equinox: The Music of Jack Stamp* and *Cloudsplitter* by the Keystone Wind Ensemble with the composer conducting feature his band works. He also leads them on the Citadel releases, *Night Fantasy: The Wind Music of Robert Ward*, *Divertimento: Wind Music by American Composers*, *Celebrations*, *Wind Visions: The Music of Samuel Adler*, *Songs of Abelard*, *Pageant*, *Cornerstones*, and *Out of the Depths*. He has initiated a new series on the Klavier label which boasts six releases that include composer interviews: *The Composer’s Voice: The Music of Norman Dello Joio*, *The Composer’s Voice: The Music of H. Owen Reed*, *The Composer’s Voice: The Music of William Schuman*, *The Composer’s Voice: The Music of Alfred Reed*, *The Composer’s Voice: The Music of Ron Nelson*, *Leroy Anderson—The Phantom Regiment and Other Tales*, and the newest release, *The Composer’s Voice: The Music of Robert Washburn*.

Mallory Thompson is the Director of Bands, Professor of Music and coordinator of the conducting program at Northwestern University. In 2003 she was named a Charles Deering McCormick Professor of Teaching Excellence. As the third person in the university's history to hold the Director of Bands position, Dr. Thompson conducts the Symphonic Wind Ensemble, teaches undergraduate and graduate conducting, and administers all aspects of the band program. In addition, she is the artistic director of the Northshore Concert Band. Dr. Thompson held similar positions at the Cincinnati College-Conservatory of Music, the University of South Florida, Oberlin Conservatory, and Bucknell University. She has released recordings with the University of Cincinnati Wind Symphony and the Northwestern University Symphonic Wind Ensemble. Dr. Thompson received the Bachelor of Music Education degree and Master of Music degree in conducting from Northwestern University, where she studied conducting with John P. Paynter and trumpet with Vincent Cichowicz. She received the Doctor of Musical Arts degree from the Eastman School of Music, where she studied with Donald Hunsberger. Dr. Thompson maintains an active schedule as guest conductor, conducting teacher, and guest lecturer throughout the United States and Canada. She has taught conducting to hundreds of undergraduate students, graduate students, and teaching professionals. Dr. Thompson has served as a conductor or clinician at the College Band Directors National Association regional and national conventions, the Midwest Clinic, the Interlochen Arts Academy, numerous state music conventions, and the Aspen Music Festival. She has also appeared as guest conductor with the United States Air Force Band, the United States Army Band "Pershing's Own", the United States Army Field Band, the United States Coast Guard Band, the United States Navy Band, the West Point Band, the Dallas Wind

Symphony, and the Symphony Silicon Valley. Her professional affiliations include Pi Kappa Lambda, the Music Educators National Conference, the College Band Directors National Association, the American Bandmasters Association, and the Board of Directors of the Midwest Clinic.

4. Results of the Evaluation Panel

The evaluation panel was sent the rating sheets (sample in Appendix A) and instructions (Appendix D) during the first week of January 2011. Seventeen of these were sent electronically, and one evaluator requested a hard copy and was accommodated. The panel completed their work through winter and early spring, and the investigator received all of the completed lists by May 7, 2011. The total evaluation period was just a little over four months. As the Evaluator consent form states, none of the evaluators were provided compensation for their time and expertise. As this project was extremely time intensive, the investigator is extremely appreciative and thankful to these eighteen colleagues for their support in this research.

In line with the previous two studies, there was a wide range in the number of works for which each panelist felt familiar enough to provide a rating. Using code numbers (randomly assigned) to represent specific evaluators, the table below shows the number of compositions that each panelist rated as well as the total number of ratings given in each category.

Table 3.4—Number and percentage of compositions rated

and value judgments by individual evaluators

Evaluator	Number of Value Judgments						Number Rated	Percentage Rated	Percentage Not Rated
	0	1	2	3	4	5			
11	1343	11	37	141	98	50	337	20.0%	79.7%
13	1143	24	114	195	131	73	537	31.9%	67.8%
10	1136	18	99	186	138	103	544	32.3%	67.4%
12	1094	11	88	236	182	69	586	34.8%	64.9%
16	1054	21	139	228	185	53	626	37.2%	62.6%
4	1033	71	148	321	83	24	647	38.4%	61.3%
15	1021	108	181	299	61	10	659	39.1%	60.6%
1	987	0	9	161	406	117	693	41.1%	58.6%
18	917	0	84	254	348	77	763	45.3%	54.4%
7	913	3	88	296	319	61	767	45.5%	54.2%
17	890	5	1	84	403	297	790	46.9%	52.8%
9	883	114	91	288	184	120	797	47.3%	52.4%
2	852	25	119	468	170	46	828	49.1%	50.6%
8	830	2	14	174	352	308	850	50.4%	49.3%
3	736	19	343	328	208	46	944	56.0%	43.7%
5	714	8	182	324	366	86	966	57.3%	42.4%
6	609	0	31	211	632	197	1071	63.6%	36.1%
14	558	4	30	326	419	343	1122	66.6%	33.1%

The far right two columns provide percentages for the total number of ratings and total number of unknowns (a rating of 0). The average percentage of compositions rated by the panel was 44.6% with a median of 45.4%. A comparison of this data to the two previous studies will be discussed in the following chapter.

Also in line with the previous two studies, there was a wide range of discrepancy among the panelists. The table below shows the percentage breakdown of each rating category for each evaluator.

Table 3.5—Percentage breakdown for each category and each evaluator

Evaluator	Nmbr Rated	Percentage of					Below 3	Above 3
		1	2	3	4	5		
15	659	16.4%	27.5%	45.4%	9.3%	1.5%	43.9%	10.8%
4	647	11.0%	22.9%	49.6%	12.8%	3.7%	33.8%	16.5%
2	828	3.0%	14.4%	56.5%	20.5%	5.6%	17.4%	26.1%
3	944	2.0%	36.3%	34.7%	22.0%	4.9%	38.3%	26.9%
13	537	4.5%	21.2%	36.3%	24.4%	13.6%	25.7%	38.0%
9	797	14.3%	11.4%	36.1%	23.1%	15.1%	25.7%	38.1%
16	626	3.4%	22.2%	36.4%	29.6%	8.5%	25.6%	38.0%
12	586	1.9%	15.0%	40.3%	31.1%	11.8%	16.9%	42.8%
11	337	3.3%	11.0%	41.8%	29.1%	14.8%	14.2%	43.9%
10	544	3.3%	18.2%	34.2%	25.4%	18.9%	21.5%	44.3%
5	966	0.8%	18.8%	33.5%	37.9%	8.9%	19.7%	46.8%
7	767	0.4%	11.5%	38.6%	41.6%	8.0%	11.9%	49.5%
18	763	0.0%	11.0%	33.3%	45.6%	10.1%	11.0%	55.7%
14	1122	0.4%	2.7%	29.1%	37.3%	30.6%	3.0%	67.9%
1	693	0.0%	1.3%	23.2%	58.6%	16.9%	1.3%	75.5%
6	1071	0.0%	2.9%	19.7%	59.0%	18.4%	2.9%	77.4%
8	850	0.2%	1.6%	20.5%	41.4%	36.2%	1.9%	77.6%
17	790	0.6%	0.1%	10.6%	51.0%	37.6%	0.8%	88.6%

There are not only significant imbalances in the percentages of each evaluator (left to right), but also in the use of a specific rating category from each panelist (top to bottom).

To see this discrepancy more clearly, view the table below.

Table 3.6—Range of rating percentages

Rating Values	Range of Percentages	Percentage Point Spread
1	0.0-16.4	16.4
2	0.1-36.3	36.2
3	10.6-56.5	45.9
4	9.3-59	49.7
5	1.5-37.6	36.1
Below 3	.8-43.9	43.1
Above 3	10.8-88.6	77.8

Here the wide ranges become ever more apparent. Especially noteworthy is the large difference in the amount of higher ratings (Above 3). However, in this case, a panel average of 48% and a median of 44.1% demonstrate that a few outliers are creating this disparity. At the lower end there were four evaluators (Nos. 15, 4, 2 and 3-refer to table 3.5) that were not within ten⁴⁶ points of the panel's average. At the higher end there were five evaluators (Nos. 14, 1, 6, 8 and 17) that were also not within ten points of the panel's average. The remaining nine evaluators were within ten points of the panel's average. Three of the four low-end evaluators were correspondingly the highest in the "below 3" category. Conversely, the five evaluators that were at the high end in the "above 3" category were also the five lowest in the "below 3" category. This creates a panel that has four extremely discriminating evaluators, five less discriminating evaluators and nine evaluators that create a central core. For this reason, ten will be the delineating number of ratings for a composition in order to consider that rating useful. When ten or more evaluators rate a composition, then either group of outliers cannot hold a majority of influence on that rating and the rating can be deemed useful in delineating serious artistic merit. Conversely, if a composition is known to less than ten evaluators, then its rating should be viewed with extreme caution due to the possible undue influence of the outliers.

5. Ratings of Each Composition

⁴⁶ Ten points was chosen as the delineation due to a natural gap in the data on both sides. There was a natural ten-point gap (10-20 points from the average) in both directions.

Before listing each composition's individual rating score, it is important to create a frame of reference for viewing these results. The table below shows the familiarity with the compositions that the panel possessed. The left column is the number of evaluators that evaluated a composition (0-18). The middle column shows the number of compositions that were evaluated by that many evaluators, and the right column provides a percentage of the total number of compositions under consideration (1,680).

Table 3.7—Breakdown of the number of compositions known to the evaluators

No. of Evaluations	No. of Compositions	Percentage of Compositions
0	68	4.0%
1	161	9.6%
2	149	8.9%
3	141	8.4%
4	126	7.5%
5	98	5.8%
6	90	5.4%
7	86	5.1%
8	69	4.1%
9	65	3.9%
10	48	2.9%
11	53	3.2%
12	51	3.0%
13	56	3.3%
14	37	2.2%
15	64	3.8%
16	71	4.2%
17	91	5.4%
18	156	9.3%
>=10	627	37.3%

A statistic to note is found at the bottom of the table where the number and percentage of compositions that were known to ten or more evaluators is listed. There were 627 compositions rated by enough evaluators to consider their score significant.

The following table shows every composition that was evaluated by the panel in this study. The table is organized alphabetically by composer and also contains the title, and date of the composition, the number of ratings received, its score (percentage of maximum points achieved), its average rating, as well as the standard deviation.⁴⁷

Table 3.8—Evaluation results for all 1,680 compositions considered in this study

<u>Composer</u>	<u>Title/Year</u>	<u># of Rtgs</u>	<u>Score</u>	<u>Avg. Rating</u>	<u>Std. Dev.</u>
Aagard-Nilsen, Thorsten	Arctic Landscape (1992)	2	80.0%	4.0	0.00
Abigana, Brett	Miserere (2008)	3	73.3%	3.7	1.15
Absil, Jean	Rites op. 79 (1952)	3	80.0%	4.0	1.00
Absil, Jean	Roumania op. 92 (1956)	3	80.0%	4.0	1.00
Adam, Stephan	Mouvement Symphonique (1993)	3	80.0%	4.0	1.73
Adams, John	Grand Pianola Music (2 pianos, 3 vocalists, wind ensemble) (1982)	16	93.8%	4.7	0.49
Adderley, Cedric	Indigo Run (1998)	3	66.7%	3.3	0.58
Adler, Samuel	A Little Night and Day Music (1976)	18	67.8%	3.4	0.62
Adler, Samuel	Concerto for Brass, Winds, and Percussion (1968)	10	72.0%	3.6	0.71
Adler, Samuel	Double Visions (1987)	13	67.7%	3.4	0.89
Adler, Samuel	Festive Prelude (1965)	9	64.4%	3.2	1.13
Adler, Samuel	Southwestern Sketches (1962)	17	78.8%	3.9	0.77

⁴⁷ Standard deviation is a statistical measure of the dispersion of the individual ratings from the mean. A low standard deviation demonstrates that the ratings are close to the mean. Conversely, a high deviation reveals data that is spread out. In the case of this study, the lower the deviation is, the stronger the agreement among the evaluators.

Adler, Samuel	Symphony No. 3 "Dyptych" (revised 1980)	13	70.8%	3.5	0.90
Adolphe, Bruce	Rose Petals from Red Dogs and Pink Skies (2002)	2	80.0%	4.0	0.00
Albright, William	Foils (1964)	10	64.0%	3.2	0.92
Albright, William	Heater-Saga for Alto Sax and band (1977)	6	73.3%	3.7	0.82
Amano, Masamicz	La Suite Excentrique (2005)	0	0.0%	0.0	N/A
Amano, Masamicz	Yugagyo Cyugan (1997)	0	0.0%	0.0	N/A
Amis, Kenneth	Rondo alla Kolo (1998)	2	80.0%	4.0	0.00
Amram, David	Andante and Variations on a Theme from Macbeth (1984)	5	68.0%	3.4	0.55
Amram, David	Concerto for Horn Solo and Wind Orchestra (1965)	10	78.0%	3.9	0.74
Amram, David	En Memoria Chano Pozo (1977)	9	66.7%	3.3	0.71
Amram, David	King Lear Variations (1967)	18	85.6%	4.3	0.59
Anderson, Leroy	Sleigh Ride (1948)	18	43.3%	2.2	1.07
Andriessen, Jurriaan	Concertino (solo bassoon and wind ensemble) (1962)	13	75.4%	3.8	0.62
Andriessen, Jurriaan	Sinfonia "Il Fiumme" (1984)	8	75.0%	3.8	0.46
Applebaum, Edward B.	Suite of Miniature Dances (1953/1964)	7	54.3%	2.7	1.03
Arnell, Richard	Serenade for Ten Winds and Double Bass, Op. 57 (1949)	4	80.0%	4.0	1.15
Arrieu, Claude	Dixtuor (1967)	7	77.1%	3.9	0.90
Ashe, Frederic H.	Concert Suite (1963)	3	53.3%	2.7	0.58
Atehortua, Blas	Musica para orquesta de vientos (1989)	7	74.3%	3.7	0.76
Aulio, Maxime	Whispering Wind (2005)	0	0.0%	0.0	N/A
Auric, Georges	Divertimento (1966)	8	75.0%	3.8	0.71
Auric, Georges	Palais-Royal (1936)	5	76.0%	3.8	0.84
Badings, Henk	Armageddon (Soprano solo and wind ensemble) (1968)	6	76.7%	3.8	0.75
Badings, Henk	Concerto for Clarinet (1979)	8	60.0%	3.0	0.53
Badings, Henk	Concerto for Flute and Wind Symphony (1963)	15	81.3%	4.1	0.68
Badings, Henk	Concerto for Harp and Wind Orchestra (1967)	8	75.0%	3.8	0.89

Badings, Henk	Concerto for Saxophone and Wind Orchestra (1951)	7	77.1%	3.9	0.38
Badings, Henk	Conflicts and Confluences (1983)	4	60.0%	3.0	0.82
Badings, Henk	Double Concerto for Bassoon, Contra-bassoon and Wind Symphony (1963)	9	68.9%	3.4	0.73
Badings, Henk	Figures Sonores (1985)	2	60.0%	3.0	0.00
Badings, Henk	Sinfonietta No. 2 (1981)	4	75.0%	3.8	0.58
Badings, Henk	Symphony in C for Wind Orchestra (1966)	4	65.0%	3.3	0.50
Badings, Henk	Transitions (1972)	9	68.9%	3.4	0.52
Baker Jr., W. Claude	Capriccio for Wind Ensemble (1977)	3	73.3%	3.7	1.15
Balissat, Jean	Incantation et sacrifice (1981)	1	80.0%	4.0	N/A
Balissat, Jean	Le Premier Jour (1993)	2	70.0%	3.5	0.71
Ball, Michael	Omaggio (1986)	12	71.7%	3.6	1.13
Ball, Michael	Saxophone Concerto (1994)	6	70.0%	3.5	1.05
Balmages, Brian	Fanfare Canzonique (2002)	10	52.0%	2.6	0.84
Balmages, Brian	Flight (2005)	5	44.0%	2.2	1.30
Balmages, Brian	Fusion (2007)	4	40.0%	2.0	1.15
Balmages, Brian	Motion (2006)	3	33.3%	1.7	1.15
Balmages, Brian	Sound Prisms (2002)	2	30.0%	1.5	0.71
Balmages, Brian	Symphonic Episodes (2003)	4	45.0%	2.3	0.96
Banos, Roque	Alatriste (2007)	0	0.0%	0.0	N/A
Barker, Warren	Concertino for Clarinet and Band (2000)	5	44.0%	2.2	0.50
Barnes, James	A Light in the Wilderness (1995)	4	45.0%	2.3	1.50
Barnes, James	Beautiful Oregon (2006)	4	30.0%	1.5	1.00
Barnes, James	Carnaval in Sao Paulo (2003)	6	26.7%	1.3	0.45
Barnes, James	Dream Journey Op. 98 (1997)	5	40.0%	2.0	1.00
Barnes, James	Fantasy Variations on a Theme by Niccoló Paganini for Symphonic Band (1988)	17	56.5%	2.8	0.91
Barnes, James	Fifth Symphony "Phoenix" (2000)	9	46.7%	2.3	0.71
Barnes, James	Impressions of Japan (1994)	8	47.5%	2.4	1.06
Barnes, James	Pagan Dances (1987)	9	51.1%	2.6	1.20

Barnes, James	Second Symphony, Op. 44 (2000)	13	56.9%	2.8	0.97
Barnes, James	Sorcery Suite (2001)	6	36.7%	1.8	0.89
Barnes, James	Symphonic Overture (1998)	6	46.7%	2.3	0.71
Barnes, James	Symphony, Op. 35 (1974)	5	40.0%	2.0	0.71
Barnes, James	Third Symphony (1994)	14	61.4%	3.1	1.00
Barnes, James	Trail of Tears (1989)	9	48.9%	2.4	1.13
Barnes, James	Visions of Macabre (1978)	2	30.0%	1.5	0.71
Barnes, James	Wild Blue Yonder, Op. 125 (2006)	5	40.0%	2.0	1.00
Barnett, Carol	Cyprian Suite (2000)	3	60.0%	3.0	1.00
Barrett, Roland	Of Dark Lords and Ancient Kings (1994)	4	30.0%	1.5	0.58
Barrett, Roland	The Fourth Angel (1999)	3	40.0%	2.0	0.71
Bartók, Béla	Concerto for Piano No. 1, Second Movement (1926)	13	87.7%	4.4	0.78
Bartók, Béla	Concerto for Piano No. 2 First Movement (1931)	13	89.2%	4.5	0.79
Barton, Steve	For the New Day Arisen (1997)	3	46.7%	2.3	1.15
Basler, Paul	Carnival (2007)	7	51.4%	2.6	0.98
Basler, Paul	Mangulina (2001)	6	60.0%	3.0	0.89
Bass, Randol	L'Esprit du Tour (2004)	2	50.0%	2.5	0.71
Bassett, Leslie	Colors and Contours (1984)	17	77.6%	3.9	0.81
Bassett, Leslie	Concerto Grosso (for brass quintet, wind and percussion ensemble)(1983)	11	85.5%	4.3	0.65
Bassett, Leslie	Designs, Images and Textures (1966)	18	86.7%	4.3	0.70
Bassett, Leslie	Fantasy for Clarinet (1987)	8	77.5%	3.9	0.83
Bassett, Leslie	Lullaby for Kirsten (1986)	18	73.3%	3.7	1.00
Bassett, Leslie	Sounds, Shapes and Symbols (1977)	18	88.9%	4.4	0.62
Bayolo, Armando	Fanfares (2004)	0	0.0%	0.0	N/A
Beall, John	Concerto for Piano and Winds (1972)	1	100.0%	5.0	N/A
Beard, Ryan	In the Great Hall of Asgard (2004)	0	0.0%	0.0	N/A
Beck, Stephen David	The Wild Rumpus (1998)	7	65.7%	3.3	0.75
Beckerath, Alfred von	Sinfonie für Bläsorchester (1942)	4	70.0%	3.5	1.00
Bedford, David	Canons and Cadenzas (1996)	6	63.3%	3.2	0.75
Bedford, David	Praeludium (1990)	5	76.0%	3.8	0.00
Bedford, David	Ronde for Isolde (1985)	14	67.1%	3.4	0.85

Bedford, David	Sea and Sky and Golden Hill (1985)	8	70.0%	3.5	0.79
Bedford, David	Sun Paints Rainbows on the Vast Waves (1984)	16	72.5%	3.6	0.99
Beghon, Jean Robert	Prelude	1	40.0%	2.0	N/A
Beglarian, Grant	Sinfonia (1961)	3	46.7%	2.3	1.15
Beltrami, Edson	Fantasia c.p. 122 para Alto Saxofone (2002)	0	0.0%	0.0	N/A
Benary, Peter	Konzertstück für Blasorchester (1988)	1	60.0%	3.0	N/A
Bencriscutto, Frank	Concertino for Tuba and Band (1963)	11	58.2%	2.9	0.94
Bencriscutto, Frank	Summer in Central Park (1996)	6	36.7%	1.8	0.98
Bennett, Richard Rodney	Concerto for Trumpet and Wind Orchestra (1993)	16	81.3%	4.1	0.83
Bennett, Richard Rodney	Morning Music (1985)	16	85.0%	4.3	0.88
Bennett, Richard Rodney	The Four Seasons (1991)	8	80.0%	4.0	0.93
Bennett, Robert Russell	Concerto Grosso (1959)	8	67.5%	3.4	0.52
Bennett, Robert Russell	Four Preludes (1974)	7	62.9%	3.1	0.69
Bennett, Robert Russell	Mademoiselle Suite (1952)	4	65.0%	3.3	0.50
Bennett, Robert Russell	Suite of Old American Dances (1949)	17	83.5%	4.2	0.89
Bennett, Robert Russell	Symphonic Songs for Band (1958)	18	74.4%	3.7	0.69
Benson, Warren	Adagietto (1992)	8	70.0%	3.5	0.76
Benson, Warren	Ceremonial Music	2	90.0%	4.5	0.71
Benson, Warren	Concertino (for alto saxophone and wind ensemble) (1954)	10	82.0%	4.1	0.57
Benson, Warren	Concerto Grosso	4	65.0%	3.3	0.50
Benson, Warren	Daughter of the Stars (1998)	15	70.7%	3.5	0.52
Benson, Warren	Dawn's Early Light (1987)	17	76.5%	3.8	0.66
Benson, Warren	Helix (solo for tuba) (1961)	16	75.0%	3.8	0.70
Benson, Warren	Recuerdo (solo for oboe/English horn and wind ensemble) (1965)	9	84.4%	4.2	0.46
Benson, Warren	Remembrance (1963)	11	76.4%	3.8	0.63
Benson, Warren	Shadow Wood (solo for soprano) (1971)	9	84.4%	4.2	0.97

Benson, Warren	Star-Edge (solo for saxophone) (1965)	7	77.1%	3.9	0.90
Benson, Warren	Symphony for Drums and Wind Orchestra (1963)	16	80.0%	4.0	0.93
Benson, Warren	Symphony II, Lost Songs, (1982)	16	87.5%	4.4	0.83
Benson, Warren	The Beaded Leaf (Bass voice, wind ensemble) (1974)	8	77.5%	3.9	0.90
Benson, Warren	The Drums of Summer	9	75.6%	3.8	0.67
Benson, Warren	The Leaves are Falling (1963)	18	92.2%	4.6	0.62
Benson, Warren	The Mask of Night (1968)	9	73.3%	3.7	0.74
Benson, Warren	The Passing Bell (1974)	18	92.2%	4.6	0.62
Benson, Warren	The Solitary Dancer (1969)	18	88.9%	4.4	0.62
Benson, Warren	Wings (1984)	16	76.3%	3.8	0.68
Berg, Alban	Chamber Concerto for Violin, Piano and 13 Wind Instruments, Op. 8 (1925)	18	100.0%	5.0	0.00
Berger, Theodor	Rondo Ostinato (1955)	2	60.0%	3.0	0.00
Berger, Wilhelm	Serenade in F, Op. 102 (1910)	3	86.7%	4.3	1.15
Bergsma, William	March with Trumpets (1957)	12	66.7%	3.3	0.92
Berio, Luciano	Magnificat (2 Soprano soli, chorus, wind ensemble) (1949)	3	80.0%	4.0	1.00
Berio, Luciano	Mille Musiciens pour la Paix (12 wind instruments) (1981)	5	80.0%	4.0	1.00
Berio, Luciano	O King (1967/77)	7	80.0%	4.0	0.82
Berio, Luciano	Points on a Curve to Find (1974)	7	85.7%	4.3	0.76
Berio, Luciano	Traces (solo voices, choruses and wind ensemble) (1963)	3	80.0%	4.0	0.00
Berkowitz, Leonard	Music for Winds	2	60.0%	3.0	1.41
Berkowitz, Leonard	Toccata, Theme and Variations (1963)	2	70.0%	3.5	0.71
Berlioz, Hector	Symphonie Funèbre et Triomphale, Op. 15 (1840)	18	82.2%	4.1	0.83
Bernard, Emile	Divertissement pour Instruments à Vent, Op. 36 (1894)	16	82.5%	4.1	0.74
Bernstein, Leonard	Prelude, Fugue and Riffs (1949)	18	85.6%	4.3	0.66

Beversdorf, Thomas	Symphony for Winds and Percussion (1967)	7	62.9%	3.1	0.41
Beyer, Frederick	Overture for Band (1965)	3	73.3%	3.7	0.71
Bezanson, Philip	Anniversary Overture (1956)	1	60.0%	3.0	N/A
Bielewa, Herbert	Spectrum (1966)	10	70.0%	3.5	0.73
Bilik, Jerry H.	Symphony for Band (1972)	9	60.0%	3.0	0.64
Binkerd, Gordon	Noble Numbers for Wind Ensemble (1973)	5	64.0%	3.2	0.45
Binkerd, Gordon	The Ebb and Flow	0	0.0%	0.0	N/A
Binney, Malcolm	Overture Saturnalia (1992)	4	60.0%	3.0	0.82
Binney, Malcolm	Visions of Light (1994)	6	66.7%	3.3	1.03
Bird, Arthur	Serenade, Op. 40 (1898)	17	75.3%	3.8	0.77
Bird, Arthur	Suite in D (1889)	15	74.7%	3.7	0.83
Blacher, Boris	Ebtnische Tänze (Estonian Dances), Op. 9 (1935)	0	0.0%	0.0	N/A
Blackburn, Maurice	Concertino in C Major for Piano and Wind Instruments (1948)	2	80.0%	4.0	0.00
Blackwood, Easley	Chamber Symphony for 14 Wind Instruments (1954)	7	77.1%	3.9	0.90
Blackwood, Easley	Un Voyage à Cythère, Op. 20 (Soprano and wind instruments) (1966)	3	73.3%	3.7	0.58
Blanquer, Amando	Gloses (1989)	1	80.0%	4.0	N/A
Blomdahl, Karl Birger	Chamber Concerto for Piano, Woodwinds & Percussion (1953)	1	100.0%	5.0	N/A
Blum, Robert	Sinfonische Evolutionen (1977)	1	40.0%	2.0	N/A
Bocallari, Eduardo	Fantasia di Concerto (1959)	2	80.0%	4.0	0.00
Bocook, Jay	A Boy's Dream (2007)	2	30.0%	1.5	0.71
Bodine, G. Bradley	Concerto for Marimba (2002)	1	40.0%	2.0	N/A
Boerma, Scott	Cityscape (2006)	9	46.7%	2.3	0.50
Boerma, Scott	Poem (2003)	6	50.0%	2.5	0.84
Bolcom, William	Concert Suite for Alto Saxophone and Band (1998)	16	73.8%	3.7	0.72
Bolcom, William	Song (for Band) (2001)	17	64.7%	3.2	0.81
Bolin, Greg	Fleisher Pass (2006)	3	73.3%	3.7	1.53
Bonney, James	Reflections in a Tidal Pool (2002)	3	46.7%	2.3	0.58
Booker Jr.,	River Valley Suite (2002)	2	60.0%	3.0	1.41

Charles					
Borden, David	All American Teenage Love Songs (1967)	7	68.6%	3.4	0.53
Botti, Susan	Cosmosis (2005)	15	88.0%	4.4	0.85
Bottje, Will Gay	Concerto for Trumpet, Trombone and Winds (1960)	3	66.7%	3.3	1.15
Bottje, Will Gay	Metaphors (for wind ensemble and prepared tape) (1971)	3	66.7%	3.3	1.15
Bottje, Will Gay	Sinfonia Concertante (brass quintet and band) (1966)	3	53.3%	2.7	0.58
Bottje, Will Gay	Sinfonietta (1961)	3	60.0%	3.0	0.00
Bottje, Will Gay	Symphony No. 4 for Band (1956)	1	80.0%	4.0	N/A
Bottje, Will Gay	Symphony No. 6 for Organ, Brass and Percussion (1963)	2	40.0%	2.0	1.41
Bottje, Will Gay	Theme and Variations (1958)	2	70.0%	3.5	0.71
Bourgeois, Derek	Symphony for William Op. 212 (2004)	8	75.0%	3.8	0.71
Bourgeois, Derek	Symphony of Winds op. 67 (1980)	8	70.0%	3.5	0.76
Bourgeois, Derek	Trombone Concerto op. 114b (1989)	11	63.6%	3.2	0.57
Boysen, Jr., Andrew	Conversations with the Night (1994)	3	66.7%	3.3	0.58
Boysen, Jr., Andrew	Fantasy on a Theme by Sousa (2005)	2	60.0%	3.0	0.00
Boysen, Jr., Andrew	I Am (1992)	15	52.0%	2.6	1.22
Boysen, Jr., Andrew	Kinetic Energy (1995)	4	60.0%	3.0	1.73
Boysen, Jr., Andrew	Simple Song (1998)	2	70.0%	3.5	0.00
Boysen, Jr., Andrew	Song for Lyndsay (2007)	7	54.3%	2.7	1.11
Boysen, Jr., Andrew	Song of the Sea Maidens (1992)	2	50.0%	2.5	0.71
Boysen, Jr., Andrew	Tricycle (1997)	8	60.0%	3.0	0.93
Bozza, Eugene	Allegro Giocoso	4	55.0%	2.8	1.15
Bozza, Eugene	Children's Overture (1964)	17	76.5%	3.8	0.75
Brahms, Johannes	Begräbnisgesang, Op. 13 (chorus and wind ensemble) (1858)	12	93.3%	4.7	0.49

Brand, Michael	Four Temperaments for Tuba (1999)	1	80.0%	4.0	N/A
Brant, Henry	An American Requiem (1973)	6	70.0%	3.5	0.55
Brant, Henry	Angels and Devils (1931)	10	80.0%	4.0	0.60
Brant, Henry	Concerto for Saxophone (1941)	4	65.0%	3.3	0.50
Brant, Henry	Labyrinth II (1955)	2	70.0%	3.5	0.71
Brant, Henry	Millenium II (1954)	3	53.3%	2.7	0.58
Brant, Henry	Verticals Ascending (1967)	12	73.3%	3.7	0.65
Bremer, Carolyn	Early Light (1996)	16	61.3%	3.1	0.85
Bremer, Carolyn	Regional Accents (1999)	1	60.0%	3.0	N/A
Briggs, Thomas E.	"I-95" from Viva Connecticut (1993)	0	0.0%	0.0	N/A
Bright, Houston	Prelude and Fugue in F Minor (1960)	9	48.9%	2.4	0.74
Brink, Paul	Symphony No. 1	0	0.0%	0.0	N/A
Broege, Timothy	America Verses (1997)	4	65.0%	3.3	0.58
Broege, Timothy	Sinfonia III: "Crucifixus a 25" (1972)	8	70.0%	3.5	1.13
Broege, Timothy	Sinfonia V: "Symphonia Sacra et Profana" (1973)	13	70.8%	3.5	1.09
Broege, Timothy	Sinfonia XXI (2000)	8	62.5%	3.1	0.69
Broege, Timothy	Songs without Words: Set No. 2 (clarinet solo and 15 winds) (1974)	5	64.0%	3.2	0.50
Broege, Timothy	Three Pieces for American Band-Set No. 1 (1974)	10	70.0%	3.5	1.13
Brossé, Dirk	El Golpe Fatal (1990)	2	60.0%	3.0	0.00
Brossé, Dirk	Oscar for Amnesty (1993)	2	80.0%	4.0	0.00
Brotons, Salvador	Sinfonietta da camera (1985)	8	72.5%	3.6	0.92
Broughton, Bruce	Excursions for Trumpet and Band (1995)	6	63.3%	3.2	0.75
Brouwer, Leo	Cancion de Geste (1979)	7	85.7%	4.3	1.11
Brown, Earle	Available Forms I (1961)	3	73.3%	3.7	0.58
Bruckner, Anton	Mass No. 2 in E Minor (1882)	17	96.5%	4.8	0.54
Brunelli, Louis Jean	Arlecchino (1972)	1	60.0%	3.0	N/A
Brunelli, Louis Jean	Essay for Cyrano (1973)	3	60.0%	3.0	0.71
Bryant, Steven	Dusk (2004)	14	64.3%	3.2	0.69
Bryant, Steven	ImPercynations (2002)	14	58.6%	2.9	1.14
Bryant, Steven	Lester Leaps In (1999)	17	51.8%	2.6	0.89
Bryant, Steven	Radiant Joy (2006)	16	66.3%	3.3	1.11
Bryant, Steven	Stampede (2003)	13	61.5%	3.1	0.95
Bryant, Steven	Suite Dreams (2007)	15	62.7%	3.1	1.00

Buckley, Lewis	Bright Colored Dances (1995)	3	53.3%	2.7	0.58
Buckley, Lewis	Fantasy for Two Clarinets (1997)	2	70.0%	3.5	0.71
Bukvich, Daniel	Hymn of St. Francis (1991)	7	57.1%	2.9	1.10
Bukvich, Daniel	Meditations on Writings by V. Kandinsky (1996)	4	60.0%	3.0	1.41
Bukvich, Daniel	Time Travel (1995)	2	30.0%	1.5	0.71
Bukvich, Daniel	Voodoo (1986)	15	50.7%	2.5	0.94
Bulow, Harry	Textures (1979)	4	70.0%	3.5	0.58
Bürki, Mario	Max und Moritz (2001)	2	40.0%	2.0	1.41
Cage, John	Renga (1976)	3	60.0%	3.0	1.00
Caillet, Lucien	I am Music (1972)	4	35.0%	1.8	0.96
Camphouse, Mark	A Dokota Rhapsody (2007)	1	40.0%	2.0	N/A
Camphouse, Mark	A Movement for Rosa (1992)	18	66.7%	3.3	1.10
Camphouse, Mark	Elegy (1987)	14	61.4%	3.1	0.91
Camphouse, Mark	In Memorium (2002)	9	62.2%	3.1	0.93
Camphouse, Mark	Symphonic Prelude (2006)	4	65.0%	3.3	0.00
Camphouse, Mark	Three London Miniatures (1998)	11	60.0%	3.0	0.67
Camphouse, Mark	To Build a Fire (1991)	6	53.3%	2.7	0.55
Camphouse, Mark	Watchman, Tell Us of the Night (1994)	16	63.8%	3.2	1.06
Camphouse, Mark	Whatsoever Things... (1997)	16	61.3%	3.1	0.88
Camphouse, Mark	Yosemite Autumn (2003)	9	48.9%	2.4	0.89
Caplet, André	Suite Persane (1900)	8	72.5%	3.6	0.53
Carroll, Fergal	Song of Lir (2004)	4	65.0%	3.3	0.50
Carroll, Fergal	Winter Dances (2002)	5	64.0%	3.2	0.84
Carter, Charles	Praise Variants (1996)	3	46.7%	2.3	1.41
Carvalho, Urban	Song and Dance (2002)	0	0.0%	0.0	N/A
Casadesus, Francois	London Sketches (1924)	9	68.9%	3.4	0.73
Casella, Alfredo	Introduzione, Chorale e Marcia (1931-35)	5	76.0%	3.8	0.84
Casken, John	Distant Variations (1997)	3	80.0%	4.0	1.00
Casterede, Jacques	Divertissement d'Eté (Summer Pastimes) (1965)	18	75.6%	3.8	0.66
Catel, Charles-Simon	Overture in C (1792), edited by Richard Franko Goldman	17	63.5%	3.2	0.54

Cerha, Frederick	Curriculum for 13 Wind Instruments (1971-72)	4	65.0%	3.3	0.50
Cesarini, Franco	Albysses (2000)	1	40.0%	2.0	N/A
Cesarini, Franco	Divertimento (1982)	1	80.0%	4.0	N/A
Cesarini, Franco	Dynamic Overture (1993)	1	40.0%	2.0	N/A
Cesarini, Franco	Harlequin (1995)	1	40.0%	2.0	N/A
Cesarini, Franco	Hounter of the Dark (1994)	1	80.0%	4.0	N/A
Cesarini, Franco	Le Cortège du Roi Renaud (1996)	1	60.0%	3.0	N/A
Cesarini, Franco	Leviathan (1997)	1	80.0%	4.0	N/A
Cesarini, Franco	Mexican Pictures (1989)	1	60.0%	3.0	N/A
Cesarini, Franco	Mosaici Bizantini (1993)	2	70.0%	3.5	0.71
Cesarini, Franco	Poema Alpestre: A Tone Poem for Symphonic Band, Op. 21A (1999)	7	62.9%	3.1	0.90
Cesarini, Franco	Solemnitas (2002)	1	80.0%	4.0	N/A
Cesarini, Franco	Tom Sawyer Suite (2001)	3	46.7%	2.3	0.58
Chai, Zexhariah Goh Toh	Concerto for Marimba and Wind Ensemble (2007)	4	75.0%	3.8	0.00
Chambers, Evan	Polka Nation (1996)	15	65.3%	3.3	0.70
Chance, John Barnes	Blue Lake Overture (1971)	18	61.1%	3.1	1.06
Chance, John Barnes	Elegy (1972)	18	75.6%	3.8	0.66
Chance, John Barnes	Incantation and Dance (1963)	18	70.0%	3.5	1.00
Chance, John Barnes	Introduction and Capriccio for Piano and 24 Wind Instruments (1966)	13	61.5%	3.1	0.67
Chance, John Barnes	Symphony 2 (1961/72)	15	65.3%	3.3	0.58
Chance, John Barnes	Variations on a Korean Folksong (1965)	17	76.5%	3.8	0.77
Chang, Dorothy	Sunan Dances (1995/2003)	6	76.7%	3.8	0.98
Chavez, Carlos	Chapultepec for Band (1963)	8	60.0%	3.0	0.93
Chavez, Carlos	Mañanas Mexicanas (1934)	4	60.0%	3.0	0.82
Chen, Yi	Spring Festival (2002)	13	64.6%	3.2	0.58
Chen, Yi	Suite from China West (2007)	11	65.5%	3.3	0.79
Chobanian, Loris O.	Armenian Dances (1977)	15	65.3%	3.3	0.91
Chobanian, Loris O.	Fanfare and Songs of Ararat (1994)	6	56.7%	2.8	0.98
Chobanian, Loris O.	The Id (1972)	5	60.0%	3.0	1.22

Chou, Wen-Chun	Metaphors (Four Seasons) for Wind Orchestra (1960- 61)	4	80.0%	4.0	1.15
Chou, Wen-Chun	Riding the Wind (1964)	7	65.7%	3.3	1.38
Cichy, Roger	Bugs (2000)	15	48.0%	2.4	1.01
Cichy, Roger	Divertimento for Winds and Percussion (1993)	16	60.0%	3.0	0.70
Cichy, Roger	Galilean Moons (1998)	12	56.7%	2.8	0.75
Cichy, Roger	Geometric Dances (2005)	7	57.1%	2.9	1.03
Cichy, Roger	Silhouette (2002)	5	52.0%	2.6	0.89
Clark, Reber	Hymn of St. James (1984)	8	57.5%	2.9	0.69
Clarke, Nigel	Samurai (1995)	13	67.7%	3.4	0.96
Colgrass, Michael	Arctic Dreams (1991)	18	90.0%	4.5	0.51
Colgrass, Michael	Bali (2005)	18	68.9%	3.4	0.94
Colgrass, Michael	Déjà Vu (for four percussion soloists and wind ensemble) (1987)	18	86.7%	4.3	0.61
Colgrass, Michael	Dream Dancer (2002)	16	77.5%	3.9	0.74
Colgrass, Michael	Old Churches (2002)	16	71.3%	3.6	0.92
Colgrass, Michael	Raag Mala (2005)	13	61.5%	3.1	0.74
Colgrass, Michael	Urban Requiem (1995)	18	88.9%	4.4	0.62
Colgrass, Michael	Winds of Nagual (1985)	18	98.9%	4.9	0.24
Connor, Bill	Tails aus dem Wood Viennoise (1990)	5	72.0%	3.6	0.96
Cooper, Paul	Antiphons (for oboe and wind ensemble) (1971)	2	70.0%	3.5	0.71
Cooper, Paul	Saxophone Concerto (1982)	2	60.0%	3.0	0.00
Cooper, Paul	Sinfonia for Winds (1959)	1	80.0%	4.0	N/A
Cooper, Paul	Sinfonia III (Liturgies)	1	80.0%	4.0	N/A
Copland, Aaron	An Outdoor Overture (1942)	18	80.0%	4.0	0.66
Copland, Aaron	Emblems (1964)	18	93.3%	4.7	0.49
Copland, Aaron	The Red Pony (1948/1969)	18	76.7%	3.8	0.64
Copland, Aaron	Variations on a Shaker Melody (1956)	17	76.5%	3.8	0.58
Corigliano, John	Circus Maximus: Symphony No. 3 for Large Wind Ensemble (2004)	18	91.1%	4.6	0.62
Corigliano, John	Gazebo Dances (1978) Chamber Concerto for Cello and 12 Wind Instruments (1957- 58/rev. 1978)	18	83.3%	4.2	0.70
Cortes, Ramiro		1	60.0%	3.0	N/A
Couzins, Thomas	Moses Symphony	0	0.0%	0.0	N/A
Cowell, Henry	A Curse and a Blessing (1949)	8	72.5%	3.6	0.53
Cowell, Henry	Celtic Set (1941)	9	62.2%	3.1	0.35
Cowell, Henry	Shoonthree (1943)	15	64.0%	3.2	0.53

Creston, Paul	Anatolia (1967)	8	65.0%	3.3	0.69
Creston, Paul	Celebration Overture, Op. 61 (1955)	18	66.7%	3.3	0.69
Creston, Paul	Concertino for Marimba and Band, Op. 21b (1940)	17	68.2%	3.4	0.73
Creston, Paul	Concerto for Alto Saxophone (1941)	17	72.9%	3.6	0.60
Creston, Paul	Legend (1942)	8	57.5%	2.9	0.64
Creston, Paul	Prelude and Dance, Op. 76 (1959)	11	67.3%	3.4	0.81
Croley, Randall	Concerto for Flute and Metal Orchestra (1967)	5	72.0%	3.6	0.55
Crosse, Gordon	Concerto da Camera (solo violin and wind ensemble) (1962)	3	80.0%	4.0	1.00
Cruft, Adrian	Tamburlaine (1976)	4	55.0%	2.8	1.26
Curnow, James	Concertpiece (1999)	3	60.0%	3.0	0.00
Curnow, James	Dialogues for Saxophone Quartet, Winds and Percussion (2004)	3	46.7%	2.3	1.15
Curnow, James	Rejouissance (1987)	10	52.0%	2.6	0.88
Curnow, James	Symphonic Variants for Euphonium and Band (1984)	10	48.0%	2.4	0.87
Curnow, James	Toward the Sunrising (1999)	3	46.7%	2.3	0.00
Cushing, Charles	Angel Camp (West Point) (1952)	14	72.9%	3.6	0.85
D'Indy, Vincent	Chansons et Danses, Op. 50 (1898)	16	78.8%	3.9	0.53
Daetwyler, Jean	Suworow (1975)	1	60.0%	3.0	N/A
Dahl, Ingolf	Concerto for Alto Saxophone and Wind Orchestra (1949)	18	98.9%	4.9	0.24
Dahl, Ingolf	Sinfonietta for Band (1961)	18	97.8%	4.9	0.33
Dalby, Martin	A Plain Man's Hammer (1982)	9	71.1%	3.6	0.76
Danielpour, Richard	Voice of the City (2005)	10	72.0%	3.6	0.97
Danner, Greg	Walls of Zion (2000)	11	58.2%	2.9	0.74
Daugherty, Michael	"Bells for Stokowski" form Philadelphia Stories (2002)	18	76.7%	3.8	0.73
Daugherty, Michael	Bizarro (1993)	16	60.0%	3.0	1.03
Daugherty, Michael	Brooklyn Bridge for Solo Clarinet and Symphony Band (2005)	17	75.3%	3.8	0.77

Daugherty, Michael	Dési (1991)	18	75.6%	3.8	0.83
Daugherty, Michael	Motown Metal (1994)	18	63.3%	3.2	1.22
Daugherty, Michael	Niagara Falls (1997)	18	65.6%	3.3	1.30
Daugherty, Michael	Raise the Roof for Timpani and Symphonic Band (2007)	17	64.7%	3.2	0.83
Daugherty, Michael	Rosa Parks Boulevard (2001)	18	66.7%	3.3	0.77
Daugherty, Michael	UFO (2000)	14	65.7%	3.3	1.17
Daughtrey, Nathan	Limerick Daydreams (2005)	5	60.0%	3.0	1.41
Davies, Albert O.	Songs of the British Isles (1992)	7	48.6%	2.4	0.82
Davies, Peter Maxwell	St. Michael Sonata for 17 Wind Instruments (1959)	9	64.4%	3.2	1.20
Davis, Keith Michel	Deus Ex Machina (Symphony for Band) (1998)	2	50.0%	2.5	0.71
De Haan, Jacob	Pastorale Symphonique (1992)	1	60.0%	3.0	N/A
De Haan, Jacob	The Book of Urizen (2002)	2	70.0%	3.5	0.71
De Haan, Jan	Banja Luka (1995)	4	60.0%	3.0	0.00
De Jong, Marinus	Suite (In the Form of Variations on the Slavic Melody "Boublitschky") Op. 79	0	0.0%	0.0	N/A
De Jonge, Rick	Wayside Festival (2003)	0	0.0%	0.0	N/A
De Meij, Johan	Aquarium (1991)	11	41.8%	2.1	1.15
De Meij, Johan	Casanova (2000)	7	51.4%	2.6	1.13
De Meij, Johan	La Quintessenza (1990/98)	4	45.0%	2.3	0.96
De Meij, Johan	Loch Ness (1988)	6	43.3%	2.2	0.98
De Meij, Johan	Symphony No. 1, "The Lord of the Rings" (1988)	18	55.6%	2.8	1.05
De Meij, Johan	Symphony No. 2 "The Big Apple" (1993)	11	50.9%	2.5	1.07
De Meij, Johan	T-Bone Concerto (1996)	12	50.0%	2.5	1.37
De Meij, Johan	The Venetian Collection (2000)	5	68.0%	3.4	0.58
De Meij, Johan	The Wind in the Willow (2002)	4	60.0%	3.0	1.73
Deák, Csaba	Anémones de Felix (1993)	3	66.7%	3.3	0.58
Deák, Csaba	Eden (1978)	3	60.0%	3.0	1.00
Deák, Csaba	I 21 (1969)	3	80.0%	4.0	0.00
DeGastyne, Serge	Symphony No. 2 (1958)	1	40.0%	2.0	N/A

DeGastyne, Serge	Symphony No. 4 (1965)	1	60.0%	3.0	N/A
Del Borgo, Elliot	Do Not Go Gentle Into That Good Night (1979)	17	61.2%	3.1	0.68
Del Tredici, David	In Wartime (2003)	17	81.2%	4.1	0.85
Delden, Lex van	Sinfonia VII, Op. 83 (1964)	4	80.0%	4.0	1.15
Della Fonte, Lorenzo	Voci Da Brescia (1999)	4	40.0%	2.0	1.15
Dello Joio, Norman	Colonial Ballads (1976)	7	62.9%	3.1	0.41
Dello Joio, Norman	Concertante (1972)	9	60.0%	3.0	0.99
Dello Joio, Norman	Fantasies on a Theme by Haydn (1967)	17	74.1%	3.7	0.68
Dello Joio, Norman	From Every Horizon (a Tone Poem to New York) (1964)	12	66.7%	3.3	1.01
Dello Joio, Norman	Satiric Dances for a Comedy by Aristophanes (1975)	15	60.0%	3.0	0.83
Dello Joio, Norman	Scenes from the Louvre (1966)	18	72.2%	3.6	0.62
Dello Joio, Norman	Songs of Abelard (Baritone voice and band) (1969)	13	72.3%	3.6	1.04
Dello Joio, Norman	Variants on a Medieval Tune (1963)	17	84.7%	4.2	0.75
DeLone, Peter	Concert Variations for Winds (1975)	1	80.0%	4.0	N/A
DeLone, Peter	Serenade for Wind Orchestra (1958)	1	80.0%	4.0	N/A
DeLone, Peter	Symphony No. 1 (First Movement is published separately as Introduction and Allegro) (1961)	3	86.7%	4.3	0.71
DePonte, Niel	Concertino for Marimba (1987)	2	80.0%	4.0	0.00
Devienne, François	Ouverture Für Blasinstrumente (1794)	8	67.5%	3.4	0.49
Diamond, David	Hearts Music (1989)	15	73.3%	3.7	0.63
Dinerstein, Norman	The Answered Question (1972)	3	60.0%	3.0	0.00
Djupstrom, Michael	Homages (2002)	9	68.9%	3.4	0.53
Donato, Anthony	Concert Overture for Band	2	40.0%	2.0	1.41
Donovan, Richard	Fantasy on American Folk Ballads (Tenor, chorus, band) (1940)	1	20.0%	1.0	N/A
Doss, Thomas	Atlantis (1997)	2	70.0%	3.5	0.71

Doss, Thomas	Aurora (1997)	2	80.0%	4.0	1.41
Doss, Thomas	Conatus (2001)	1	60.0%	3.0	N/A
Doss, Thomas	Genesis (1994)	1	40.0%	2.0	N/A
Doss, Thomas	Magic Overture (2004)	1	40.0%	2.0	N/A
Doss, Thomas	Sidus (2002)	1	80.0%	4.0	N/A
Downing, Joseph	Symphony for Winds and Percussion (1983)	12	56.7%	2.8	0.65
Downs, Lamont	Sinfonia I for Wind Band (1969)	4	65.0%	3.3	0.58
Druckman, Jacob	"Engram" from Prism (1987)	11	81.8%	4.1	0.83
Druckman, Jacob	In Memoriam Vincent Persichetti (1987)	14	75.7%	3.8	0.69
Druckman, Jacob	Paeon (1986)	12	73.3%	3.7	0.65
Dubrovay, Laszlo	Deserts (1988)	3	80.0%	4.0	1.00
Duffy, Thomas	Corpus Callosum (1996)	4	45.0%	2.3	1.50
Duffy, Thomas	Gnomon (1995)	4	60.0%	3.0	0.82
Duffy, Thomas	I Sit Alone in Martin's Church (1998)	3	46.7%	2.3	1.15
Duffy, Thomas	Pilgrim's Progress (1997)	2	40.0%	2.0	1.41
Duffy, Thomas	The Philosopher's Stone (1995)	5	68.0%	3.4	0.55
Dvorák, Antonin	Serenade in D Minor, Op. 44 (1878)	18	100.0%	5.0	0.00
Dvorak, Robert	West Point Symphony (1956)	8	65.0%	3.3	1.07
Dzubay, David	Myaku (1999)	12	73.3%	3.7	0.81
Dzubay, David	Ra! (2002)	15	60.0%	3.0	1.07
Dzubay, David	Shadow Dance (2007)	10	72.0%	3.6	0.88
Egk, Werner	Divertissement (1974)	4	65.0%	3.3	1.50
Eklund, Hans	Liten Serenad (1974)	2	50.0%	2.5	0.71
Ellerby, Martin	Clarinet Concerto (2001)	8	50.0%	2.5	0.93
Ellerby, Martin	Club Europe (2002)	3	40.0%	2.0	1.00
Ellerby, Martin	Paris Sketches (1994)	17	67.1%	3.4	1.20
Eloy, Jean-Claude	Equivalences (1963)	0	0.0%	0.0	N/A
Enesco, George	Dixtour, Op. 14 (1906)	16	78.8%	3.9	0.80
Epstein, Paul	Matinee Concerto (solo violin and wind ensemble) (1989)	4	75.0%	3.8	0.96
Erb, Donald	Cenotaph (1979)	10	58.0%	2.9	0.93
Erb, Donald	Retriculation (1965)	2	60.0%	3.0	1.41
Erb, Donald	Space Music (1972)	9	57.8%	2.9	1.13
Erb, Donald	The Purple-Roofed Ethical Suicide Parlor (1972)	16	61.3%	3.1	0.80
Etezady, Roshanne	Anahita (2005)	10	66.0%	3.3	0.71
Etler, Alvin	Concerto for Clarinet and Chamber Ensemble (1962)	11	80.0%	4.0	0.67

Ewazen, Eric	Legacy (2000)	4	55.0%	2.8	1.26
Ewazen, Eric	Shadowcatcher (1996)	15	62.7%	3.1	0.92
Ewazen, Eric	Visions of Light (2003)	7	65.7%	3.3	1.47
Eyser Eberhard	Circus Uvertyr (1976)	1	80.0%	4.0	N/A
Eyser Eberhard	Macbeth (1982)	2	60.0%	3.0	0.00
Eyser Eberhard	Trägen vinner (1976)	2	80.0%	4.0	0.00
Fank, Gabriela	Requim for a Magical America: El Dia de los Muertos (2004)	3	66.7%	3.3	0.58
Fauchet, Paul	Symphony in Bb (1926)	14	65.7%	3.3	1.03
Feld, Jindrich	Concerto for Saxophone and Wind Orchestra (1980)	2	70.0%	3.5	0.00
Feld, Jindrich	Divertimento (2000)	6	66.7%	3.3	0.45
Ferran, Ferran	La Passió de Crist (2002)	3	73.3%	3.7	0.58
Filas, Juraj	Der feurige Engel (1992)	1	60.0%	3.0	N/A
Filas, Juraj	Ein ferner Widerhall vom Gulag (1995)	1	80.0%	4.0	N/A
Finney, Ross Lee	Concerto for Alto Saxophone (1974)	11	72.7%	3.6	0.97
Finney, Ross Lee	Skating on the Sheyenne (1977)	18	75.6%	3.8	0.90
Finney, Ross Lee	Summer in Valley City (1969)	17	75.3%	3.8	1.06
Finney, Ross Lee	Variations on a Memory (1975)	3	66.7%	3.3	0.58
Fiser, Lubos	Report (1971)	16	76.3%	3.8	0.66
Fitkin, Graham	Game Show (Sax Solo and Band) (1997)	2	70.0%	3.5	0.71
Fletcher, Alan	An American Song (2002)	12	71.7%	3.6	0.82
Fontyn, Jacqueline	Frises (1975)	3	66.7%	3.3	0.58
Foss, Lukas	American Fanfare (1990)	6	60.0%	3.0	1.10
Foss, Lukas	Concerto for Band (2002)	4	60.0%	3.0	1.41
Foss, Lukas	For 24 Winds (1966)	9	60.0%	3.0	0.87
Fox, Frederick	Polarities (1987)	4	70.0%	3.5	0.58
Françaix, Jean	Neuf Pièces Caractéristiques (1973)	14	75.7%	3.8	0.80
Françaix, Jean	Rhapsodie for Solo Viola and Wind Instruments (1946)	5	80.0%	4.0	1.00
Françaix, Jean	Sept Danses" from the ballet les Malheurs de Sophie (10 winds) (1972)	17	80.0%	4.0	0.73
Françaix, Jean	Hommage à l'ami Papageno (piano and winds) (1984)	14	80.0%	4.0	0.64
Françaix, Jean	Le gay Paris (Trumpet and winds) (1974)	7	68.6%	3.4	1.27

Françaix, Jean	Mozart new-look (Double Bass and winds) (1981)	7	74.3%	3.7	0.76
Françaix, Jean	Onze Variations sur un thème de Haydn (1982)	5	72.0%	3.6	0.55
Françaix, Jean	Quasi improvvisando (1978)	3	73.3%	3.7	0.58
Françaix, Jean	Variations sur un thème plaisant (piano and winds) (1976)	5	80.0%	4.0	0.71
Franchetti, Arnold	Canti (for solo alto saxophone and wind instruments) (1969)	1	20.0%	1.0	N/A
Franchetti, Arnold	Chimaera for Cello and Wind Ensemble	0	0.0%	0.0	N/A
Franchetti, Arnold	The Birds (1968)	2	60.0%	3.0	0.00
Frantzen, John	Poem (1998)	2	60.0%	3.0	0.00
Fredrickson, Thomas	Wind Music One (1970)	1	20.0%	1.0	N/A
Freund, Don	Jug Blues & Fat Pickin' (1986)	14	68.6%	3.4	0.85
Fricker, Peter Racine	Sinfonia op. 76 (1977)	4	85.0%	4.3	0.50
Frisell, Bill	Richter 858, No. 3, No. 8 (2002)	1	80.0%	4.0	N/A
Frohne, Vincent	Ordine for Wind Ensemble	1	80.0%	4.0	N/A
Fry, James	Concerto for Clarinet and Wind Ensemble (1994)	1	80.0%	4.0	N/A
Fry, Tommy	A Pacific Trilogy (2001)	2	40.0%	2.0	0.00
Fuchs, Kenneth	Christina's World (1997)	6	66.7%	3.3	0.82
Fujita, Gemba	Lamentations of Archangel Michael (1978)	3	66.7%	3.3	0.58
Gál, Hans	Promenademusik (1926)	5	76.0%	3.8	0.84
Galbraith, Nancy	Danza de los Duendes (1991)	15	66.7%	3.3	0.83
Galbraith, Nancy	with brightness round about it (1993)	8	67.5%	3.4	1.19
Gandolfi, Michael	Vientos y Tangos (2001)	17	77.6%	3.9	0.81
Garrop, Stacy	Mirror, Mirror (2006)	4	70.0%	3.5	0.58
Gauldin, Robert	Three Symphonic Studies (1957)	3	66.7%	3.3	0.58
Gauldin, Robert	Variations on a Theme of Bartók	2	60.0%	3.0	0.00
Gefors, Hans	Snurra (1994)	1	100.0%	5.0	N/A
Genzmer, Harald	Concerto for Cello and Wind Orchestra (1969)	2	70.0%	3.5	0.71
Genzmer, Harald	Divertimento für Sinfonische Bläser Orchester (1968)	3	66.7%	3.3	0.58

George, Thom Ritter	First Suite in F (1975)	9	55.6%	2.8	1.09
George, Thom Ritter	Symphonic Variations for Wind and Percussion Instruments (1965)	4	70.0%	3.5	0.58
Gillingham, David	Chronicle	3	53.3%	2.7	1.53
Giannini, Vittorio	Fantasia for Band (1963)	12	68.3%	3.4	0.81
Giannini, Vittorio	Praeludium and Allegro (1958)	11	65.5%	3.3	0.74
Giannini, Vittorio	Symphony No. 3 (1959)	17	74.1%	3.7	0.79
Giannini, Vittorio	Variations and Fugue (1964)	11	78.2%	3.9	0.74
Gibson, John	American Anthem (2004)	4	65.0%	3.3	1.00
Gibson, John	Horizon (2000)	2	60.0%	3.0	1.41
Gilbert, Jay W.	Suite Divertimento (1997)	7	51.4%	2.6	0.55
Gillingham, David	A Crescent Still Abides (1998)	6	60.0%	3.0	0.89
Gillingham, David	A Light Unto the Darkness (1998)	8	57.5%	2.9	0.90
Gillingham, David	Aerodynamics (2003)	3	60.0%	3.0	1.00
Gillingham, David	And Can it Be? (2000)	3	60.0%	3.0	0.71
Gillingham, David	Apocalyptic Dreams (1997)	14	52.9%	2.6	1.13
Gillingham, David	Be Thou My Vision (1998)	13	61.5%	3.1	0.90
Gillingham, David	Canus Laetus (2000)	4	55.0%	2.8	0.96
Gillingham, David	Concerto for Bass Trombone and Wind Ensemble (1981)	5	60.0%	3.0	1.22
Gillingham, David	Concerto for Four Percussion and Wind Ensemble (1997)	14	62.9%	3.1	0.95
Gillingham, David	Council Oak (2000)	5	48.0%	2.4	1.67
Gillingham, David	Foster's America (2003)	2	30.0%	1.5	0.71
Gillingham, David	Galactic Empires (1998)	10	48.0%	2.4	1.22
Gillingham, David	Heroes, Lost and Fallen (1989)	17	65.9%	3.3	1.11
Gillingham, David	New Century Dawn (1999)	5	44.0%	2.2	1.10
Gillingham, David	No Shadow of Turning (2005)	5	60.0%	3.0	0.96
Gillingham, David	Prophecy of the Earth (1992)	6	60.0%	3.0	0.89
Gillingham, David	Revelation (1983)	2	70.0%	3.5	2.12
Gillingham, David	The Echo Never Fades (2004)	4	65.0%	3.3	0.96
Gillingham, David	Vintage for Euphonium and Band (1992)	7	57.1%	2.9	1.35
Gillingham, David	Waking Angels (1996)	13	72.3%	3.6	1.24
Gillingham, David	With Heart and Voice (2001)	5	64.0%	3.2	1.30

Gillis, Don	Tulsa: A Symphonic Portrait in Oil (1950)	16	47.5%	2.4	0.70
Gilmore, Bernard	Five Folk Songs for Soprano and Band (1965)	16	80.0%	4.0	0.65
Giroux, Julie	Culloden (2001)	5	52.0%	2.6	0.55
Giroux, Julie	Fort McHenry Suite (2000)	3	53.3%	2.7	1.53
Giroux, Julie	Il Burlone (2004)	1	20.0%	1.0	N/A
Giroux, Julie	Imbizo (2007)	1	20.0%	1.0	N/A
Giroux, Julie	No Finer Calling (2006)	3	46.7%	2.3	1.53
Giroux, Julie	The Nature of the Beast (2001)	3	46.7%	2.3	1.53
Globakar, Vinko	La Tromba è mobile (1974)	2	50.0%	2.5	2.12
Godfrey, Daniel	Jig (1996)	13	69.2%	3.5	0.67
Godfrey, Daniel	Shindig (2002)	12	66.7%	3.3	0.79
Goh Toh Chai, Zechariah	Concerto for Marimba and Wind Ensemble (2007)	6	76.7%	3.8	0.45
Goh Toh Chai, Zechariah	Sang Nila (2005)	4	80.0%	4.0	0.82
Goldstein, William	Colloquy for Trombone (1967)	3	86.7%	4.3	0.58
Golland, John	Atmosphères (1989)	3	80.0%	4.0	1.00
Goossens, Eugene	Fantasy op. 36 (1924)	8	72.5%	3.6	0.52
Gorb, Adam	Adrenaline City (2006)	6	66.7%	3.3	1.63
Gorb, Adam	Awayday (1996)	17	63.5%	3.2	1.15
Gorb, Adam	Dances from Crete (2003)	15	60.0%	3.0	1.13
Gorb, Adam	Downtown Diversions for Trombone (2001)	10	68.0%	3.4	1.26
Gorb, Adam	Eine Kleine Yiddishe Ragmusik (2003)	11	52.7%	2.6	1.07
Gorb, Adam	Elements (1998)	3	66.7%	3.3	2.08
Gorb, Adam	Metropolis (1994)	13	70.8%	3.5	0.79
Gorb, Adam	Scenes from Bruegel (1996)	5	72.0%	3.6	0.55
Gorb, Adam	Symphony No. 1 in C (2000)	8	80.0%	4.0	0.76
Gorb, Adam	Towards Nirvana (2002)	3	66.7%	3.3	0.58
Gorb, Adam	Yiddish Dances (1998)	17	69.4%	3.5	0.89
Gossec, François Joseph	Classic Overture in C (1848) edited by Richard Franko Goldman and Roger Smith	17	62.4%	3.1	0.77
Gossec, François Joseph	Military Symphony in F (1793-94) edited by Richard Franko Goldman and Robert L. Leist	17	67.1%	3.4	0.60

Gossec, François Joseph	Te Deum (1790)	6	63.3%	3.2	0.75
Gotkovsky, Ida	Chant de la Forêt (Choir and Band) (1996)	2	80.0%	4.0	0.00
Gotkovsky, Ida	Concerto pour Alto Saxophone (1980)	4	75.0%	3.8	0.50
Gotkovsky, Ida	Concerto pour Grand Orchestre d'Harmonie (1974)	7	68.6%	3.4	0.53
Gotkovsky, Ida	Poème du Feu (1978)	7	77.1%	3.9	0.69
Gotkovsky, Ida	Symphonie brillante (1989)	4	75.0%	3.8	0.96
Gotkovsky, Ida	Symphonie de Printemps (1988)	2	70.0%	3.5	0.71
Gotkovsky, Ida	Symphony in Two Movements	1	60.0%	3.0	N/A
Goto, Yo	Lachrymae (2007)	6	70.0%	3.5	1.05
Goto, Yo	Lux Aeterna (1992)	5	84.0%	4.2	1.10
Gottschalk, Arthur	Concerto for Wind and Percussion Orchestra (1979)	7	71.4%	3.6	0.55
Gould, Morton	American Salute (1943)	16	67.5%	3.4	1.05
Gould, Morton	Ballad for Band (1946)	17	74.1%	3.7	1.01
Gould, Morton	Concertette for Viola and Band (1943)	8	67.5%	3.4	0.52
Gould, Morton	Derivations for Clarinet and Band (1955)	9	73.3%	3.7	1.32
Gould, Morton	Family Album Suite (1951)	6	46.7%	2.3	1.03
Gould, Morton	Fourth of July (1947)	7	57.1%	2.9	0.69
Gould, Morton	Holocaust Suite (1978)	11	69.1%	3.5	0.84
Gould, Morton	Inventions for Four Pianos and Wind Ensemble (1953)	3	66.7%	3.3	1.15
Gould, Morton	Jericho (1941)	16	58.8%	2.9	0.74
Gould, Morton	Prisms (1962)	8	70.0%	3.5	0.53
Gould, Morton	Santa Fe Saga (1955)	15	60.0%	3.0	0.92
Gould, Morton	St. Lawrence Suite (1958)	9	57.8%	2.9	0.99
Gould, Morton	Symphony No. 4 (West Point Symphony) (1952)	18	81.1%	4.1	0.71
Gould, Morton	Yankee Doodle (1973)	12	43.3%	2.2	0.63
Gounod, Charles	Petite Symphonie in B-flat, Op. 90 (1888)	18	85.6%	4.3	0.66
Graham, Peter	Brillante: Fantasy on Rule Britannia (1997)	1	80.0%	4.0	N/A
Graham, Peter	Harrison's Dream (for wind orchestra) (2002)	14	74.3%	3.7	1.03
Graham, Peter	Journey to the Centre of the Earth (2006)	0	0.0%	0.0	N/A
Graham, Peter	Shine as the Light (2002)	1	60.0%	3.0	N/A

Graham, Peter	The Red Machine (2003)	6	73.3%	3.7	0.84
Grainger, Percy	Colonial Song (1918)	18	90.0%	4.5	0.62
Grainger, Percy	Handel in the Strand (1911)	18	68.9%	3.4	0.94
Grainger, Percy	Hill Song No. 1 (for wind ensemble of 14 instruments, 7 single string instruments, percussion and harmonium) (1923-24)	14	87.1%	4.4	0.51
Grainger, Percy	Hill Song No. 2 (1907/1948)	18	88.9%	4.4	0.62
Grainger, Percy	Immovable Do (1941)	18	66.7%	3.3	0.77
Grainger, Percy	Irish Tune from County Derry (1918)	18	82.2%	4.1	0.97
Grainger, Percy	Lincolnshire Posy (1937)	18	95.6%	4.8	0.44
Grainger, Percy	Molly on the Shore (1920)	18	74.4%	3.7	0.61
Grainger, Percy	Shepherd's Hey (1918)	18	71.1%	3.6	0.72
Grainger, Percy	Spoon River (1941)	17	67.1%	3.4	0.58
Grainger, Percy	The Power of Rome and the Christian Heart (1953)	18	78.9%	3.9	0.78
Grainger, Percy	Ye Banks and Braes O' Bonnie Doon (1949)	18	63.3%	3.2	0.66
Grantham, Donald	Baron Cimetière's Mambo (2004)	18	63.3%	3.2	0.86
Grantham, Donald	Bum's Rush (1993)	17	72.9%	3.6	1.15
Grantham, Donald	Come, Memory... (2002)	10	64.0%	3.2	1.17
Grantham, Donald	Court Music (2005)	12	71.7%	3.6	1.13
Grantham, Donald	Don't You See (2002)	5	72.0%	3.6	0.55
Grantham, Donald	Fantasy on Mr. Hyde's Song (1998)	9	75.6%	3.8	0.67
Grantham, Donald	Fantasy Variations (1999)	17	71.8%	3.6	0.73
Grantham, Donald	Farewell to Gray (2001)	10	70.0%	3.5	0.88
Grantham, Donald	J.S. Dances (2002)	13	66.2%	3.3	0.97
Grantham, Donald	J'ai été au bal (1999)	18	77.8%	3.9	0.95
Grantham, Donald	Kentucky Harmony (2000)	13	64.6%	3.2	0.94
Grantham, Donald	Southern Harmony (1998)	18	75.6%	3.8	0.92
Grantham, Donald	Starry Crown (2007)	12	70.0%	3.5	0.82
Grantham,	Trumpet Gloria (2006)	5	52.0%	2.6	0.89

Donald Grantham, Donald	Variations on an American Cavalry Song (2001)	5	72.0%	3.6	0.89
Gregson, Edward	Celebration: Praeludium for Wind, Brass, Percussion, Harp, and Piano (1991)	15	76.0%	3.8	0.80
Gregson, Edward	Festivo (1985)	17	61.2%	3.1	0.77
Gregson, Edward	Metamorphoses (1979)	10	68.0%	3.4	1.17
Gregson, Edward	The Sword and the Crown (1991)	15	62.7%	3.1	0.92
Gregson, Edward	Tuba Concerto (1976/84)	15	72.0%	3.6	1.02
Grieg, Edvard	Funeral March in memory of Rikard Nordraak (1866)	16	76.3%	3.8	0.68
Grieg, Irena	The Morning After (2000)	2	70.0%	3.5	0.71
Gross, Charles	Alle Psallite (1969)	3	60.0%	3.0	0.71
Grundman, Clare	Fantasy on American Sailing Songs (1952)	15	54.7%	2.7	0.91
Gryc, Stephen	Masquerade Variations on a Theme of Sergei Prokofiev (1998)	11	76.4%	3.8	0.75
Gryc, Stephen	Passaggi (Trombone) (2005)	6	73.3%	3.7	1.21
Guarnieri, Camargo	Homenagem o Villa Lobos (1966)	2	60.0%	3.0	1.41
Gubaidulina, Sofia	Hour of the Soul: Poem for Large Wind Orchestra and Mezzo-Soprano (1976)	11	80.0%	4.0	1.00
Gulda, Friedrich	Konzert für Violoncello und Blasorchester (1980)	5	80.0%	4.0	0.71
Haber, Yotam	Espresso (2004)	2	60.0%	3.0	1.41
Häberling, Albert	Danza rituale (1991)	1	60.0%	3.0	N/A
Häberling, Albert	Konfrontationen (soprano, choir and band) (1985)	1	80.0%	4.0	N/A
Häberling, Albert	Musik zu einer Pantomime (1976)	1	60.0%	3.0	N/A
Hagen, Daron	Bandanna Overture from the opera Bandanna (1998)	17	56.5%	2.8	0.77
Hahn, Reynaldo	Le Bal de Béatrice d'Este (for piano, two harps and wind orchestra) (1906)	18	82.2%	4.1	0.75
Hailstork, Adolphus	American Guernica (1983)	15	73.3%	3.7	0.74
Hailstork, Adolphus	Celebration! (1975)	3	53.3%	2.7	1.15
Halffter, Cristobal	Lineas y Puntos (1967)	3	60.0%	3.0	1.00

Hamilton, Iain	Te Deum (for chorus and large wind orchestra) (1974)	0	0.0%	0.0	N/A
Hamilton, Iain	The Chaining of Prometheus (1963)	3	66.7%	3.3	0.58
Handel, George Frederick	Music for the Royal Fireworks (1749), ed. Jerry Junkin	16	87.5%	4.4	0.82
Hanson, Howard	Chorale and Alleluia, Op. 42 (1954)	18	74.4%	3.7	0.49
Hanson, Howard	Dies Natalis (1972)	15	66.7%	3.3	0.61
Hanson, Howard	Laude (1976)	18	67.8%	3.4	0.59
Hanson, Howard	Song of Democracy (for chorus and band)(1957)	12	61.7%	3.1	0.89
Hanson, Howard	Young Person's Guide to the Six Tone Scale (1972)	11	69.1%	3.5	0.84
Hanson, Robert	Four French Songs of the 16th Century (1973)	2	80.0%	4.0	0.00
Hanson, Shelley	Albanian Dance (2005)	5	60.0%	3.0	0.50
Harbison, John	Music for 18 Winds (1986)	17	85.9%	4.3	0.79
Harbison, John	Olympic Dances (1996)	18	84.4%	4.2	0.66
Harbison, John	Three City Blocks (1991)	18	88.9%	4.4	0.51
Harris, Roy	Concerto for Piano and Band (1942)	7	71.4%	3.6	0.53
Harris, Roy	Five Bach Chorales (for chorus and band)	1	80.0%	4.0	N/A
Harris, Roy	Symphony for Band:"West Point" (1952)	13	63.1%	3.2	0.79
Harris, Roy	The Sun from Dawn to Dusk (1944)	1	60.0%	3.0	N/A
Hart, Paul	Cartoon (1991)	18	55.6%	2.8	1.20
Hart, Paul	Circus Ring (1995)	9	55.6%	2.8	1.30
Hartke, Stephen	Dancer listening to the organ in a Gothic cathedral from The King of the Sun (1998)	1	80.0%	4.0	N/A
Hartley, Gerald	Concerto for Timpani and Band	1	80.0%	4.0	N/A
Hartley, Gerald	Concerto Grosso for Wind Instruments and Percussion	1	80.0%	4.0	N/A
Hartley, Walter	Angel Band (1999)	7	65.7%	3.3	0.49
Hartley, Walter	Bacchanalia for Band (1975)	4	60.0%	3.0	1.41
Hartley, Walter	Capriccio for Trombone and Band (1969)	2	70.0%	3.5	0.71
Hartley, Walter	Concertino for Tuba (1969)	6	63.3%	3.2	0.41

Hartley, Walter	Concerto for 23 Wind Instruments (1957)	18	77.8%	3.9	0.78
Hartley, Walter	Concerto for Alto Saxophone and Band (1966)	9	66.7%	3.3	0.50
Hartley, Walter	In Memoriam (1973)	3	66.7%	3.3	0.58
Hartley, Walter	Rondo for Winds and Percussion (1960)	2	70.0%	3.5	0.71
Hartley, Walter	Sinfonia No. 4 (1965)	14	78.6%	3.9	0.76
Hartley, Walter	Sinfonietta for Concert Band (1968)	3	66.7%	3.3	0.58
Hartley, Walter	Symphony for Wind Orchestra (1970)	5	72.0%	3.6	0.55
Hartmann, Emil	Serenade, Op. 43 (1885)	10	80.0%	4.0	0.67
Hartmann, Karl Amadeus	Konzert für Klavier, Bläser, und Schlagzeug (1953)	4	80.0%	4.0	0.82
Hass, Jeffrey	Concerto for Amplified Piano and Wind Ensemble (2001)	5	72.0%	3.6	0.50
Hass, Jeffrey	Lost in the Funhouse (1994)	9	64.4%	3.2	0.64
Haufrecht, Herbert	Symphony for Brass and Timpani (1956)	4	70.0%	3.5	0.58
Hazo, Samuel	Exultate (2001)	11	38.2%	1.9	0.94
Hazo, Samuel	Fantasy on a Japanese Folk Song (2005)	9	42.2%	2.1	0.93
Hazo, Samuel	Perthshire Majesty (2003)	13	35.4%	1.8	0.83
Hazo, Samuel	Ride! (2003)	16	40.0%	2.0	1.25
Hazo, Samuel	Rush (2006)	8	42.5%	2.1	1.13
Hazo, Samuel	Sevens (2005)	8	42.5%	2.1	1.25
Hearshen, Ira	Divertimento (1998)	13	60.0%	3.0	1.21
Hearshen, Ira	Symphony on Themes of John Philip Sousa (1995)	18	61.1%	3.1	1.12
Heiden, Bernard	Concerto for Trumpet and Wind Orchestra (1980)	10	76.0%	3.8	0.67
Heins, John	Overture for Band (1988)	10	56.0%	2.8	0.83
Hemel, Oscar van	Concerto for Wind Instruments (1960)	0	0.0%	0.0	N/A
Hemel, Oscar van	Three Contrasts (1963)	1	80.0%	4.0	N/A
Hennagin, Michael	Jubilee (1967)	7	65.7%	3.3	0.49
Henze, Hans Werner	Concertino for Piano and Wind Ensemble (1947)	7	74.3%	3.7	0.49
Henze, Hans Werner	Hochzeitsmusik aus dem Ballett "Undine" (1957)	4	70.0%	3.5	0.58
Henze, Hans Werner	Musen Siziliens (for choir, 2 piano soli and wind orchestra) (1966)	7	80.0%	4.0	0.82
Hesketh,	Danceries (2000)	17	62.4%	3.1	1.12

Kenneth Hesketh, Kenneth Hesketh, Kenneth Hesketh, Kenneth Hesketh	Diaghilev Dances (2003)	15	68.0%	3.4	1.24
Kenneth Hesketh, Kenneth Hesketh, Kenneth Hesketh, Kenneth Hesketh	Masque (2001)	18	61.1%	3.1	1.17
Kenneth Hesketh, Kenneth Hesketh, Kenneth Hesketh, Kenneth Hesketh	Vranjanka (2005)	6	63.3%	3.2	1.47
Hess, Nigel	East Coast Pictures (1985)	3	53.3%	2.7	0.58
Hess, Nigel	Thames Journey (1991)	3	53.3%	2.7	0.58
Heuser, David	Dragons (1987)	1	40.0%	2.0	N/A
Hidas, Frigyes	Circus Suite (1985)	4	50.0%	2.5	1.29
Hidas, Frigyes	Concerto for Bassoon and Wind Ensemble (1999)	8	67.5%	3.4	0.92
Hidas, Frigyes	Concerto for Symphonic Band (1999)	3	40.0%	2.0	1.00
Hidas, Frigyes	Concerto No. 2 for Oboe and Wind Ensemble (2000)	7	71.4%	3.6	0.79
Hidas, Frigyes	Coriolanus (1995)	3	46.7%	2.3	0.58
Hidas, Frigyes	Double Concerto for Oboe and Bassoon (2001)	5	64.0%	3.2	1.10
Hidas, Frigyes	Fantasy for Solo Cello and Wind Ensemble (1999)	5	64.0%	3.2	0.84
Hidas, Frigyes	Festive Music (1996)	4	55.0%	2.8	0.96
Hidas, Frigyes	Flute Concerto No. 2 (1992)	4	60.0%	3.0	0.82
Hidas, Frigyes	Folk Song Suite No. 2 (1986)	3	46.7%	2.3	1.53
Hidas, Frigyes	Quintetto Concertante (1985)	2	60.0%	3.0	1.41
Hidas, Frigyes	Requiem (SATB solo, choir and band) (1996)	6	60.0%	3.0	0.63
Hidas, Frigyes	Rhapsody for Bass Trombone and Wind Band	6	56.7%	2.8	1.17
Hidas, Frigyes	Save the Sea (1997)	3	53.3%	2.7	0.58
Hidas, Frigyes	Te Deum (Soprano, Choir and Band) (2000)	4	60.0%	3.0	0.82
Hidas, Frigyes	The Undanced Ballet (1996)	2	50.0%	2.5	0.71
Hidas, Frigyes	Violina (violin solo and winds) (2001)	2	60.0%	3.0	1.41
Hidas, Frigyes	Vjenne (1999)	2	60.0%	3.0	1.41
Higdon, Jennifer	Fanfare Ritmico (2000)	10	70.0%	3.5	0.88
Higginbotham, Mark	Into the Unknown (1996)	0	0.0%	0.0	N/A
Hill, William	Dances Sacred and Profane (1978)	13	56.9%	2.8	0.83
Hindemith, Paul	"Geschwindmarsch" from Symphony Serena	18	82.2%	4.1	0.75

(1946)

Hindemith, Paul	Concerto for Organ and Wind Instruments: Kammermusik No. 7, Op. 46, No. 2 (1927)	17	87.1%	4.4	0.70
Hindemith, Paul	Konzertmusik, Op. 41 (1926)	18	90.0%	4.5	0.62
Hindemith, Paul	Symphony in B-flat (1951)	18	98.9%	4.9	0.24
Hoddinott, Alun	Concerto No. 1 for Piano Winds and Percussion (1972)	3	80.0%	4.0	1.00
Hoddinott, Alun	Welsh Airs and Dances (1975)	6	66.7%	3.3	1.30
Hodkinson, Sidney	Bach Variations (1977)	7	62.9%	3.1	0.69
Hogg, Brian	The Stone Guest (1995)	0	0.0%	0.0	N/A
Hokoyama, Wataru	Beyond (2001)	1	60.0%	3.0	N/A
Hokoyama, Wataru	Spiritual Planet(2006)	2	60.0%	3.0	0.00
Holcombe, Wilford	Rhapsody for Alto Saxophone (1995)	0	0.0%	0.0	N/A
Holsinger, David	A Song of Moses (1993)	4	35.0%	1.8	0.96
Holsinger, David	Armies of the Omnipresent Otserf (1981)	14	40.0%	2.0	0.64
Holsinger, David	Cityscape I (2004)	3	40.0%	2.0	1.00
Holsinger, David	Easter Symphony (1990)	6	36.7%	1.8	0.98
Holsinger, David	In the Spring, at the Time When the Kings Go Off to War (1988)	15	40.0%	2.0	0.73
Holsinger, David	Scootin' on Hard Rock (2000)	8	42.5%	2.1	0.99
Holsinger, David	Sinfonia Voci (1993)	6	53.3%	2.7	1.14
Holsinger, David	To Tame the Perilous Skies (1991)	13	44.6%	2.2	1.16
Holst, Gustav	Hammersmith (Prelude and Scherzo), Op. 52 (1930)	18	95.6%	4.8	0.44
Holst, Gustav	Marching Song and Country Song, Op. 22 (1906)	13	66.2%	3.3	0.75
Holst, Gustav	Suite No. 1 in E-flat (1909)	18	93.3%	4.7	0.61
Holst, Gustav	Suite No. 2 in F (1911)	18	86.7%	4.3	0.69
Holst, Gustav	The Pageant of London (Choir and Band) (1910)	5	56.0%	2.8	1.10

Honegger, Arthur	La Cantique des Cantiques (1926)	3	73.3%	3.7	0.58
Honegger, Arthur	Le Roi David (original version) (1921)	17	85.9%	4.3	0.77
Hopkins, James	Symphony No. 2	1	40.0%	2.0	N/A
Horovitz, Joseph	Bacchus On Blue Ridge (1974/84)	10	64.0%	3.2	1.05
Horovitz, Joseph	Wind-Harp (1989)	3	66.7%	3.3	0.58
Horvit, Michael	Concert Music No. 1	0	0.0%	0.0	N/A
Hosay, James	Diamond Prelude (1999)	0	0.0%	0.0	N/A
Hoshina, Hiroshi	A Paeon to the Clear Autumn Sky (2004)	0	0.0%	0.0	N/A
Hovhaness, Alan	Cantata: Glory to God Op. 124 (1954)	0	0.0%	0.0	N/A
Hovhaness, Alan	Return and Rebuild the Desolate Places (solo for trumpet) (1965)	9	64.4%	3.2	1.20
Hovhaness, Alan	Symphony No. 14 "Ararat." (1961)	9	60.0%	3.0	0.71
Hovhaness, Alan	Symphony No. 20 "Three Journies to a Holy Mountain"op 223 (1968)	8	72.5%	3.6	0.79
Hovhaness, Alan	Symphony No. 23 io, 249 "Ani" (1971)	6	63.3%	3.2	0.71
Hovhaness, Alan	Symphony No. 4, Op. 165 (1958)	11	78.2%	3.9	0.94
Hovhaness, Alan	Symphony No. 53 op. 377 "Star Dawn" (1983)	6	63.3%	3.2	0.75
Hovhaness, Alan	Symphony No. 7, "Nanga Parvat", Op. 178 (1959)	8	70.0%	3.5	0.76
Hovland, Egil	Festival Overture, Op. 39a (1951)	5	60.0%	3.0	1.00
Huber, Paul	Burtolf (1972)	1	40.0%	2.0	N/A
Huber, Paul	Fantasie über eine Appenzeller Volksweise (1977)	1	60.0%	3.0	N/A
Hultgren, Ralph	An Australian Rhapsody (1985)	5	48.0%	2.4	0.89
Hultgren, Ralph	Bushdance (1991)	5	52.0%	2.6	0.55
Hultgren, Ralph	Concert Prelude (2002)	1	60.0%	3.0	N/A
Hultgren, Ralph	Masada (1998)	2	70.0%	3.5	0.71
Hultgren, Ralph	Whirr, Whirr, Whirr!!! (2001)	10	46.0%	2.3	0.83
Humel, Gerald	Concerto	2	60.0%	3.0	0.00
Hummel, Bertold	Musica Urbana, Op. 81c (1983)	1	40.0%	2.0	N/A
Hummel, Bertold	Sinfonietta fur Grosses Blasorchester (1970)	1	80.0%	4.0	N/A

Hummel, Bertold	Symphonische Overture (1987)	0	0.0%	0.0	N/A
Husa, Karel	Al Fresco (1975)	18	74.4%	3.7	0.85
Husa, Karel	An American Te Deum (Baritone voice, chorus, band) (1976)	13	81.5%	4.1	0.67
Husa, Karel	Apotheosis of this Earth (1971)	18	90.0%	4.5	0.72
Husa, Karel	Cheetah (2006)	18	71.1%	3.6	0.80
Husa, Karel	Concertino for Piano and Wind Ensemble (1984)	15	82.7%	4.1	0.66
Husa, Karel	Concerto for Alto Saxophone and Concert Band (1967)	15	89.3%	4.5	0.65
Husa, Karel	Concerto for Percussion and Wind Ensemble (1970-71)	18	81.1%	4.1	0.83
Husa, Karel	Concerto for Trumpet and Wind Ensemble (1973)	13	87.7%	4.4	0.78
Husa, Karel	Concerto for Wind Ensemble (1982)	18	91.1%	4.6	0.62
Husa, Karel	Divertimento for Brass and Percussion (1959)	16	76.3%	3.8	0.77
Husa, Karel	Fanfare for Brass Ensemble (with percussion) (1980)	7	71.4%	3.6	0.53
Husa, Karel	Les Couleurs Fauves (1996)	18	86.7%	4.3	0.69
Husa, Karel	Mid-West Celebration (1996)	5	52.0%	2.6	0.89
Husa, Karel	Music for Prague (1968)	18	98.9%	4.9	0.24
Husa, Karel	Smetana Fanfare (1984)	18	78.9%	3.9	0.66
Hutcheson, Jere	Caricatures (1997)	15	70.7%	3.5	0.85
Hutcheson, Jere	Caricatures III (2000)	8	62.5%	3.1	1.07
Hutcheson, Jere	Concerto for Piano and Wind Orchestra (1981)	2	80.0%	4.0	0.00
Hutcheson, Jere	Gradus ad Parnassum - Caricatures IV (2003)	3	60.0%	3.0	1.00
Hutcheson, Jere	More Caricatures (1998)	3	53.3%	2.7	0.71
Hutcheson, Jere	Reflections - Caricatures V (2006)	1	40.0%	2.0	N/A
Hutchinson, Robert	The Slow Voyage Through Night (1999)	0	0.0%	0.0	N/A
Hvoslef, Ketil	Concerto for Solo Flute and Winds (1983)	1	80.0%	4.0	N/A
Hyldgaard, Søren	Hans Christian Andersen Suite (1997)	2	70.0%	3.5	0.71
Hyldgaard, Søren	Tivoli Festival Overture (1997)	1	60.0%	3.0	N/A

Iannaccone, Anthony	After a Gentle Rain (1981)	17	70.6%	3.5	0.51
Iannaccone, Anthony	Apparitions (1987)	11	61.8%	3.1	0.99
Iannaccone, Anthony	Sea Drift (1992)	14	74.3%	3.7	0.91
Ibert, Jacques	14 Juillet-Ouverture (1936)	4	55.0%	2.8	1.26
Ibert, Jacques	Concerto for Cello and Winds (1926)	16	78.8%	3.9	0.80
Inness, Peter	Symphonic Ode (1988)	2	60.0%	3.0	0.00
Irvine, J. Scott	Fantasia (1981/83)	0	0.0%	0.0	N/A
Ishihara, Tadaoki	Movement for Wind Orchestra No. 2, Savanna (1989)	1	80.0%	4.0	N/A
Israel, Brian	Concerto for Clarinet (1984)	4	80.0%	4.0	0.82
Ito, Yasuhide	"La Vita"-Symphony in 3 Scenes (1989)	4	70.0%	3.5	0.58
Ito, Yasuhide	Fantasy Variations for Euphonium and Band (1990)	7	62.9%	3.1	1.07
Ito, Yasuhide	Festal Scenes (1986)	13	60.0%	3.0	1.08
Ito, Yasuhide	Gloriosa (1990)	16	70.0%	3.5	1.19
Jackson, Tim	Passacaglia (2006)	6	66.7%	3.3	1.30
Jacob, Gordon	An Original Suite for Band (1924)	18	72.2%	3.6	0.87
Jacob, Gordon	Concerto for Band (1970)	11	61.8%	3.1	0.94
Jacob, Gordon	Concerto for Timpani and Band (1984)	7	65.7%	3.3	1.25
Jacob, Gordon	Fantasia for Euphonium and Band (1973)	12	65.0%	3.3	1.19
Jacob, Gordon	Flag of Stars (1954)	16	68.8%	3.4	0.74
Jacob, Gordon	Giles Farnaby Suite (1970)	15	62.7%	3.1	0.83
Jacob, Gordon	More Old Wine in New Bottles (1982)	18	66.7%	3.3	0.93
Jacob, Gordon	Music for a Festival (1951)	17	72.9%	3.6	0.96
Jacob, Gordon	Old Wine in New Bottles (1960)	18	73.3%	3.7	0.93
Jacob, Gordon	Prelude to Comedy (1981)	7	62.9%	3.1	0.75
Jacob, Gordon	Suite in B-flat (1954/79)	8	67.5%	3.4	0.53
Jacob, Gordon	William Byrd Suite (1924)	18	82.2%	4.1	0.75
Jacobsen, Julius	Circus Suite (1976)	1	80.0%	4.0	N/A
Jadin, Hyacinthe	Overture in F (1795) edited by Douglas Townsend	11	63.6%	3.2	0.57

Jager, Robert	Concerto for Percussion and Band (1984)	4	55.0%	2.8	1.26
Jager, Robert	Epilogue: Lest We Forget (1991)	3	46.7%	2.3	0.58
Jager, Robert	Mystic Chords of Memory (2001)	1	60.0%	3.0	N/A
Jager, Robert	Sinfonia Nobilissima (1968)	11	50.9%	2.5	0.85
Jager, Robert	Sinfonietta (1970)	4	70.0%	3.5	0.58
Jager, Robert	Symphony for Band (1965)	5	68.0%	3.4	0.89
Jager, Robert	Third Suite (1965)	18	61.1%	3.1	0.79
Jager, Robert	Variants on the Air Force Hymn (Quebec) (2000)	1	20.0%	1.0	N/A
Jankowski, Lorette	Todesband (1976)	1	80.0%	4.0	N/A
Jenkins, Joseph Wilcox	American Overture (1956)	18	65.6%	3.3	0.75
Jenkins, Joseph Wilcox	Cuernavaca (1969)	10	62.0%	3.1	1.10
Jenkins, Joseph Wilcox	Cumberland Gap Overture (1961)	6	56.7%	2.8	1.17
Jex, David	Sweet Sorrows (1998)	0	0.0%	0.0	N/A
Jolas, Betsy	Lassus Ricercare (1970)	4	75.0%	3.8	0.96
Jolivet, André	Concerto No. 2 for Trumpet (1954)	15	78.7%	3.9	0.73
Jonák, Zdenek	Ciacona in e (1993)	2	70.0%	3.5	0.71
Jonák, Zdenek	Konzert für Trompete und Blasorchester (1981)	2	70.0%	3.5	0.71
Kallman, Daniel	Metamorphosis (On an Original Cakewalk) (2005)	2	70.0%	3.5	0.71
Kalynkovich, Gregory	Symphonietta (1989)	0	0.0%	0.0	N/A
Karlins, M. William	Reflux: Concerto for Amplified Double-Bass Solo, Wind Ensemble, Piano, and Percussion (1972)	4	70.0%	3.5	0.58
Karlsen, Kjell Mørk	Concerto for Organ and Symphonic Band (1986)	1	80.0%	4.0	N/A
Karlsen, Kjell Mørk	Psalm Symphony No. 2 (1985)	1	80.0%	4.0	N/A
Karrick, Brant	A Sacred Suite (2005)	0	0.0%	0.0	N/A
Karrick, Brant	Bayou Breakdown (2003)	6	50.0%	2.5	1.38
Kechley, David	Restless Birds Before the Dark Moon (Alto Sax and Wind Ensemble) (2000)	8	67.5%	3.4	0.52
Kelly, Robert	Symphony No. 3 (Emancipation Symphony), Op. 39A	2	80.0%	4.0	0.00

(1961)

Kelterborn, Rudolf	Miroirs (1966)	6	80.0%	4.0	0.63
Kelterborn, Rudolf	Sonatas for Winds (1986)	3	80.0%	4.0	0.00
Kennan, Kent	Concertino for Piano and Chamber Band (1946/63)	4	75.0%	3.8	0.96
Kennan, Kent	Night Soliloquy (solo for flute) (1936)	18	72.2%	3.6	0.87
Kentsubitsch, Marcel	Legend (1999)	0	0.0%	0.0	N/A
Kessner, Daniel	Wind Sculptures (1973)	2	60.0%	3.0	1.41
Ketting, Otto	Intérieur: Balletmusik (1965)	2	70.0%	3.5	0.71
Ketting, Otto	Time Machine (1965)	3	73.3%	3.7	0.58
Keulen, Geert van	Chords (1974)	1	100.0%	5.0	N/A
Keulen, Geert van	Walls (two bands) (1982)	1	100.0%	5.0	N/A
Keuris, Tristan	Catena: Refrains and Variations (1988)	7	88.6%	4.4	0.53
Kilstofte, Mark	Ballistic Etude 3.0: Panic! (2002)	4	50.0%	2.5	0.58
King, Jeffrey	Dénouement Symphonic Variations (1983)	1	100.0%	5.0	N/A
Kirchner, Leon	Concerto for Violin, Cello, Ten Winds and Percussion (1960)	6	76.7%	3.8	0.75
Kittelsen, Guttorm	Concert Piece for Symphonic Band & Percussion (1989)	1	80.0%	4.0	N/A
Klebe, Giselher	Missa "Miserere Nobis" for 18 Wind Instruments (1965)	0	0.0%	0.0	N/A
Knox, Thomas	"and grace will lead me home.2" (1996)	3	80.0%	4.0	0.00
Knox, Thomas	Sea Songs (1983)	16	60.0%	3.0	0.85
Knussen, Oliver	Choral (1970-72)	5	72.0%	3.6	0.55
Koch, Erland von	Piano Concerto No. 3 (1971)	3	73.3%	3.7	0.58
Koechlin, Charles	14 Juillet-Liberté (Choir and Band) (1936)	5	64.0%	3.2	0.45
Koetsier, Jan	Zauberflöte Variations, Op. 128 (1991)	2	80.0%	4.0	0.00
Koh, Chang Su	As the Sun Rises (2002)	1	100.0%	5.0	N/A
Kon, Peter Jona	Salute to the lone Wolfes op. 69 (1980)	1	80.0%	4.0	N/A
Konagaya, Soichi	Japanese Tune (1987)	3	53.3%	2.7	0.58

Köper, Karl-Heinz	Mytho-Logica (Timpani and Band) (1961)	2	60.0%	3.0	0.00
Kopetz, Barry	Silver Star Ranch (2002)	4	50.0%	2.5	1.29
Kopetz, Barry	The Raven	3	46.7%	2.3	0.58
Koyama, Kiyoshige	Dai-Kagura (1971)	1	80.0%	4.0	N/A
Kozevnikov, Boris	Symphony No. 3 "Slavyanskaya" (1950)	12	63.3%	3.2	0.70
Kraft, William	Configurations for Four Percussion Soloists and Jazz Orchestra (1966)	7	77.1%	3.9	0.89
Kraft, William	Dialogues and Entertainments (1980)	15	78.7%	3.9	0.68
Kraft, William	Games: Collages No. 1 and No 2 (for wind instruments and percussion) (1969)	6	76.7%	3.8	0.00
Kraft, William	Quintessence for Five Percussion and Band (1985)	8	80.0%	4.0	0.69
Kramer, Jonathan Donald	Variations for Band (1969)	1	60.0%	3.0	N/A
Kramer, Timothy	Mosaics (1999)	3	53.3%	2.7	1.41
Krauklis, Jeff	Reflections on Hmong Folk Music (1995)	0	0.0%	0.0	N/A
Krenek, Ernst	Dream Sequence, Op. 224 (1975)	17	77.6%	3.9	0.83
Krenek, Ernst	Drei Lustige Marsche, Op. 44 (1926)	15	72.0%	3.6	0.85
Krenek, Ernst	Intrada (1927)	1	80.0%	4.0	N/A
Krenek, Ernst	Kleine Bläsmusik, Op. 70A (1928)	11	70.9%	3.5	0.53
Krenek, Ernst	Symphony No. 4, Op. 34 (1924)	5	76.0%	3.8	0.45
Kroeger, Karl	Divertimento for Concert Band (1971)	1	80.0%	4.0	N/A
Kubik, Gail	A Litany and a Prayer (1943-45)	1	80.0%	4.0	N/A
Kubik, Gail	Stewball: Four Variations for Band (1942)	6	60.0%	3.0	0.89
Kuri-Aldana, Mario	Four Bacabs (1960)	1	60.0%	3.0	N/A
Kurka, Robert	The Good Soldier Schweik: Suite, Op. 22 (1957)	16	82.5%	4.1	0.80
Kushida, Tesunosuke	Figuration for Shakuhachi and Band (Flute and Band) (1984)	1	80.0%	4.0	N/A
Kushida, Tesunosuke	Steps by Starlight (1997)	1	60.0%	3.0	N/A

Kushide, Tetsunoko	Asuka (1969)	2	70.0%	3.5	0.71
Kuster, Kristin	Interior (2006)	6	73.3%	3.7	0.55
Lancen, Serge	Concerto de Paris (Piano and Band) (1982)	3	53.3%	2.7	1.53
Lancen, Serge	Hymne de Fraternité (Choir and Band) (1980)	3	53.3%	2.7	1.53
Lancen, Serge	Le Mont Saint-Michel (1979)	2	70.0%	3.5	0.71
Lancen, Serge	Missa Solemins (S.BA Solo. Choir and Winds) (1986)	2	70.0%	3.5	0.71
Lancen, Serge	Parade Concerto (Piano and Band) (1971)	1	80.0%	4.0	N/A
Lancen, Serge	Symphonie de l'Eau (1984)	3	53.3%	2.7	0.58
Lancen, Serge	Symphonie de Paris (1973)	2	70.0%	3.5	0.71
Lancen, Serge	Te Deum (Tenor, Bass, Men's Chorus and winds) (1991)	1	80.0%	4.0	N/A
Láng, István	Concertino per silofono e orchestra (Xylophone and Winds) (1961)	4	75.0%	3.8	0.50
Láng, István	Concerto for Violin and Wind Ensemble (1979)	5	76.0%	3.8	0.84
Larsen, Libby	An Introduction to the Moon (2006)	9	75.6%	3.8	0.64
Larsen, Libby	Short Symphony (1995)	6	70.0%	3.5	0.55
Latham, William P.	Concertino for Alto Saxophone and Wind Ensemble (1968)	4	70.0%	3.5	0.58
Latham, William P.	Three Chorale Preludes (1956)	17	67.1%	3.4	0.60
Lazarus, Daniel	14 Juillet-Fête de la Liberté (Choir and Band) (1936)	2	60.0%	3.0	0.00
Lee, Dai-Keong	Joyous Interlude (1947)	1	60.0%	3.0	N/A
Lees, Benjamin	Labyrinths (1974)	3	66.7%	3.3	0.71
Leeuw, Ton de	Symphonies of Wind Instruments (1963)	7	71.4%	3.6	0.53
Lendvay, Kamilló	Concertino for Piano, Winds, Percussion and Harp (1959)	8	80.0%	4.0	0.76
Lendvay, Kamilló	Concerto for Trumpet (1990)	6	76.7%	3.8	0.75
Lendvay, Kamilló	Festspiel Ouverture (1984)	2	60.0%	3.0	0.00
Lendvay, Kamilló	Mesomondoó Tãanc-Story Telling Dance (1952)	2	60.0%	3.0	0.00

Lendvay, Kamilló	Senza sordina (Trumpet and Band) (1984)	3	73.3%	3.7	1.53
Lendvay, Kamilló	Three Carnival Masks (1984)	4	60.0%	3.0	0.00
Lewis, James	You Must Remember This... (1984)	6	66.7%	3.3	0.52
Lewis, Robert Hall	Osservazioni II (1978)	3	66.7%	3.3	0.58
Lieberman, Lowell	Variations on a Theme of Schubert (2006)	3	66.7%	3.3	0.58
Lijnschooten, Henk van	Interruptions (1987)	2	40.0%	2.0	1.41
Lijnschooten, Henk van	Suite on Greek Love Songs (1982)	6	56.7%	2.8	0.41
Lindberg, Magnus	Gran Duo (2000)	15	84.0%	4.2	0.68
Lindroth, Scott	Spin Cycle (2002)	16	72.5%	3.6	0.49
Linn, Robert	Partita for Wind Orchestra (1980)	11	78.2%	3.9	0.74
Linn, Robert	Propagula (1971)	17	74.1%	3.7	0.87
Liptak, David	Soundings (1984)	4	70.0%	3.5	0.58
Liptak, David	Threads	2	80.0%	4.0	0.00
Lo Presti, Ronald	Elegy for a Young American (1964)	16	70.0%	3.5	0.73
London, Edwin	Three Symphonic Sketches	1	80.0%	4.0	N/A
Lopatnikoff, Nikolai	Concerto for Wind Orchestra, Op. 41 (1963)	12	80.0%	4.0	0.60
Loudová, Ivana	Chorale for Wind Orchestra, Percussion and Organ (1973)	5	72.0%	3.6	0.55
Loudová, Ivana	Dramatic Concerto (1979)	1	60.0%	3.0	N/A
Loudová, Ivana	Hymnos (1975)	2	90.0%	4.5	0.71
Lowry, Douglas	Between Blues and Hard Places (2007)	2	60.0%	3.0	0.00
Lukás, Zdenek	Messaggio (1998)	4	60.0%	3.0	0.82
Lukás, Zdenek	Musica Boema (1978)	12	73.3%	3.7	0.89
Lukás, Zdenek	Sonata Concertante (Piano and Band) (1977)	1	60.0%	3.0	N/A
Lutoslawski, Witold	Trois poèmes d'Henri Michaux for Choeur à 20 parties et Orchestre (chorus, wind ensemble) (1963)	8	77.5%	3.9	0.64
Lynch, John	Diversions (2005)	3	53.3%	2.7	1.53
Mackey, John	Concerto for Soprano Sax and Wind Ensemble (2007)	17	67.1%	3.4	1.15
Mackey, John	Kingfishers Catch Fire (2007)	18	63.3%	3.2	1.05
Mackey, John	Redline Tango (2004)	18	71.1%	3.6	0.87

Mackey, John	Sasparilla (2005)	16	50.0%	2.5	1.19
Mackey, John	Strange Humors (2006)	17	52.9%	2.6	0.89
Mackey, John	Turbine (2005)	18	54.4%	2.7	0.99
Mackey, John	Turning (2007)	12	58.3%	2.9	1.08
MacMillan, James	Sowetan Spring (1990)	6	73.3%	3.7	0.52
Maconchy, Elizabeth	Music for Woodwind and Brass (1965)	7	80.0%	4.0	0.82
MacTaggart, Larry	Platte River Run (1998)	0	0.0%	0.0	N/A
Mahler, Gustav	"Um Mitternacht" from Aus den Rückert Lieder (1901)	17	96.5%	4.8	0.40
Mahoney, Shafer	Sparkle (1999)	13	60.0%	3.0	1.04
Mahr, Timothy	A Quiet Place to Think (1999)	6	63.3%	3.2	0.45
Mahr, Timothy	Endurance (1992)	7	62.9%	3.1	1.17
Mahr, Timothy	Hey! (2005)	5	48.0%	2.4	0.55
Mahr, Timothy	Into the Air! (2000)	6	63.3%	3.2	0.71
Mahr, Timothy	Passages (piano solo and wind ensemble) 1984)	3	73.3%	3.7	0.58
Mahr, Timothy	Spring Divertimento (1992)	2	60.0%	3.0	0.00
Mahr, Timothy	The Soaring Hawk (1990)	15	62.7%	3.1	0.73
Mahr, Timothy	When I close my Eyes, I see Dancers (1992)	10	66.0%	3.3	0.67
Mailman, Martin	For Precious Friends Hid in Death's Dateless Night (1988)	15	70.7%	3.5	1.02
Mailman, Martin	Night Vigil (1980)	3	80.0%	4.0	0.00
Mailman, Martin	Secular Litanies, Op. 90 (1993)	6	76.7%	3.8	0.84
Marchal, Sylvain	Numerus 1 (2000)	1	60.0%	3.0	N/A
Margolis, Bob	Color (1984)	13	55.4%	2.8	0.62
Margolis, Bob	Terpsichore (1980)	16	68.8%	3.4	0.91
Markowski, Michael	Shadow Rituals (2005)	6	50.0%	2.5	0.55
Marshall, Chirstopher John	Aue! (2001)	10	64.0%	3.2	0.92
Marshall, Chirstopher John	L'homme armé: Variations for Wind Ensemble (2003)	12	71.7%	3.6	0.79
Marshall, Christopher John	Resonance (2006)	8	67.5%	3.4	0.92
Martin, Frank	Ballade pour Alto (Viola and winds) (1972)	7	77.1%	3.9	0.75
Martinu, Bohuslav	Concertino for Violincello and Orchestra (1924)	12	75.0%	3.8	0.90
Martinu, Bohuslav	Field Mass (1939)	4	70.0%	3.5	0.58
Mashima, Toshio	Les Trois Notes du Japon (2001)	6	73.3%	3.7	0.82

Maslanka, David	A Child's Garden of Dreams (1981)	17	85.9%	4.3	0.68
Maslanka, David	Concerto for Alto Saxophone and Band (1999)	12	78.3%	3.9	0.70
Maslanka, David	Concerto for Marimba and Band (1990)	13	72.3%	3.6	0.51
Maslanka, David	Concerto for Piano, Winds, Brass and Percussion (1976)	9	73.3%	3.7	0.71
Maslanka, David	Give Us This Day (2006)	16	63.8%	3.2	0.83
Maslanka, David	Golden Light (1990)	11	63.6%	3.2	0.79
Maslanka, David	In Memoriam (1989)	13	72.3%	3.6	0.96
Maslanka, David	Laudamus Te (1994)	7	57.1%	2.9	1.07
Maslanka, David	Morning Star (1997)	12	61.7%	3.1	0.63
Maslanka, David	Song Book (2001)	11	67.3%	3.4	1.03
Maslanka, David	Symphony No. 2 (1985)	15	66.7%	3.3	0.70
Maslanka, David	Symphony No. 3 (1991)	13	70.8%	3.5	0.90
Maslanka, David	Symphony No. 4 (1993)	16	81.3%	4.1	0.85
Maslanka, David	Symphony No. 5 (2000)	11	70.9%	3.5	0.85
Maslanka, David	Symphony No. 7 (2004)	12	71.7%	3.6	0.93
Maslanka, David	Tears (1994)	17	65.9%	3.3	0.95
Maslanka, David	Testament (2001)	5	56.0%	2.8	0.45
Maslanka, David	Traveler (2003)	9	73.3%	3.7	0.92
Maslanka, David	UFO Dreams (Euphonium and Band) (1999)	4	70.0%	3.5	0.58
Matsushita, Isao	Hiten-No-Mai, Part II (2002)	1	40.0%	2.0	N/A
Maves, David	Toccata	1	80.0%	4.0	N/A
Maw, Nicholas	American Games (1991)	17	81.2%	4.1	0.77
Mays, Walter	Dreamcatcher (1996)	16	68.8%	3.4	1.06
Mayuzumi, Toshio	Concerto for Percussion (1965)	7	77.1%	3.9	0.90
Mayuzumi, Toshio	Fireworks (1963)	5	80.0%	4.0	0.71
Mayuzumi, Toshio	Music with Sculpture (1961)	7	68.6%	3.4	1.51
McAllister, Scott	Black Dog (2002)	14	62.9%	3.1	1.03
McAllister, Scott	Krump (2007)	10	54.0%	2.7	1.16
McBeth, Francis	Chant and Jubilo (1963)	18	48.9%	2.4	0.79
McBeth, Francis	Divergents (1970)	11	45.5%	2.3	0.92
McBeth, Francis	Kaddish (1976)	18	58.9%	2.9	0.99
McBeth, Francis	Masque (1968)	18	51.1%	2.6	0.80
McBeth, Francis	Of Sailors and Whales (1990)	17	60.0%	3.0	1.24
McBeth, Francis	They Hung Their Harps in the Willows (1988)	11	58.2%	2.9	0.92
McBeth, Francis	Through the Countless Halls of Air (1995)	6	53.3%	2.7	1.34

McCabe, John	Canyons (1991)	11	72.7%	3.6	0.97
McCabe, John	Symphony for 10 Winds (1964)	6	76.7%	3.8	0.98
McCarthy, Daniel	Chamber Symphony for Marimba (1993)	8	65.0%	3.3	1.04
McGinnis, Donald E.	Symphony for Band (1953)	7	54.3%	2.7	0.84
McGlinn, John	Passion Psalms for Tenor Solo, Choir, and Wind Ensemble	1	60.0%	3.0	N/A
McNeff, Stephen	Ghosts (2001)	5	68.0%	3.4	1.34
McPhee, Colin	Concerto for Wind Orchestra (1960)	11	76.4%	3.8	0.75
McTee, Cindy	Ballet for Band (2004)	7	77.1%	3.9	0.98
McTee, Cindy	California Counterpoint: The Twittering Machine (1994)	14	70.0%	3.5	1.09
McTee, Cindy	Circuits (1992)	18	72.2%	3.6	0.80
McTee, Cindy	Finish Line (2006)	9	71.1%	3.6	1.31
McTee, Cindy	Soundings (1995)	16	72.5%	3.6	0.91
McTee, Cindy	Timepiece (2001)	12	71.7%	3.6	0.90
Méhul, Etienne-Nicolas	Overture in F (edited by W. S. Dudley (1799)	9	62.2%	3.1	1.17
Meier, Jost	Himmel und Haus (1996)	1	60.0%	3.0	N/A
Melillo, Stephen	After the Storm (Choir and Band) (1999)	9	28.9%	1.4	0.73
Melillo, Stephen	Ahab (1995)	5	36.0%	1.8	1.30
Melillo, Stephen	David (1995)	4	35.0%	1.8	1.50
Melillo, Stephen	Erich (1994)	4	50.0%	2.5	1.73
Melillo, Stephen	Escape from Plato's Cave (1993)	11	40.0%	2.0	1.18
Melillo, Stephen	Godspeed! (1999)	6	46.7%	2.3	1.21
Melillo, Stephen	Hajj (2000)	1	20.0%	1.0	N/A
Melillo, Stephen	Millennia (1997)	1	20.0%	1.0	N/A
Melillo, Stephen	The First and the Last (1996)	2	20.0%	1.0	0.00
Melillo, Stephen	The Speech of Angels (1998)	2	40.0%	2.0	1.41
Melillo, Stephen	Time to Take Back the Knights! (1999)	2	20.0%	1.0	0.00
Menard, Tanner	Joe's last mix (2003)	8	60.0%	3.0	0.58
Mendelssohn, Felix	Ouverture für Harmoniemusik, Op. 24 (1826), edited by John Boyd	18	85.6%	4.3	0.56
Mennin, Peter	Canzona (1951)	18	78.9%	3.9	0.83
Mercure, Pierre	Pantomime (1948)	2	90.0%	4.5	0.71
Mersson, Boris	Konzert für Altsaxophone und Blasorchester (1966)	1	60.0%	3.0	N/A
Mersson, Boris	Windspiele (1985)	1	60.0%	3.0	N/A

Messiaen, Olivier	Colors of the Celestial City (1963)	18	96.7%	4.8	0.33
Messiaen, Olivier	Et Exspecto Resurrectionem Mortuorum (1965)	18	94.4%	4.7	0.59
Messiaen, Olivier	La Ville d'en haut (1987)	9	88.9%	4.4	0.53
Messiaen, Olivier	Oiseaux Exotiques (for piano solo and small wind orchestra) (1955)	18	94.4%	4.7	0.44
Meyerowitz, Jan	Four Romantic Pieces (1978)	1	80.0%	4.0	N/A
Meyerowitz, Jan	Three Comments on War (1964)	5	80.0%	4.0	0.71
Miaskovsky, Nikolai	Dramatic Overture for Wind Ensemble, Op. 60 (1942)	7	65.7%	3.3	0.75
Miaskovsky, Nikolai	Symphony No. 19 Op. 46 (1939)	10	78.0%	3.9	0.60
Michalsky, Donal	Fanfare after 17th-Century Dances (three-movement dance suite) (1965)	9	66.7%	3.3	0.87
Milburn, Dwayne	American Hymnsong Suite (2003)	4	65.0%	3.3	0.96
Milburn, Dwayne	Variations on "St. Patrick's Breastplate" (2005)	2	90.0%	4.5	0.71
Milhaud, Darius	Dixtuor, Op. 75 (Little Symphony No. 5) (1922)	17	71.8%	3.6	0.70
Milhaud, Darius	La Création Du Monde (1923)	17	95.3%	4.8	0.45
Milhaud, Darius	Musique de théâtre op. 334b (1954)	5	60.0%	3.0	0.71
Milhaud, Darius	Rhapsody for Viola and Winds	4	70.0%	3.5	0.58
Milhaud, Darius	Suite Française, Op. 248 (1944)	17	85.9%	4.3	0.68
Milhaud, Darius	West Point Suite (1951)	13	69.2%	3.5	0.51
Miller, Edward	Fantasy-Concerto in Three Movements (1971)	1	60.0%	3.0	N/A
Miyashiro, Eric	Kokopelli (2005)	0	0.0%	0.0	N/A
Miyoshi, Akira	Subliminal Festa for Wind Orchestra (1988)	3	86.7%	4.3	0.58
Mobberley, James	Concerto for Marimba (Eight Hands) and Wind Ensemble (1998)	7	71.4%	3.6	0.98
Moe, Daniel T.	Te Deum (1961) (for winds, percussion, contrabass and chorus)	1	20.0%	1.0	N/A
Moncho, Vicente	...de Tango (1994)	4	55.0%	2.8	0.50

Moncho, Vicente	Acontecer (Violin and winds) (1985)	1	60.0%	3.0	N/A
Moncho, Vicente	Ondas (Soprano and winds) (1992)	2	70.0%	3.5	0.71
Moore, David	Small Town Sketches (2006)	0	0.0%	0.0	N/A
Morawetz, Oskar	Memorial for Martin Luther King, Jr. (solo cello and wind instruments) (1968)	4	75.0%	3.8	0.96
Morawetz, Oskar	Sinfonietta for Winds and Percussion (1965)	4	75.0%	3.8	0.50
Morel, François	Symphonies pour cuivre et Percussion (1956)	2	90.0%	4.5	0.71
Morris, Robert	In Different Voices, (for symphonic band in five separate groups with five conductors) (1975)	2	70.0%	3.5	0.71
Mozart, Wolfgang	Divertimento No. 3 in E-flat, K166 (1773)	18	84.4%	4.2	0.64
Mozart, Wolfgang	Divertimento No. 4 in B-flat, K186 (1773)	17	85.9%	4.3	0.45
Mozart, Wolfgang	Serenade No. 10 in B-flat, K370a (old K361) (1781-95)	18	100.0%	5.0	0.00
Mueller, Florian	Overture in G (1960)	4	75.0%	3.8	0.58
Mueller, Florian	Symphony No. 3	1	60.0%	3.0	N/A
Murray, Lynn	Ronald Searle Suite (for 9 winds, piano, contrabass, and percussion) (1962)	12	68.3%	3.4	0.90
Musgrave, Thea	Journey Through a Japanese Landscape (1994)	12	76.7%	3.8	0.72
Nagao, Jun	Fluttering Maple Leaves (2005)	1	60.0%	3.0	N/A
Nelhybel, Vaclav	Agape (for chorus and large wind orchestra) (date unlisted)	0	0.0%	0.0	N/A
Nelhybel, Vaclav	Cantata Pacis (1970)	0	0.0%	0.0	N/A
Nelhybel, Vaclav	Cantus and Ludus for Pianoforte and 17 Wind Instruments (1973)	3	66.7%	3.3	0.58
Nelhybel, Vaclav	Chronos (1985)	1	80.0%	4.0	N/A
Nelhybel, Vaclav	Concertino da Camera for Violoncello and 15 Wind Instruments (1972)	6	60.0%	3.0	0.63
Nelhybel, Vaclav	Festivo (1968)	17	54.1%	2.7	1.20
Nelhybel, Vaclav	Praise to the Lord (1975)	4	55.0%	2.8	0.58
Nelhybel, Vaclav	Prelude and Fugue (1966)	5	56.0%	2.8	0.96

Nelhybel, Vaclav	Sinfonia Resurrectionis (1981)	2	70.0%	3.5	0.00
Nelhybel, Vaclav	Songs of Praise (1983)	3	60.0%	3.0	0.00
Nelhybel, Vaclav	Symphonic Movement (1966)	15	64.0%	3.2	0.77
Nelhybel, Vaclav	Toccata for Harpsichord and 13 Wind Instruments (1972)	3	66.7%	3.3	0.58
Nelhybel, Vaclav	Trittico (1964)	17	70.6%	3.5	0.73
Nelhybel, Vaclav	Two Symphonic Movements (1970)	8	62.5%	3.1	0.58
Nelson, Ron	Aspen Jubilee (1988)	16	63.8%	3.2	0.99
Nelson, Ron	Chaconne: In Memoriam... (1994)	12	68.3%	3.4	0.82
Nelson, Ron	Courtly Airs and Dances (1995)	17	62.4%	3.1	0.77
Nelson, Ron	Danza Capriccio (Alto Sax and Band) (1988)	7	65.7%	3.3	0.95
Nelson, Ron	Epiphanies (Fanfare and Chorales) (1994)	12	68.3%	3.4	0.81
Nelson, Ron	Medieval Suite (1984)	17	75.3%	3.8	0.93
Nelson, Ron	Morning Alleluias for the Winters Solstice (1998)	17	68.2%	3.4	0.96
Nelson, Ron	Passacaglia (Homage on B-A-C-H) (1993)	18	78.9%	3.9	0.86
Nelson, Ron	Pastorale: Autumn Rune (2006)	6	63.3%	3.2	1.10
Nelson, Ron	Resonances 1 (1991)	17	58.8%	2.9	0.89
Nelson, Ron	Rocky Point Holiday (1969)	18	67.8%	3.4	1.06
Nelson, Ron	Savannah River Holiday (1973)	17	58.8%	2.9	0.96
Nelson, Ron	Sonoran Desert Holiday (1995)	14	57.1%	2.9	0.83
Nelson, Ron	Ted Deum (for chorus and band) (1988)	10	74.0%	3.7	0.82
Nelson, Ron	To the Airborne (1995)	7	54.3%	2.7	0.95
Newman, Jonathan	As the Scent of Spring Rain (2003)	13	72.3%	3.6	0.67
Newman, Jonathan	Avenue X (2005)	9	62.2%	3.1	0.76
Newman, Jonathan	Chunk (2003)	7	51.4%	2.6	0.79
Newman, Jonathan	Moon by Night (2001)	6	56.7%	2.8	0.75
Newman, Jonathan	OK Feel Good (1996/99)	9	55.6%	2.8	0.67
Newman, Jonathan	The Rivers of Bowery (2005)	9	64.4%	3.2	0.97

Nielsen, Carl	Symphony No. 6 (second movement) (1924-25)	5	72.0%	3.6	0.55
Nilsson, Torsten	On the Threshold (Piano and Winds) (1975)	2	50.0%	2.5	0.71
Nitsch, Jason K.	An American Hymn (2005)	1	40.0%	2.0	N/A
Nixon, Roger	Fiesta Del Pacifico (1966)	17	72.9%	3.6	1.02
Nixon, Roger	Pacific Celebration Suite (1979)	16	60.0%	3.0	0.80
Nixon, Roger	Reflections (1965)	14	67.1%	3.4	0.85
Nogueira, Hudson	Retratos do Brasil (2004)	3	60.0%	3.0	1.00
Noon, David	New Year's Resolution	1	80.0%	4.0	N/A
Noon, David	Sweelinck Variations (I, II, III) (1976-1979)	16	77.5%	3.9	0.74
O'Donnell, B. Walton	Theme and Variations, Op. 26 (1920)	2	70.0%	3.5	0.71
Ogren, Jayce John	Symphonies of Gaia (2001)	6	56.7%	2.8	0.45
Ohguri, Hiroshi	A Myth for Symphonic Band (1973)	3	80.0%	4.0	0.00
Ohguri, Hiroshi	Fantasy on Osaka Folk Tunes (1955)	5	72.0%	3.6	0.89
Oppido, Vincent J.	Skysplitter (2006)	0	0.0%	0.0	N/A
Orr, Buxton	Concerto for Trombone and Band (1996)	3	66.7%	3.3	0.58
Orrego-Salas, Juan	Concerto, Op. 53 (1963)	2	70.0%	3.5	0.71
Ostling, Acton, Jr.	Chorale and Fugue	2	50.0%	2.5	0.71
Otterloo, Willem van	Symphonietta for Wind Instruments (1943)	14	77.1%	3.9	0.66
Owens, Don	Concerto for Wind Symphony (2000)	1	40.0%	2.0	N/A
Owens, Don	Three Movements for Symphonic Band (2006)	1	40.0%	2.0	N/A
Owens, William	Exaltations! (2006)	0	0.0%	0.0	N/A
Padivy, Karol	Hategana (1995)	1	80.0%	4.0	N/A
Panerio, Sr., Robert	Jubiloso (1975)	1	80.0%	4.0	N/A
Pann, Carter	American Child (2003)	11	60.0%	3.0	0.45
Pann, Carter	Concerto Logic (2007)	13	66.2%	3.3	0.95
Pann, Carter	Four Factories (2006)	14	64.3%	3.2	0.89
Pann, Carter	Slalom (2002)	16	70.0%	3.5	0.83
Pann, Carter	The Wrangler (2006)	9	51.1%	2.6	1.01
Patterson, Paul	The Mighty Voice (1991)	2	70.0%	3.5	0.71
Patterson, Robert	Stomp Igor (1998)	7	65.7%	3.3	0.76
Patterson, Robert	Symphonic Excursions (2000)	3	66.7%	3.3	0.58

Paulson, John	Epimicion (1974)	17	60.0%	3.0	0.93
Paulus, Stephen	Concerto for Piano and Winds (2005)	9	68.9%	3.4	0.74
Peck, Russell	Cave of the Winds (1978)	17	56.5%	2.8	0.75
Penderecki, Krzysztof	Pittsburgh Overture (1967)	17	81.2%	4.1	0.57
Penderecki, Krzysztof	Prelude for Wind Orchestra (1971)	4	70.0%	3.5	1.00
Penn, William	A Cornfield in July and The River (1990)	17	75.3%	3.8	0.86
Pepping, Ernst	Kleine Serenade (1926)	11	60.0%	3.0	0.63
Perle, George	Concertino for Piano, Timpani and Winds (1979)	7	77.1%	3.9	0.69
Perle, George	Serenade No. 3 (1983)	3	86.7%	4.3	0.58
Perle, George	Variations on a Welsh Melody (1952)	0	0.0%	0.0	N/A
Persichetti, Vincent	A Lincoln Address, Op. 124A (1973)	11	67.3%	3.4	0.84
Persichetti, Vincent	Bagatelles for Band, Op. 87 (1961)	17	65.9%	3.3	0.60
Persichetti, Vincent	Celebrations (Cantata No. 3), Op. 103 (1966)	13	78.5%	3.9	0.76
Persichetti, Vincent	Chorale Prelude : So Pure the Star, Op. 91 (1962)	16	66.3%	3.3	0.70
Persichetti, Vincent	Chorale Prelude: Turn Not Thy Face, Op. 105 (1966)	14	65.7%	3.3	0.73
Persichetti, Vincent	Chorale Prelude: O God Unseen, Op. 160 (1984)	12	73.3%	3.7	1.07
Persichetti, Vincent	Divertimento for Band, Op. 42 (1950)	18	82.2%	4.1	0.78
Persichetti, Vincent	Masquerade for Band, Op. 102 (1965)	17	84.7%	4.2	0.68
Persichetti, Vincent	O Cool is the Valley: Poem for Band, Op. 118 (1971)	14	71.4%	3.6	0.88
Persichetti, Vincent	Pageant, Op. 50 (1953)	18	67.8%	3.4	0.86
Persichetti, Vincent	Parable IX, Op. 121 (1972)	13	75.4%	3.8	0.83
Persichetti, Vincent	Psalm for Band, Op. 53 (1952)	18	76.7%	3.8	0.73
Persichetti, Vincent	Serenade No. 1, Op. 1 (for 10 wind instruments) (1929)	17	57.6%	2.9	0.75
Persichetti, Vincent	Serenade No. 11, Op. 85 (for band) (1960)	11	63.6%	3.2	0.57
Persichetti, Vincent	Symphony No. 6, Op. 69 (1956)	18	88.9%	4.4	0.62

Petering, Mark	The Swimming Pool (2003)	1	60.0%	3.0	N/A
Petrov, Andrei	Five Russian Songs	1	60.0%	3.0	N/A
Phan, P.Q.	Race of Gods (2005)	3	66.7%	3.3	0.00
Pinkham, Daniel	Prelude, Epigram and Elegy (1970)	4	60.0%	3.0	0.82
Piston, Walter	Concerto for String Quartet and Wind Ensemble (1976)	5	76.0%	3.8	0.84
Piston, Walter	Tunbridge Fair (1950)	18	76.7%	3.8	0.66
Planzer, Mani	Metamorph (Choir and Band) (1997)	1	60.0%	3.0	N/A
Planzer, Mani	Phoenix (1990)	1	80.0%	4.0	N/A
Platko, Stephen	Dances of Cana (2005)	0	0.0%	0.0	N/A
Plog, Anthony	Concerto for Flute and Winds (1986)	5	64.0%	3.2	0.45
Poole, Geoffrey	Sailing with Archangels (1991)	2	90.0%	4.5	0.71
Poot, Marcel	Suite for Wind Instruments (1940)	5	60.0%	3.0	0.71
Porter, Quincy	Concerto for Wind Orchestra (1959)	4	65.0%	3.3	0.50
Poulenc, Francis	Aubade (choreographic concerto) (piano and 18 wind instruments) (1929)	15	80.0%	4.0	0.68
Poulenc, Francis	Suite Française (for harpsichord and 9 wind instruments) (1935)	18	85.6%	4.3	0.56
Prior, Richard	earthrise (2001)	0	0.0%	0.0	N/A
Prior, Richard	Icarus (2005)	2	60.0%	3.0	0.00
Prokofiev, Serge	Ode to the End of the War, Op. 105 (1945)	6	70.0%	3.5	1.14
Prokofiev, Serge	Ouverture, Op. 42 (1926)	4	75.0%	3.8	1.26
Puckett, Joel	Blink! (2006)	13	61.5%	3.1	0.60
Pütz, Marco	Meltdown (2000)	3	80.0%	4.0	1.00
Pyle, Francis	Concerto for French Horn and Wind Ensemble (1964)	2	60.0%	3.0	0.00
Pyle, Francis	Concerto for Trumpet (1965)	1	60.0%	3.0	N/A
Pyle, Francis	Symphony No. 1 (1972)	0	0.0%	0.0	N/A
Pyle, Francis	Edged Night (for flute and wind ensemble)	1	80.0%	4.0	N/A
Quinn, J. Mark	Portrait of the Land (1958)	0	0.0%	0.0	N/A
Raff, Joachim	Sinfonietta in F, Op. 188 (1873)	12	70.0%	3.5	0.80
Rakowski, David	Sibling Revelry (2004)	3	66.7%	3.3	0.58
Rakowski, David	Ten of a Kind (Symphony No. 2) (2000)	10	84.0%	4.2	0.63

Rands, Bernard	Ceremonial (1982)	15	84.0%	4.2	0.95
Ránki, György	Lúdapó meséi-The Tales of Father Goose (trombone and band) (1987)	5	72.0%	3.6	0.89
Ránki, György	The Magic Potion (1996)	1	60.0%	3.0	N/A
Rathaus, Karol	Intermezzo Giocoso from Sinfonia Concertante, Op. 68 (1960)	1	40.0%	2.0	N/A
Rathaus, Karol	Serenade for Piano and Winds	1	80.0%	4.0	N/A
Rautavaara, Einojuhani	A Requiem in our Time (1954)	8	77.5%	3.9	0.35
Rautavaara, Einojuhani	Annunciations (1976-77)	7	80.0%	4.0	0.82
Rautavaara, Einojuhani	Soldat Mässa (1968)	8	75.0%	3.8	0.49
Rawsthorne, Alan	Street Corner Overture (1944)	4	75.0%	3.8	0.50
Reale, Paul	Concerto "Dies Irae" (piano trio, wind ensemble) (1982)	2	90.0%	4.5	0.71
Reale, Paul	Moonrise, A Polonaise, Early Night (1984)	1	80.0%	4.0	N/A
Reale, Paul	Screamers (1981)	3	80.0%	4.0	1.00
Reed, Alfred	A Festival Prelude (1957)	17	52.9%	2.6	0.81
Reed, Alfred	Alleluia! Laudamus Te (1984)	18	52.2%	2.6	0.62
Reed, Alfred	Armenian Dances (Part 1) (1972)	18	67.8%	3.4	0.70
Reed, Alfred	Armenian Dances (Part 2) (1978)	18	60.0%	3.0	1.03
Reed, Alfred	Concert for Trumpet and Winds (1997)	8	47.5%	2.4	0.74
Reed, Alfred	Divetimento for Flute (1986)	5	44.0%	2.2	0.45
Reed, Alfred	El Camino Real (1985)	16	51.3%	2.6	0.83
Reed, Alfred	Fifth Suite for Band (1995)	9	46.7%	2.3	0.87
Reed, Alfred	First Suite for Band (1975)	14	52.9%	2.6	0.66
Reed, Alfred	Punchinello (1973)	15	49.3%	2.5	0.63
Reed, Alfred	Rahoon (1965)	6	46.7%	2.3	1.03
Reed, Alfred	Russian Christmas Music (1944/46)	18	70.0%	3.5	1.01
Reed, Alfred	Second Suite for Band (1980)	9	53.3%	2.7	0.93
Reed, Alfred	The Hounds of Spring (1980)	18	54.4%	2.7	0.79

Reed, Alfred	Three Revelations of the Lotus Sutra (1985)	13	55.4%	2.8	0.97
Reed, Alfred	Twelfth Night (2003)	5	48.0%	2.4	0.55
Reed, Gardner	Dunlap's Creek, Op. 67 (1956)	3	60.0%	3.0	0.00
Reed, H. Owen	Heart of the Morn (also known as Michigan Morn) (1987)	10	62.0%	3.1	0.60
Reed, H. Owen	La Fiesta Mexicana (1949)	18	85.6%	4.3	0.66
Reed, H. Owen	Missouri Shindig (1951)	12	53.3%	2.7	0.82
Reed, H. Owen	Renascence (1958)	7	71.4%	3.6	0.79
Reger, Max	Serenade in B (1953)	6	73.3%	3.7	0.82
Reicha, Anton	Commemoration Symphony (Music Commemorating Grand Men and Great Events) (1815)-ed. David Whitwell	12	70.0%	3.5	1.00
Reicha, Anton	Parthia in F	14	67.1%	3.4	0.63
Resch, Felix	Kaseriade (Choir and Winds) (1994)	1	60.0%	3.0	N/A
Respighi, Ottorino	Huntingtower Ballad (1932)	17	68.2%	3.4	0.72
Reynolds, Verne	Concerto for Band (1980)	10	66.0%	3.3	0.67
Reynolds, Verne	Scenes (1971)	18	81.1%	4.1	0.70
Reynolds, Verne	Scenes Revisited (1976)	18	75.6%	3.8	0.73
Rhodes, Phillip	Remembrance for Concert Band (1967)	4	70.0%	3.5	1.29
Rhodes, Phillip	Three Pieces for Band (1967)	10	66.0%	3.3	0.95
Riegger, Wallingford	Dance Rhythms for Band (1954)	13	64.6%	3.2	0.83
Riegger, Wallingford	Introduction and Fugue for Cello, Winds, and Timpani Op. 74 (1960)	4	75.0%	3.8	0.96
Riegger, Wallingford	Music for Brass Choir, Op. 45 (1948-49)	7	77.1%	3.9	0.38
Riegger, Wallingford	New Dance (1942)	8	65.0%	3.3	0.71
Riegger, Wallingford	Passacaglia & Fugue, Op. 34 (1942)	2	60.0%	3.0	1.41
Riley, Terry	In C (1964)	13	75.4%	3.8	0.83
Rimsky-Korsakoff, Nikolai	Konzertstück für Klarinette (1878)	12	63.3%	3.2	0.72
Rimsky-Korsakoff, Nikolai	Posaunenkonzert (Trombone and Band) (1877)	10	66.0%	3.3	0.67

Rimsky-Korsakoff, Nikolai	Variationen über ein Thema von Glinka (Oboe and Band)(1878)	11	74.5%	3.7	0.90
Rindfleisch, Andrew	Mr. Atlas (2006)	2	60.0%	3.0	0.00
Rindfleisch, Andrew	The Light Fantastic (2000)	10	64.0%	3.2	0.60
Ring, Gordon	Concerto for Piano, Winds and Percussion (1982)	3	60.0%	3.0	1.00
Rochberg, George	Apocalyptica (1964)	7	74.3%	3.7	1.11
Rochberg, George	Black Sounds (1965)	7	71.4%	3.6	0.53
Rodrigo, Joaquin	Adagio (1966)	17	82.4%	4.1	0.77
Rodrigo, Joaquin	Perla Flor del Lliri Blau (1934)	5	80.0%	4.0	0.71
Rodriguez, Robert Xavier	Decem perfectum, Concertino for Woodwind Quintet, Brass Quintet, and Wind Ensemble (2002)	8	65.0%	3.3	1.04
Rogers, Bernard	Three Japanese Dances (1933/1953)	16	76.3%	3.8	0.86
Rogers, Rodney	Air Mosaic (1991/Rev. 1997)	7	68.6%	3.4	0.98
Rogers, Rodney	Prevailing Winds	13	70.8%	3.5	0.80
Rogers, Rodney	The evidence of things not seen (2003)	5	84.0%	4.2	0.50
Rorem, Ned	Sinfonia (1957)	11	72.7%	3.6	0.50
Rosauro, Ney	Concerto for Timpani and Wind Ensemble (2004)	4	70.0%	3.5	1.29
Rosenberg, Hilding	Symphonie für Bläser und Schlagzeug (1966)	2	70.0%	3.5	0.71
Ross, Walter	Concerto for Tuba (1975)	6	66.7%	3.3	0.52
Rossini, Gioacchino	A Napoleon III et a son Valliant Peuple (1867)	1	80.0%	4.0	N/A
Rothman, Phillip	Departure Point (2004)	2	60.0%	3.0	1.41
Rouse, Christopher	Wolf Rounds (2006)	15	74.7%	3.7	0.70
Roush, Dean	Illuminations for Solo Trombone and Wind Symphony (2002)	0	0.0%	0.0	N/A
Roussel, Albert	14 Juillet-Prélude du 2ème acte (1936)	3	66.7%	3.3	0.58
Roussel, Albert	A Glorious Day, Op. 48 (1933)	9	73.3%	3.7	0.52
Rövenstrunck, Bernhard	Kammersinfonie für 15 Bläser und Kontrabass (1961)	3	66.7%	3.3	0.58
Rudin, Rolf	Bacchanale, Op. 20	8	67.5%	3.4	1.11

	(1990)				
Rudin, Rolf	Die Druiden (1994)	6	60.0%	3.0	0.89
Rudin, Rolf	Sternenmoor (1995)	3	60.0%	3.0	1.00
Rudin, Rolf	The Dream of Oenghus, Op. 37 (1994/96)	12	53.3%	2.7	0.78
Rudin, Rolf	Vom Ende der Zeit (1999)	4	60.0%	3.0	0.82
Rudin, Rolf	Zwanzig Schritte-Versuch eines Requiems (Baritone and Winds) (1999)	3	66.7%	3.3	1.15
Ruoff, Axel D.	Konzert für Violoncello und BO (1995)	2	70.0%	3.5	0.71
Russell, Armand	Theme and Fantasia (1965)	11	65.5%	3.3	0.63
Saint-Saëns, Camille	Occident et Orient (1869)	18	72.2%	3.6	0.72
Salerno, Christopher	Images of Appalachia (1995)	0	0.0%	0.0	N/A
Salfelder, Kathryn	Cathedrals (2007)	15	66.7%	3.3	0.98
Sallinen, Aulis	Chorali (1970)	7	74.3%	3.7	0.76
Salnikov, Georgy	Burlesque (1989)	3	46.7%	2.3	1.15
Salnikov, Georgy	Children's Suite (1990)	2	30.0%	1.5	0.71
Salnikov, Georgy	Nocturne (Horn and Band) (1947)	2	50.0%	2.5	0.71
Salnikov, Georgy	Overture for a Summer Afternoon (1997)	2	40.0%	2.0	1.41
Samkopf, Kjell	Harstad (1991)	2	70.0%	3.5	0.71
Sampson, David	Moving Parts (2003)	9	66.7%	3.3	1.16
Sanders, Greg	Conventry Variant (1995)	0	0.0%	0.0	N/A
Sandler, Felicia	Hysteria in Salem Village (2005)	2	60.0%	3.0	0.00
Sartor, David	Synergistic Parable (1985)	1	60.0%	3.0	N/A
Saucedo, Richard	Snow Caps (2004)	4	25.0%	1.3	0.50
Saucedo, Richard	Symphony No. 1 for Wind Orchestra (2006)	4	25.0%	1.3	0.50
Saucedo, Richard	Windsprints (2004)	9	31.1%	1.6	0.73
Scelsi, Giacinto	I presagi (1958)	1	20.0%	1.0	N/A
Schelle, Michael	Prayer, Schoene Maydi (cello)	4	55.0%	2.8	0.58
Schickele, Peter	Grand Serenade for an Awful lots of Winds (1975)	15	42.7%	2.1	0.83
Schickele, Peter	Six Contrary Dances (1978)	7	40.0%	2.0	0.75
Schmidt- Wunstorf, Rudolf	Ardennen Symphony	0	0.0%	0.0	N/A
Schmidt- Wunstorf, Rudolf	Fest-Konzert für Klavier und Sinfonisches Bläserorchester	0	0.0%	0.0	N/A

Schmidt, Ole	Homage à Stravinsky (1985)	5	76.0%	3.8	0.84
Schmidt, William	Concerto for Alto Saxophone (1983)	3	66.7%	3.3	0.58
Schmitt, Florent	Dionysiaques, Op. 62 (1914-25)	18	92.2%	4.6	0.51
Schmitt, Florent	Lied et Scherzo, Op. 54 (solo horn and small wind ensemble) (1910)	18	80.0%	4.0	0.61
Schoenberg, Arnold	Chamber Symphony, Op. 9a (1906)	16	95.0%	4.8	0.46
Schoenberg, Arnold	Theme and Variations, Op. 43a (1943)	17	91.8%	4.6	0.51
Schoonenbeek, Kees	Tristropa (1983)	1	40.0%	2.0	N/A
Schulhoff, Erwin	Konzert für Streichquartett und Bläserensemble (1930)	8	77.5%	3.9	0.83
Schuller, Gunther	Diptych for Brass Quintet and Concert Band (1964)	16	73.8%	3.7	0.80
Schuller, Gunther	Double Wind and Brass Quintet (1961)	7	80.0%	4.0	0.82
Schuller, Gunther	Eine kleine Posaunenmusik (1980)	15	80.0%	4.0	0.76
Schuller, Gunther	Meditation (1963)	14	75.7%	3.8	0.83
Schuller, Gunther	On Winged Flight: A Divertimento for Band (1989)	16	81.3%	4.1	0.59
Schuller, Gunther	Study in Textures (1963)	8	65.0%	3.3	0.89
Schuller, Gunther	Symphony for Brass and Percussion (1950)	16	85.0%	4.3	0.80
Schuller, Gunther	Symphony Number 3, In Praise of Winds (1981)	16	85.0%	4.3	0.59
Schuller, Gunther	Tre Invenzione (for 5 quintets) (1972)	2	80.0%	4.0	0.00
Schultz, Mark	Caweinlair (2000)	0	0.0%	0.0	N/A
Schuman, William	George Washington Bridge: An Impression for Band (1950)	18	86.7%	4.3	0.59
Schuman, William	New England Triptych: Be Glad Then, America; When Jesus Wept; Chester (1956)	18	88.9%	4.4	0.62
Schuman, William	Newsreel, in Five Shots (1941)	16	60.0%	3.0	0.70
Schumann, Robert	Beim Abschied zu singen (Choir and Winds) (1847)	7	82.9%	4.1	0.69

Schwantner, Joseph	...and the mountains rising nowhere (1977)	18	97.8%	4.9	0.33
Schwantner, Joseph	Concerto for Percussion (1994)	18	83.3%	4.2	0.75
Schwantner, Joseph	From a Dark Millennium (1980)	18	80.0%	4.0	0.87
Schwantner, Joseph	In Evening's Stillness (1996)	17	78.8%	3.9	0.77
Schwantner, Joseph	Recoil (2004)	16	71.3%	3.6	1.09
Schwantner, Joseph	Sparrows (1979)	15	96.0%	4.8	0.41
Schwartz, Elliott	Chiaroscuro: Zebra Variations (1995)	4	70.0%	3.5	1.00
Schwertsik, Kurt	Instant Music op. 40 (Flute and Winds) (1982)	4	75.0%	3.8	0.96
Sclater, James	Visions (1973)	2	70.0%	3.5	0.71
Selig, Robert	Pometacomet 1676 (Symphony for Wind Orchestra) (1975)	1	60.0%	3.0	N/A
Serrano Alarcon, Luis	Marco Polo (2006)	5	72.0%	3.6	0.82
Shaffer, David	Celestial Legen (2004)	1	40.0%	2.0	N/A
Sheldon, Robert	Chiarascuro-Symphonic Dances in Shades of Darkness and Light (2001)	2	60.0%	3.0	1.41
Sheldon, Robert	Metroplex (2005)	5	60.0%	3.0	1.00
Sheldon, Robert	The Final Voyage (2003)	4	50.0%	2.5	1.29
Sheng, Bright	La'I (Love Song) for Orchestra without Strings (2004)	13	76.9%	3.8	0.80
Shishikura, Koh	Cherished Days Nostalgia for Naperville (2006)	0	0.0%	0.0	N/A
Sibelius, Jean	Music to a Shakespeare Play: the Tempest, Op. 109 (1925-26)	2	70.0%	3.5	0.71
Siegmeister, Elie	Ballad for Band (1968)	3	60.0%	3.0	1.00
Skalkottas, Nikos	Greek Dances (1936)	16	78.8%	3.9	0.59
Smith, Claude T.	Eternal Father, Strong to Save (1975)	16	52.5%	2.6	0.74
Smith, Claude T.	Festive Variations (1982)	15	54.7%	2.7	0.84
Smith, Claude T.	Flight (1985)	12	50.0%	2.5	0.67
Smith, Claude T.	God of Our Fathers (1974)	16	50.0%	2.5	0.83
Smith, Claude T.	Incidental Suite (1966)	9	57.8%	2.9	0.89
Smith, Claude T.	Symphony No. 1 (1981)	5	56.0%	2.8	0.50
Smith, Robert W.	Africa: Ceremony, Song and Ritual (1994)	14	35.7%	1.8	0.95

Smith, Robert W.	Songs of Earth, Water, Fire and Sky (1997)	10	38.0%	1.9	0.83
Smith, Robert W.	Songs of Sailor and Sea (1996)	9	35.6%	1.8	0.74
Smith, Robert W.	The Illiad (2000)	11	34.5%	1.7	0.70
Snoeck, Kenneth	Dybbuk Variations (2007)	0	0.0%	0.0	N/A
Snow, David	Sinfonia Concertante (1982)	2	60.0%	3.0	1.41
Snyder, Randall	Dialog (for solo trombone and wind ensemble) (1971/2001)	0	0.0%	0.0	N/A
Snyder, Randall	Eight Untitled Pieces for Double Bass and Wind Ensemble (2006)	0	0.0%	0.0	N/A
Sochinski, James	Mozart Variations (2004)	2	60.0%	3.0	0.00
Soen, Willy	Concertino for Eddy (2004)	0	0.0%	0.0	N/A
Somers, Harry	Symphony for Woodwinds, Brass and Percussion (1961)	1	60.0%	3.0	N/A
Sorcsek, Jerome	Variations for Band (1976)	2	50.0%	2.5	0.71
Southers, Leroy	Concerto for Four Horns, Euphonium and Wind Orchestra (1968)	0	0.0%	0.0	N/A
Sowerby, Leo	Spring Overture (1934)	4	70.0%	3.5	0.58
Spaniola, Joseph	Escapade (2001)	5	64.0%	3.2	0.96
Sparke, Philip	Celebration (1992)	12	58.3%	2.9	0.79
Sparke, Philip	Clarinet Concerto (2003)	4	45.0%	2.3	0.96
Sparke, Philip	Dance Movements (1996)	18	63.3%	3.2	1.17
Sparke, Philip	Diversions (1999)	7	54.3%	2.7	1.03
Sparke, Philip	Earth, Water, Sun, Wind-Symphony No. 1 (1999)	8	57.5%	2.9	0.99
Sparke, Philip	Fiesta! (1998)	5	44.0%	2.2	0.84
Sparke, Philip	Hanover Festival (1999)	2	50.0%	2.5	0.71
Sparke, Philip	Music of the Spheres (2005)	6	50.0%	2.5	0.84
Sparke, Philip	Navigation Inn (2001)	2	40.0%	2.0	0.00
Sparke, Philip	Sinfonietta No. 2 (1995)	6	46.7%	2.3	0.82
Sparke, Philip	Sunrise at Angel's Gate (2001)	11	63.6%	3.2	0.75
Sparke, Philip	Theatre Music (1989)	4	50.0%	2.5	1.29
Sparke, Philip	To a New Dawn (2000)	4	40.0%	2.0	0.82
Sparke, Philip	Tuba Concerto (2007)	7	57.1%	2.9	1.07
Speck, Frederick	Kizuna (2005)	4	75.0%	3.8	1.15
Spittal, Robert	Consort for 10 Winds (1997)	6	70.0%	3.5	0.89
Spittal, Robert	Lament (for a Fallen Friend) (2007)	3	66.7%	3.3	1.15
Spohr, Louis	Noturno Op. 34 (1815)	13	69.2%	3.5	0.79

Stamitz, Carl Philipp	Parthia in Eb (1795)	9	66.7%	3.3	0.71
Stamp, Jack	Aloft! (1999)	5	44.0%	2.2	0.45
Stamp, Jack	Bandancing (2005)	9	48.9%	2.4	0.73
Stamp, Jack	Chorale and Toccata (1992)	4	55.0%	2.8	0.96
Stamp, Jack	Divertimento in "F" (1994)	4	60.0%	3.0	1.15
Stamp, Jack	Elegy and Affirmation (1995)	4	55.0%	2.8	0.96
Stamp, Jack	Escapade (2001)	2	60.0%	3.0	1.41
Stamp, Jack	Four Maryland Songs for Soprano and Band (1995)	14	71.4%	3.6	0.97
Stamp, Jack	Pastime (1999)	15	52.0%	2.6	1.02
Stamp, Jack	Ricerare (2000)	4	50.0%	2.5	0.58
Stamp, Jack	Symphony No. 1 "In Memoriam David Diamond" (2005)	9	64.4%	3.2	0.83
Stamp, Jack	Variations on a Bach Chorale (1996)	3	60.0%	3.0	1.00
Stanhope, David	Australian Fantasia (2004)	3	60.0%	3.0	1.00
Stanhope, David	Folksong Suite No. 2 (1991)	12	61.7%	3.1	0.63
Stanhope, David	Folksong Suite No. 3 (1990)	12	65.0%	3.3	0.75
Stanhope, David	Folksongs for Band-Suite No. 1 (1997)	11	63.6%	3.2	0.75
Stanhope, David	Retreat and Pumping Song (1996)	4	50.0%	2.5	0.58
Starer, Robert	Concerto for Piano and Winds (1953)	3	73.3%	3.7	0.58
Starer, Robert	Dirge in Memory of J.F.K.	1	80.0%	4.0	N/A
Stevens, Halsey	Five Pieces for Band (1977)	6	70.0%	3.5	0.55
Stevens, John	Jubilare! (2003)	5	60.0%	3.0	0.71
Stevens, John	Symphony in Three Movements (2005)	4	70.0%	3.5	0.58
Still, William Grant	From the Delta (1945)	9	62.2%	3.1	0.76
Still, William Grant	Summerland (1936)	5	64.0%	3.2	0.82
Stockhausen, Karlheinz	"Luzifer's Tanz" from Samstag aus Licht (1981-83)	15	81.3%	4.1	0.83
Stokes, Eric	Out of the Cradle Endlessly Rocking (1998)	8	72.5%	3.6	0.92
Stokes, Eric	The Continental Harp and Band Report ("An American Miscellany")	15	77.3%	3.9	1.03

(1975)

Stone, Thomas	Carnevale (1998)	5	60.0%	3.0	0.71
Stone, Thomas	Hex (2004)	3	53.3%	2.7	0.58
Stone, Thomas	Shadows of Eternity (1989)	6	53.3%	2.7	1.03
Stout, Alan	Pulsar (1972)	2	60.0%	3.0	1.41
Stout, John	Bacchanal (1995)	2	60.0%	3.0	0.00
Strauss, Richard	Feierlicher Einzung der Ritter des Johanniter-Ordens (1909)	16	83.8%	4.2	0.83
Strauss, Richard	Festmusik der Stadt Wien, AV 133 (brass and timpani) (1943)	18	83.3%	4.2	0.78
Strauss, Richard	Serenade Op. 7 (1881)	18	88.9%	4.4	0.71
Strauss, Richard	Sonatine in F "Aus der Werkstatt eines Invaliden", AV 135 (1943)	18	88.9%	4.4	0.71
Strauss, Richard	Suite in B-flat, Op. 4 (1884)	18	84.4%	4.2	0.73
Strauss, Richard	Symphonie for Winds "Fröliche Werkstatt", AV 143 (1944-45)	18	90.0%	4.5	0.72
Stravinsky, Igor	Canticum Sacrum (for two male solo voices, chorus, organ, harp, violas, contra bass and winds) (1955)	8	80.0%	4.0	0.93
Stravinsky, Igor	Circus Polka (1942)	17	65.9%	3.3	0.93
Stravinsky, Igor	Concertino for Twelve Instruments (1952)	15	77.3%	3.9	1.06
Stravinsky, Igor	Concerto for Piano and Wind Instruments (1924)	18	100.0%	5.0	0.00
Stravinsky, Igor	Ebony Concerto (1945)	18	85.6%	4.3	0.66
Stravinsky, Igor	Mass for Chorus and Double Wind Quintet (1948)	14	87.1%	4.4	0.84
Stravinsky, Igor	Mavra: Comic Opera (1921-22)	9	80.0%	4.0	0.87
Stravinsky, Igor	Symphonies of Wind Instruments (1920)	18	100.0%	5.0	0.00
Stravinsky, Igor	Symphonies of Wind Instruments (revised 1947)	18	100.0%	5.0	0.00
Stravinsky, Igor	Symphony of Psalms (1930, rev. 1948)	18	97.8%	4.9	0.33
Strens, Jules	Danse funambulesque, Op. 12 (1925)	7	74.3%	3.7	1.21

Stucky, Steven	Fanfares and Arias (1994)	11	83.6%	4.2	0.75
Stucky, Steven	Funeral Music for Queen Mary (after Purcell) (1992)	18	86.7%	4.3	0.70
Stucky, Steven	Threnos (1988)	9	82.2%	4.1	0.60
Stucky, Steven	Voyages (cello solo, wind ensemble) (1983-84)	10	78.0%	3.9	0.88
Surinach, Carlos	Celebraciones Medievales (Choir and Band) (1977)	2	70.0%	3.5	0.71
Surinach, Carlos	Overture: Feria Magica (1956)	0	0.0%	0.0	N/A
Surinach, Carlos	Paeans and Dances of Heathen Iberia (1959)	12	78.3%	3.9	0.67
Surinach, Carlos	Ritmo Jondo (1952)	13	69.2%	3.5	0.79
Surinach, Carlos	Sinfonietta Flamenca (1953)	5	76.0%	3.8	0.96
Surinach, Carlos	Soleriana (1972)	7	65.7%	3.3	0.75
Surinach, Carlos	Suite Espagnole: Jota (1977)	3	66.7%	3.3	0.58
Suter, Robert	Concertino lirico (Alto Sax and Winds) (1995)	1	100.0%	5.0	N/A
Suter, Robert	Mouvements pour orchestre à vent (1985)	1	80.0%	4.0	N/A
Suzuki, Eiji	Three Spectacles for Navy Blue (2005)	0	0.0%	0.0	N/A
Swerts, Piet	Apocalyps II (1995)	1	80.0%	4.0	N/A
Syler, James	Minton's Playhouse (1994)	15	64.0%	3.2	0.86
Syler, James	Storyville (1997)	13	64.6%	3.2	0.93
Syler, James	Tattoo (2005)	4	55.0%	2.8	0.96
Syler, James	The Hound of Heaven (1992)	12	65.0%	3.3	0.87
Tailleferre, Germaine and Dondeyne, Desire	Suite Divertimento (1977)	6	76.7%	3.8	0.45
Tanaka, Masaru	Methuselah II (1990)	3	73.3%	3.7	0.58
Tanouye, Nathan	Kokopelli's Dance (2005)	3	73.3%	3.7	2.12
Tate, Byron	Between Worlds (1980)	0	0.0%	0.0	N/A
Tatebe, Tomohiro	Suite on Celtic Folk Songs (2001)	1	80.0%	4.0	N/A
Taylor, Les	Let the Saints Be Joyful (2004)	0	0.0%	0.0	N/A
Tcherepnin, Alexander	Sonatine für Timpani und Blasorchester (1940/66)	5	56.0%	2.8	0.45
Tcherepnin, Ivan	Concerto for Oboe and Wind Orchestra (1981)	4	70.0%	3.5	0.58
Tcherepnin, Nikolai	Sonatine, Op. 61 (1935)	1	60.0%	3.0	N/A

Terzakis, Dimitri	Ikaros-Daidalos (Sax Quartet and Winds) (1991)	2	70.0%	3.5	0.71
Theofanidis, Christopher	I wander the world in a dream of my own making (2005)	9	73.3%	3.7	0.71
Theofanidis, Christopher	The Here and Now (2005, 2009)	4	75.0%	3.8	0.50
Thimmig, Les	Arrhythmia	5	52.0%	2.6	0.89
Thomas, Augusta Read	Dancing Galaxy (2004)	6	70.0%	3.5	0.55
Thomas, Augusta Read	Magneticfireflies (2001)	13	58.5%	2.9	0.94
Thommessen, Olav Anton	Stabsarabesque (1996)	3	73.3%	3.7	0.58
Thompson, Randall	Testament of Freedom (1943)	7	68.6%	3.4	1.03
Thomson, Virgil	A Solemn Music (1949)	17	69.4%	3.5	0.63
Thorne, Nicholas	Adagio Music (1981)	10	70.0%	3.5	0.85
Ticheli, Frank	Amazing Grace (1994)	18	57.8%	2.9	0.81
Ticheli, Frank	An American Elegy (2000)	18	56.7%	2.8	0.90
Ticheli, Frank	Blue Shades (1996)	18	72.2%	3.6	1.01
Ticheli, Frank	Cajun Folk Songs (1991)	18	58.9%	2.9	0.93
Ticheli, Frank	Cajun Folk Songs II (1997)	17	51.8%	2.6	0.63
Ticheli, Frank	Concertino for Trombone and Band (1987)	11	67.3%	3.4	0.50
Ticheli, Frank	Gaian Visions (1991)	12	61.7%	3.1	0.70
Ticheli, Frank	Music for Winds and Percussion (1987)	8	62.5%	3.1	0.82
Ticheli, Frank	Nitro (2006)	17	50.6%	2.5	0.97
Ticheli, Frank	Postcard (1992)	18	71.1%	3.6	0.80
Ticheli, Frank	Sanctuary (2005)	15	65.3%	3.3	0.89
Ticheli, Frank	Shenandoah (1998)	18	55.6%	2.8	0.69
Ticheli, Frank	Sun Dance (1997)	15	50.7%	2.5	0.85
Ticheli, Frank	Symphony No. 2 (2003)	18	76.7%	3.8	0.66
Ticheli, Frank	Vesuvius (1999)	18	55.6%	2.8	1.05
Ticheli, Frank	Wild Nights (2006)	14	52.9%	2.6	1.20
Tippett, Michael	Concerto for Orchestra: First Movement (Mosaic) (1962-63)	13	81.5%	4.1	0.86
Tippett, Michael	Triumph (1992)	13	76.9%	3.8	0.79
Tischhauser, Franz	Mattinata für Blasorchester op. 39 (1965)	1	60.0%	3.0	N/A
Tishchenko, Boris	Concerto for Cello and Winds (1963)	6	66.7%	3.3	0.52
Toch, Ernst	Sinfonietta for Wind Instruments and Percussion, Op. 97 (1964)	5	64.0%	3.2	1.30

Toch, Ernst	Spiel for Blasorchester Op. 39 (1926)	16	77.5%	3.9	0.94
Toensing, Richard	The Whitman Tropes (2005)	4	65.0%	3.3	0.96
Tomasi, Henri	Fanfares Liturgiques (1952)	13	72.3%	3.6	0.87
Torke, Michael	Adjustable Wrench (1989)	10	80.0%	4.0	0.67
Torke, Michael	Bliss: Variations on an Unchanging Rhythm (2003)	9	57.8%	2.9	1.04
Torke, Michael	Grand Central Station (2000)	11	52.7%	2.6	0.84
Torke, Michael	Overnight Mail (1998)	7	60.0%	3.0	0.82
Torke, Michael	Rust for Winds and Piano (1989)	7	68.6%	3.4	0.98
Tower, Joan	Fascinating Ribbons (2000)	15	70.7%	3.5	0.94
Trevarthen, R. Richard	In Memoriam: 1963	1	80.0%	4.0	N/A
Trotsuk, Bodgan	Russian Concerto (Trumpet and Band) (1999)	1	60.0%	3.0	N/A
Truax, Bert	Legaices of Honor (1997)	2	50.0%	2.5	0.71
Tull, Fisher	Concerto for Piano and Wind Ensemble (1987)	6	76.7%	3.8	0.75
Tull, Fisher	Concerto Grosso (1980)	6	63.3%	3.2	0.45
Tull, Fisher	Introit for Band (1983)	6	60.0%	3.0	1.10
Tull, Fisher	Reflections on Paris (1973)	8	67.5%	3.4	1.11
Tull, Fisher	Saga of the Clouds (1990)	2	80.0%	4.0	0.00
Tull, Fisher	Sketches on a Tudor Psalm (1971)	18	73.3%	3.7	0.86
Tull, Fisher	Studies in Motion (1975)	8	62.5%	3.1	0.64
Tull, Fisher	The Final Covenant (1979)	13	67.7%	3.4	0.78
Turrin, Joseph	Chronicles (1998)	10	78.0%	3.9	0.93
Turrin, Joseph	Fandango for Solo Trumpet, Solo Trombone, Winds and Percussion (2002)	15	64.0%	3.2	1.10
Turrin, Joseph	Hemispheres (2002)	15	76.0%	3.8	0.80
Turrin, Joseph	Illuminations (2004)	10	78.0%	3.9	0.60
Turrin, Joseph	Lullaby for Noah (2007)	10	64.0%	3.2	1.03
Turrin, Joseph	Serenade Romantic (1982)	5	64.0%	3.2	0.84
Tuthill, Burnet	Concerto for Double-Bass and Wind Orchestra (1965)	3	60.0%	3.0	1.00
Tyzik, Jeff	Concerto for Trombone and Wind Ensemble (2004)	6	60.0%	3.0	0.89

van Delden, Lex	Piccolo Concerto Op. 67 (1960)	5	68.0%	3.4	0.55
Van der Roost, Jan	Credentium (1998)	2	50.0%	2.5	0.71
Van der Roost, Jan	Dublin Dances (2007)	1	40.0%	2.0	N/A
Van der Roost, Jan	Dynamica (1994)	3	46.7%	2.3	0.58
Van der Roost, Jan	Et in Terra Pax (1997)	2	50.0%	2.5	0.71
Van der Roost, Jan	Mercury (1991)	2	40.0%	2.0	0.00
Van der Roost, Jan	Poème Montagnard (1996)	4	55.0%	2.8	0.96
Van der Roost, Jan	Ponte Romano (2000)	2	60.0%	3.0	1.41
Van der Roost, Jan	Pusztá (1987)	15	52.0%	2.6	0.85
Van der Roost, Jan	Rikudim (1986)	11	54.5%	2.7	0.97
Van der Roost, Jan	Sinfonia Hungarica (2001)	4	60.0%	3.0	0.82
Van der Roost, Jan	Slavia (1993)	3	46.7%	2.3	0.58
Van der Roost, Jan	Spartacus (1988)	6	53.3%	2.7	0.89
Van der Roost, Jan	Suite Provençale (1989)	12	51.7%	2.6	0.82
Van Otterloo, Willem	Serenade for Brass, Harp, Celesta and Percussion (1944)	8	75.0%	3.8	0.46
Van Otterloo, Willem	Symphonietta for Woodwinds (1948)	12	80.0%	4.0	0.74
Varèse, Edgard	Deserts (1954)	16	88.8%	4.4	0.73
Varèse, Edgard	Hyperprism (1923)	18	84.4%	4.2	0.66
Varèse, Edgard	Intégrales (1925)	18	91.1%	4.6	0.62
Vaughan Williams, Ralph	Concerto in F for Tuba	17	75.3%	3.8	0.60
Vaughan Williams, Ralph	English Folk Song Suite (1923)	18	80.0%	4.0	0.90
Vaughan Williams, Ralph	Flourish for Wind Band (1939)	18	58.9%	2.9	0.70
Vaughan Williams, Ralph	Scherzo alla Marcia from Symphony No. 8 (1956)	17	78.8%	3.9	0.81
Vaughan Williams, Ralph	Sea Songs (1924)	17	63.5%	3.2	0.62
Vaughan Williams, Ralph	Toccata Marziale (1924)	18	83.3%	4.2	0.86
Velke, Fritz	Concertino for Band (1962)	2	70.0%	3.5	0.71

Verrall, John	A Pastoral Elegy (1965) for solo oboe and winds	1	80.0%	4.0	N/A
Verrall, John	Passacaglia (undated)	0	0.0%	0.0	N/A
Verrall, John	Sinfonia Festiva (1954)	0	0.0%	0.0	N/A
Villa-Lobos, Heitor	Concerto Grosso (1959)	4	80.0%	4.0	0.00
Villa-Lobos, Heitor	Fantasy in Three Movements in Form of a Choros, (1958)	8	82.5%	4.1	0.64
Villani-Cortes, E.	Sonho Infantil (2002)	0	0.0%	0.0	N/A
Vliex, Leon	Composition VIII (1996)	1	40.0%	2.0	N/A
Waespi, Oliver	Skies (1999)	3	53.3%	2.7	0.58
Waespi, Oliver	Temples (2007)	3	73.3%	3.7	0.58
Wagner, Richard	Trauersinfonie (1844) revised by Erik Leidzen	16	85.0%	4.3	0.77
Waignein André	Réminiscences Gitanes (1994)	0	0.0%	0.0	N/A
Waldek, Gunter	"...und wo sich Wort und Ton geselit..." (2001)	1	60.0%	3.0	N/A
Walker, Jr., George Theophilus	Canvas (2001)	9	73.3%	3.7	1.12
Wallin, Rolf	Changes (1984)	1	60.0%	3.0	N/A
Ward, Robert	Jubilation: An Overture (1958)	8	62.5%	3.1	0.83
Wasson, John	Tangents (1990)	5	44.0%	2.2	0.45
Weber, Carl Maria von	Concertino for Oboe (1809)	13	70.8%	3.5	0.88
Weber, Carl Maria von	Sechs Walzer (1812)	4	80.0%	4.0	0.82
Weed, Maurice	Introduction and Scherzo (1959)	1	80.0%	4.0	N/A
Weill, Kurt	Bastille Music (1927)	4	70.0%	3.5	1.00
Weill, Kurt	Concerto for Violin, Op. 12 (1924)	17	92.9%	4.6	0.72
Weill, Kurt	Das Berliner Requiem (Tenor, Baritone, Bass soli and wind instruments) (1928)	12	83.3%	4.2	0.72
Weill, Kurt	Little Threepenny Music (1928)	18	90.0%	4.5	0.72
Weill, Kurt	Mahagonny Songspiel (6 voices and wind ensemble) (1927)	13	87.7%	4.4	0.78
Weill, Kurt	Vom Tod im Wald, Op. 16 (Bass solo and wind ensemble) (1927)	7	77.1%	3.9	1.35
Weiner, Lawrence	Daedalic Symphony (1966)	2	60.0%	3.0	0.00

Weinzweig, John	Divertimento No. 5 for trumpet, trombone & wind ensemble (1961)	2	70.0%	3.5	0.71
Welcher, Dan	Arches (1984)	13	72.3%	3.6	0.87
Welcher, Dan	Castle Creek Overture (1987)	4	60.0%	3.0	0.82
Welcher, Dan	Minstrels of the Kells (2002)	14	61.4%	3.1	0.82
Welcher, Dan	Songs Without Words (2001)	12	68.3%	3.4	0.81
Welcher, Dan	Symphony No. 3 ("Shaker Life") (1997)	15	78.7%	3.9	0.83
Welcher, Dan	Symphony No. 4 "American Visionary" (2005)	11	74.5%	3.7	0.82
Welcher, Dan	The Yellowstone Fires (1989)	12	66.7%	3.3	0.65
Welcher, Dan	Zion (1994)	18	71.1%	3.6	0.80
WesenAuer, Peter	Der Schrei der Medusa (2001)	3	73.3%	3.7	0.58
Wettstein, Peter	Rhapsodie für Blasorchester (1992)	1	60.0%	3.0	N/A
Whitacre, Eric	Cloudburst (2001)	17	49.4%	2.5	0.81
Whitacre, Eric	Equus (2000)	15	60.0%	3.0	0.83
Whitacre, Eric	Ghost Train Triptych (1995)	17	54.1%	2.7	1.02
Whitacre, Eric	Noisy Wheels of Joy (2001)	17	50.6%	2.5	1.10
Whitacre, Eric	October (2000)	18	70.0%	3.5	0.87
Whitacre, Eric	Sleep (2003)	18	61.1%	3.1	0.94
White, Donald H.	Concertino for Solo Timpani, Winds and Percussion (1975)	8	65.0%	3.3	0.49
White, Donald H.	Miniature Set for Band (1957)	10	64.0%	3.2	0.83
White, Tyler	Sanctuary (1996)	1	80.0%	4.0	N/A
Whitney, Maurice	Introduction and Samba (for alto saxophone and band) (1951)	10	54.0%	2.7	0.88
Whitwell, David	Sinfonia da Requiem (1988)	6	53.3%	2.7	0.52
Whitwell, David	Symphony of Songs (1990)	5	52.0%	2.6	0.55
Wilby, Philip	and I move around the Cross (1985)	3	53.3%	2.7	1.15
Wilby, Philip	Catcher of Shadows (1989)	7	68.6%	3.4	0.79
Wilby, Philip	Dawn Flight (1994)	7	60.0%	3.0	0.82
Wilby, Philip	Firestar (1983)	6	66.7%	3.3	1.03
Wilby, Philip	Laudibus in Sanctis	3	73.3%	3.7	1.53

	(1993)				
Wilby, Philip	Symphonie Sacra (1985)	6	70.0%	3.5	1.05
Wilder, Alec	Concerto for Euphonium and Wind Orchestra (1971)	4	65.0%	3.3	0.96
Wilder, Alec	Concerto for Tuba and Concert Band (1966)	7	62.9%	3.1	0.69
Wilder, Alec	Entertainment III	8	72.5%	3.6	0.92
Wilder, Alec	Entertainment No. I (1960)	6	70.0%	3.5	1.05
Wilder, Alec	Entertainment V	6	80.0%	4.0	1.26
Wilder, Alex	Five Vocalises (1971)	2	50.0%	2.5	0.71
Willan, Healey	Prelude, Fugue and Rondo	2	60.0%	3.0	1.41
Willan, Healey	Royce Hall Suite (1952)	7	60.0%	3.0	0.82
Williams, Clifton	Caccia and Chorale (1976)	17	60.0%	3.0	0.85
Williams, Clifton	Fanfare and Allegro (1956)	18	66.7%	3.3	1.03
Williams, Clifton	Pastorale (1957)	7	65.7%	3.3	0.98
Williams, Clifton	Symphonic Dances (1965)	15	64.0%	3.2	0.73
Williams, Clifton	Symphonic Suite (1956)	14	67.1%	3.4	0.85
Williams, John T.	Sinfonietta for Winds and Percussion (1971)	8	72.5%	3.6	1.11
Willis, Richard	Aria and Toccata (1970)	6	60.0%	3.0	0.63
Wilson, Dana	Dance of the New World (1992)	16	63.8%	3.2	0.83
Wilson, Dana	Day Dreams (2006)	11	76.4%	3.8	0.87
Wilson, Dana	Piece of Mind (1987)	18	76.7%	3.8	0.97
Wilson, Dana	Shakata: Singing the World Into Existence (1989)	16	58.8%	2.9	1.06
Wilson, Dana	Shortcut Home (1998)	15	57.3%	2.9	0.80
Wilson, Dana	To set the darkness echoing (2006)	7	68.6%	3.4	0.53
Wilson, Dana	Vortex (1999)	12	75.0%	3.8	0.87
Wimberger, Gerhard	Stories (1962)	1	80.0%	4.0	N/A
Wollmann, Thorsten	Jupiter's Monde (2001)	1	60.0%	3.0	N/A
Wood, Haydn	Mannin Veen (1936)	16	62.5%	3.1	0.70
Woolfenden, Guy	Firedance (2003)	4	45.0%	2.3	0.50
Woolfenden, Guy	French Impressions (1998)	9	57.8%	2.9	0.93
Woolfenden, Guy	Gallimaufry (1983)	15	64.0%	3.2	0.95
Woolfenden, Guy	Illyrian Dances (1986)	18	65.6%	3.3	1.03
Woolfenden, Guy	SPQR (1988)	4	60.0%	3.0	0.58
Work, Julian	Autumn Walk (1958)	10	72.0%	3.6	0.87
Wramage, Gregg	The Last Days of Summer (2000)	2	50.0%	2.5	0.71

Wuorinen, Charles	Chamber Concerto for Tuba with 12 Winds and 12 Drums (1970)	5	76.0%	3.8	0.84
Wuorinen, Charles	Windfall (1994)	7	68.6%	3.4	0.98
Xenakis, Iannis	Akrata (1964-65)	6	66.7%	3.3	1.21
Yagisawa, Satoshi	Machu Picchu (2007)	5	44.0%	2.2	1.30
Yariv, Nachman	Match of Hope (1994)	3	53.3%	2.7	0.58
Yermish, Howard	Shades of Night Descending from Five Images (1997)	2	70.0%	3.5	0.71
Yermish, Howard	White on White from Five Images (1997)	1	80.0%	4.0	N/A
Yoder, Paul	Pachinko (1994)	5	44.0%	2.2	0.50
Young, Charles Rochester	Concerto for Alto Saxophone and Wind Ensemble (2003)	4	55.0%	2.8	0.50
Young, Charles Rochester	Concerto for Double Bass and Wind Ensemble (2001)	5	52.0%	2.6	0.89
Young, Charles Rochester	Tempered Steel (1997)	16	50.0%	2.5	0.83
Youtz, Gregory	Fireworks (1988)	16	65.0%	3.3	0.56
Youtz, Gregory	Scherzo for a Bitter Moon (1983)	16	67.5%	3.4	0.62
Youtz, Gregory	Three Dragons (1998)	2	60.0%	3.0	1.41
Yun, Isang	Harmonia für Bläsinstrumente, Harfe und Schlagzeug (1974)	2	80.0%	4.0	0.00
Yurko, Bruce	Concerto for Basoon (2000)	5	72.0%	3.6	1.14
Yurko, Bruce	Concerto for Horn and Wind Ensemble (1975)	9	66.7%	3.3	1.22
Yurko, Bruce	Concerto for Winds and Percussion (1973)	5	72.0%	3.6	1.34
Yurko, Bruce	Danza No. 2 (2003)	5	72.0%	3.6	1.52
Yurko, Bruce	Night Dances for Wind Ensemble (2004)	11	60.0%	3.0	0.99
Yurko, Bruce	Pastorale Nocturne (1996)	5	64.0%	3.2	0.84
Yurko, Bruce	Sinfonietta for Wind Ensemble (1999)	6	70.0%	3.5	1.05
Zacarés, Francisco	locundum (1999)	1	60.0%	3.0	N/A
Zaimont, Judith Lang	Tattoo from "Symphony for Wind Orchestra" (2003)	7	57.1%	2.9	0.90
Zaninelli, Luigi	Hymn and Pavanne (2002)	2	50.0%	2.5	0.71
Zaninelli, Luigi	Jubilate (2000)	3	53.3%	2.7	0.58

Zaninelli, Luigi	Lagan Love (1999)	10	54.0%	2.7	0.71
Zaninelli, Luigi	Roma Sacra (2007)	4	55.0%	2.8	0.58
Zaninelli, Luigi	The Magic Ballroom (2003)	2	50.0%	2.5	0.71
Zaninelli, Luigi	Three Dances of Enchantment (2006)	5	56.0%	2.8	1.30
Zappa, Frank	Envelopes (1978)	14	71.4%	3.6	0.96
Zappa, Frank	The Dog Breath Variations (1970)	17	74.1%	3.7	0.77
Zdechlik, John	Celebrations (1991)	16	55.0%	2.8	0.82
Zdechlik, John	Chorale and Shaker Dance (1972)	17	62.4%	3.1	1.00
Zdechlik, John	Psalm 46 (1971)	8	60.0%	3.0	1.07
Zehm, Friedrich	Schwierigkeiten und Unfälle mit einem Choral (1974)	1	80.0%	4.0	N/A
Ziegler, Ralph, Philipp	Passacaglia und Hymnus (1997)	1	60.0%	3.0	N/A
Zimmerman, Bernd Alois	Rheinische Kirmestanze (1950/62)	4	80.0%	4.0	0.82
Zivkovic, Nebojsa	Tales from the Center of the Earth (2003)	5	72.0%	3.6	0.89
Zuk, Patrick	Scherzo (1989)	3	80.0%	4.0	1.00
Zwilich, Ellen Taafe	Ceremonies (1989)	13	63.1%	3.2	0.79
Zyman, Samuel	Cycles (2005)	6	66.7%	3.3	0.52

This table has been provided to the reader in compliance with full disclosure of the research data. However, as determined above, only compositions that were rated by ten or more evaluators will be utilized in determining serious artistic merit in this study. Furthermore, the standard deviation statistic is also only beneficial for compositions that were rated by a higher number of evaluators.

6. Additional Compositions

During the evaluation period, panelists were encouraged to add quality compositions that they felt should have been included in the study. The table below shows these seventy-

eight works and is alphabetized by the composer's last name. The title and date of composition are also given.

Table 3.9—Additional works recommended by the evaluator panel

<u>Composer</u>	<u>Title</u>
Alwyn, William	Concerto for Flute and 8 Winds (1980)
Arnold, Malcolm	Water Music (1964)
Bazelon, Irwin	Midnight Music (1990)
Bennett, Richared Rodney	Variations on a 16th Century Tune (2000)
Benson, Warren	Danzon-Memory (1991)
Bernstein, Leonard (trans. Paul Lavender)	Symphonic Dances from West Side Story (2007)
Bingham, Judith	Three American Icons (1997)
Birtwistle, Harrison	Verses for Ensembles (1968-1969)
Bolcom, William	Symphony No. 1 for Band (2009)
Bourgeois, Derek	Sinfonietta (1982)
Brahms, Johannes (trans. Graham Sheen)	Variations on a Theme by Handel, Op. 24 (1861)
Brant, Henry	Whoopee in D (1938, rev. 1984)
Bryant, Steven	Concerto for Wind Ensemble (2010)
Carroll, Fergus	Blackwater (2005)
Colgrass, Michael	Concertino for Timpani (1953)
Connor, Bill	Tails aus dem Wood Viennoise (1990)
Copand, Aaron/Beeler	Lincoln Portrait (1942)
Danielpur, Richard	Icarus (for brass, percussion and pianos) (2009)
Davie, Cedric Thorpe	Variations amd fugue on The Wee Cooper of Fife (1981)
Diamond, David	Tantivy (1988)
Ellerby, Martin	New World Dances (1996)
Ellerby, Martin	Venetian Spells (1997)
Grainger, Percy	Hill Song No. 1 (original scoring-flute, oboes, EH, bassoons) (1902)
Grainger, Percy	Marching Song of Democracy (1917)
Gregson, Edward	Concerto for Piano and Wind (1995)
Hamilton, Iain	"1912", a light overture, op. 38 (1958/1963)
Harris, Roy	Cimarron-Symphonic Overture (1941)
Hartmann, Karl Amadeus	Symphony No. 5 (1950)
Hindemith, Paul	Der Schwanendreher (1935)
Hindemith, Paul	Kammermusik No. 5, op. 36 no. 4 (1925)
Hindemith, Paul	Konzertmusick for Piano, Brass and Harps, Opus 49 (1930)
Hindemith, Paul	Konzertmusick for Viola and winds Op.48 (1930)
Hoddinott, Alun	Ritornelli for trombone, wind & perc Op. 85 (1974)
Holloway, Robin	Entrance: Carousing: Embarkation, op. 71 (1990)

Ives, Charles/Elkus	Decoration Day (1912/1978)
Ives, Charles/Sinclair	Country Band March (1903)
Jager, Robert	Colonial Airs and Ballads (1986)
Jolas, Bettsy	Préludes, Fanfares, Interludes, and Sonneries (1983)
Kennan, Kent	Sonata for Trumpet and Wind Ensemble (1956/1986/1999)
Lambert, Constant	Tiresias Suite (1951)
Larsen, Libby-Trans. John Boyd	Holly Roller for Saxophone and Wind Ensemble (1997)
Lindberg, Christian	Concerto for Winds and Percussion (2003)
Lindroth, Scott	Passage (2010)
Linn, Robert	Concerto Grosso-Trumpet, Horn, Trombone and Wind Ensemble (1961)
Mailman, Maritn	Liturgical Music for Band, Op. 33 (1964)
Mailman, Martin	Alarums for Band, Op. 27 (1962)
Massenet, Jules-Trans. Verne Reynolds	Le Cid (1885)
McNeff, Stephen	Image in Stone (2007)
Mead, Andrew	Concerto for Winds (2006)
Mobberley, James	Ascension (1988/rev. 2010)
Mobberley, James	Edges (1999)
Musgrave, Thea	Scottish Dance Suite (1959)
Newman, Jonathan	Symphony No. 1 "My Hands are a City" (2009)
Orr, Buxton	A John Gay Suite (1972)
Otterloo, Willem van	Serenade for Brass, Harp, Piano, Celesta and Percussion (1932)
Puckett, Joel	Ping, Pang, Pong (2004)
Rands, Bernard	Unending Light (2002)
Ránki, György	King Pomade Suites No. 1 & 2 (1953)
Revueltas, Silvestre	Homenaje a Federico Garcia Lorca (1935)
Sallinen, Aulis	Palace Rhapsody (1996)
Sandler, Felicia	Rosie the Riveter (2001)
Taylor, Matthew	Blasket Dances, Op. 24 (2001)
Tcherepnin, Ivan	Statue (1986)
Theofanidis, Christopher	Etenraku (1996)
Toensing, Richard	Concerto for Flutes and Wind Ensemble (1983)
Tomlinson, Ernest	Suite of English Folk Dances (1951)
van Delden, Lex	Sinfonia V11-Sinfonia Concertante Op. 83 (1964)
Walton, William	Façade (An Entertainment) (1922)
Washburn, Robert	Symphony for Band (1963)
Weinstein, Michael	Concerto for Wind Ensemble (1989)
Wengler, Marcel	Marsch oder "Die Versuchung" (1981)
Willis, Richard	Sonnets
Willis, Richard	Suncircles (1991)
Wilson, Dana	Concerto for Horn and Wind Ensemble (1997)
Wilson, Dana	The Avator (Concerto for Bassoon and Chamber Ensemble) (2006)

Woolfenden, Guy
 Yi, Chen
 Zhou, Long

Mockbeggar Variations (1991)
 Dragon Rhyme (2010)
 Future of Fire (2009)

Some of these compositions did not meet the criteria for this present study, and thus were not included in the master composition list. For example, the *Flute Concerto* by William Alwyn is for wind octet and solo flute, so it does not meet the required ensemble size for this study. Other compositions, such as *Symphony No. 1* by William Bolcoln, were composed after the December 31, 2007 cut-off date of this study. There are also transcriptions in this table, and no transcriptions were evaluated in this study. There is no doubt, however, that some of these compositions were not present in the resources that the investigator utilized to create the master composition list so were unknowingly omitted from the study. Regardless of the reason for not being previously included, these compositions were thought of highly by experts in the field, so they have been included here. The reader should consider these works, as they come highly recommended, and should this study be updated in the future, these compositions should be considered for evaluation.

Chapter 4 Analysis, Comparison and Conclusions

In the previous chapter the goal was to present, in the clearest terms possible, the results that came from following the procedures stated in Chapter 2. In this final chapter, however, the results will be analyzed and viewed through a variety of methods in the hope of making them more useful to the reader. In the first section the data will be analyzed in terms of serious artistic merit. Here, those works that qualified for this distinction, as well as those within ten points of qualifying will be shown. In the second section, the results of this study will be compared to its two predecessors. In the third section, the investigator will draw conclusions from the data using both the analysis and comparison information as a basis. Finally, in the last section, the investigator will make some recommendations for further research in the area of wind-band literature evaluation.

1. Data Analysis

In order to be deemed of serious artistic merit in this study, a composition must attain a score (percentage of total possible rating points) of 80.0% and be rated by at least ten members of the rating panel. Ostling determined this score from the Likert scale used in evaluating these compositions. A rating of “four” signified the evaluator agreed that the composition meets the criteria of serious artistic merit. Hence, an average rating of 4.0, or an 80.0% score from the panel signifies a consensus that the work was of serious artistic merit. A composition must be thought of highly by a majority of the group. In this study a total of 144 (8.6%) compositions met these criteria. These compositions are listed in the table below, in alphabetical order by composer.

Table 4.1—Compositions meeting the criteria for serious artistic merit

<u>Composer</u>	<u>Title/Year</u>	<u># of Rtgs</u>	<u>Pts Possible</u>	<u>Score</u>	<u>Avg. Rating</u>	<u>Std. Dev.</u>
Adams, John	Grand Pianola Music (2 pianos, 3 vocalists, wind ensemble) (1982)	16	80	93.8%	4.7	0.49
Amram, David	King Lear Variations (1967)	18	90	85.6%	4.3	0.59
Badings, Henk	Concerto for Flute and Wind Symphony (1963)	15	75	81.3%	4.1	0.68
Bartók, Béla	Concerto for Piano No. 1, Second Movement (1926)	13	65	87.7%	4.4	0.78
Bartók, Béla	Concerto for Piano No. 2 First Movement (1931)	13	65	89.2%	4.5	0.79
Bassett, Leslie	Concerto Grosso (for brass quintet, wind and percussion ensemble) (1983)	11	55	85.5%	4.3	0.65
Bassett, Leslie	Designs, Images and Textures (1966)	18	90	86.7%	4.3	0.70
Bassett, Leslie	Sounds, Shapes and Symbols (1977)	18	90	88.9%	4.4	0.62
Bennett, Richard Rodney	Concerto for Trumpet and Wind Orchestra (1993)	16	80	81.3%	4.1	0.83
Bennett, Richard Rodney	Morning Music (1985)	16	80	85.0%	4.3	0.88
Bennett, Robert Russell	Suite of Old American Dances	17	85	83.5%	4.2	0.89

	(1949)					
Benson, Warren	Concertino (for alto saxophone and wind ensemble) (1954)	10	50	82.0%	4.1	0.57
Benson, Warren	Symphony for Drums and Wind Orchestra (1963)	16	80	80.0%	4.0	0.93
Benson, Warren	Symphony II, Lost Songs, (1982)	16	80	87.5%	4.4	0.83
Benson, Warren	The Leaves are Falling (1963)	18	90	92.2%	4.6	0.62
Benson, Warren	The Passing Bell (1974)	18	90	92.2%	4.6	0.62
Benson, Warren	The Solitary Dancer (1969)	18	90	88.9%	4.4	0.62
Berg, Alban	Chamber Concerto for Violin, Piano and 13 Wind Instruments, Op. 8 (1925)	18	90	100.0%	5.0	0.00
Berlioz, Hector	Symphonie Funèbre et Triomphale, Op. 15 (1840)	18	90	82.2%	4.1	0.83
Bernard, Emile	Divertissement pour Instruments à Vent, Op. 36 (1894)	16	80	82.5%	4.1	0.74
Bernstein, Leonard	Prelude, Fugue and Riffs (1949)	18	90	85.6%	4.3	0.66
Botti, Susan	Cosmosis (2005)	15	75	88.0%	4.4	0.85
Brahms, Johannes	Begräbnisgesang, Op. 13 (chorus and wind ensemble) (1858)	12	60	93.3%	4.7	0.49
Brant, Henry	Angels and Devils	10	50	80.0%	4.0	0.60

	(1931)					
Bruckner, Anton	Mass No. 2 in E Minor (1882)	17	85	96.5%	4.8	0.54
Colgrass, Michael	Arctic Dreams (1991)	18	90	90.0%	4.5	0.51
Colgrass, Michael	Déjà Vu (for four percussion soloists and wind ensemble) (1987)	18	90	86.7%	4.3	0.61
Colgrass, Michael	Urban Requiem (1995)	18	90	88.9%	4.4	0.62
Colgrass, Michael	Winds of Nagual (1985)	18	90	98.9%	4.9	0.24
Copland, Aaron	An Outdoor Overture (1942)	18	90	80.0%	4.0	0.66
Copland, Aaron	Emblems (1964)	18	90	93.3%	4.7	0.49
Corigliano, John	Circus Maximus: Symphony No. 3 for Large Wind Ensemble (2004)	18	90	91.1%	4.6	0.62
Corigliano, John	Gazebo Dances (1978)	18	90	83.3%	4.2	0.70
Dahl, Ingolf	Concerto for Alto Saxophone and Wind Orchestra (1949)	18	90	98.9%	4.9	0.24
Dahl, Ingolf	Sinfonietta for Band (1961)	18	90	97.8%	4.9	0.33
Del Tredici, David	In Wartime (2003)	17	85	81.2%	4.1	0.85
Dello Joio, Norman	Variants on a Medieval Tune (1963)	17	85	84.7%	4.2	0.75

Druckman, Jacob	"Engram" from Prism (1987)	11	55	81.8%	4.1	0.83
Dvorák, Antonin	Serenade in D Minor, Op. 44 (1878)	18	90	100.0%	5.0	0.00
Etler, Alvin	Concerto for Clarinet and Chamber Ensemble (1962)	11	55	80.0%	4.0	0.67
Françaix, Jean	"Sept Dances" from the ballet les Malheurs de Sophie (10 winds) (1972)	17	85	80.0%	4.0	0.73
Françaix, Jean	Hommage à l'ami Papageno (piano and winds) (1984)	14	70	80.0%	4.0	0.64
Gilmore, Bernard	Five Folk Songs for Soprano and Band (1965)	16	80	80.0%	4.0	0.65
Gould, Morton	Symphony No. 4 (West Point Symphony) (1952)	18	90	81.1%	4.1	0.71
Gounod, Charles	Petite Symphonie in B-flat, Op. 90 (1888)	18	90	85.6%	4.3	0.66
Grainger, Percy	Colonial Song (1918)	18	90	90.0%	4.5	0.62
Grainger, Percy	Hill Song No. 1 (for wind ensemble of 14 instruments, 7 single string instruments, percussion and harmonium) (1923- 24)	14	70	87.1%	4.4	0.51

Grainger, Percy	Hill Song No. 2 (1907/1948)	18	90	88.9%	4.4	0.62
Grainger, Percy	Irish Tune from County Derry (1918)	18	90	82.2%	4.1	0.97
Grainger, Percy	Lincolnshire Posy (1937)	18	90	95.6%	4.8	0.44
Gubaidulina, Sofia	Hour of the Soul: Poem for Large Wind Orchestra and Mezzo-Soprano (1976)	11	55	80.0%	4.0	1.00
Hahn, Reynaldo	Le Bal de Béatrice d'Este (for piano, two harps and wind orchestra) (1906)	18	90	82.2%	4.1	0.75
Handel, George Frederick	Music for the Royal Fireworks (1749), ed. Jerry Junkin	16	80	87.5%	4.4	0.82
Harbison, John	Music for 18 Winds (1986)	17	85	85.9%	4.3	0.79
Harbison, John	Olympic Dances (1996)	18	90	84.4%	4.2	0.66
Harbison, John	Three City Blocks (1991)	18	90	88.9%	4.4	0.51
Hartmann, Emil	Serenade, Op. 43 (1885)	10	50	80.0%	4.0	0.67
Hindemith, Paul	"Geschwindmarsch" from Symphony Serena (1946)	18	90	82.2%	4.1	0.75
Hindemith, Paul	Concerto for Organ and Wind Instruments: Kammermusik No. 7, Op. 46, No. 2 (1927)	17	85	87.1%	4.4	0.70

Hindemith, Paul	Konzertmusik, Op. 41 (1926)	18	90	90.0%	4.5	0.62
Hindemith, Paul	Symphony in B-flat (1951)	18	90	98.9%	4.9	0.24
Holst, Gustav	Hammersmith (Prelude and Scherzo), Op. 52 (1930)	18	90	95.6%	4.8	0.44
Holst, Gustav	Suite No. 1 in E-flat (1909)	18	90	93.3%	4.7	0.61
Holst, Gustav	Suite No. 2 in F (1911)	18	90	86.7%	4.3	0.69
Honegger, Arthur	Le Roi David (original version) (1921)	17	85	85.9%	4.3	0.77
Husa, Karel	An American Te Deum (Baritone voice, chorus, band) (1976)	13	65	81.5%	4.1	0.67
Husa, Karel	Apotheosis of this Earth (1971)	18	90	90.0%	4.5	0.72
Husa, Karel	Concertino for Piano and Wind Ensemble (1984)	15	75	82.7%	4.1	0.66
Husa, Karel	Concerto for Alto Saxophone and Concert Band (1967)	15	75	89.3%	4.5	0.65
Husa, Karel	Concerto for Percussion and Wind Ensemble (1970-71)	18	90	81.1%	4.1	0.83
Husa, Karel	Concerto for Trumpet and Wind Ensemble (1973)	13	65	87.7%	4.4	0.78

Husa, Karel	Concerto for Wind Ensemble (1982)	18	90	91.1%	4.6	0.62
Husa, Karel	Les Couleurs Fauves (1996)	18	90	86.7%	4.3	0.69
Husa, Karel	Music for Prague (1968)	18	90	98.9%	4.9	0.24
Jacob, Gordon	William Byrd Suite (1924)	18	90	82.2%	4.1	0.75
Kurka, Robert	The Good Soldier Schweik: Suite, Op. 22 (1957)	16	80	82.5%	4.1	0.80
Lindberg, Magnus	Gran Duo (2000)	15	75	84.0%	4.2	0.68
Lopatnikoff, Nikolai	Concerto for Wind Orchestra, Op. 41 (1963)	12	60	80.0%	4.0	0.60
Mahler, Gustav	"Um Mitternacht" from Aus den Rückert Lieder (1901)	17	85	96.5%	4.8	0.40
Maslanka, David	A Child's Garden of Dreams (1981)	17	85	85.9%	4.3	0.68
Maslanka, David	Symphony No. 4 (1993)	16	80	81.3%	4.1	0.85
Maw, Nicholas	American Games (1991)	17	85	81.2%	4.1	0.77
Mendelssohn, Felix	Ouverture für Harmoniemusik, Op. 24 (1826), edited by John Boyd	18	90	85.6%	4.3	0.56
Messiaen, Olivier	Colors of the Celestial City (1963)	18	90	96.7%	4.8	0.33
Messiaen, Olivier	Et Exspecto Resurrectionem	18	90	94.4%	4.7	0.59

	Mortuorum (1965)					
	Oiseaux Exotiques					
Messiaen, Olivier	(for piano solo and small wind orchestra) (1955)	18	90	94.4%	4.7	0.44
Milhaud, Darius	La Creation Du Monde (1923)	17	85	95.3%	4.8	0.45
Milhaud, Darius	Suite Française, Op. 248 (1944)	17	85	85.9%	4.3	0.68
Mozart, Wolfgang	Divertimento No. 3 in E-flat, K166 (1773)	18	90	84.4%	4.2	0.64
Mozart, Wolfgang	Divertimento No. 4 in B-flat, K186 (1773)	17	85	85.9%	4.3	0.45
Mozart, Wolfgang	Serenade No. 10 in B-flat, K370a (old K361) (1781-95)	18	90	100.0%	5.0	0.00
Penderecki, Krzysztof	Pittsburgh Overture (1967)	17	85	81.2%	4.1	0.57
Persichetti, Vincent	Divertimento for Band, Op. 42 (1950)	18	90	82.2%	4.1	0.78
Persichetti, Vincent	Masquerade for Band, Op. 102 (1965)	17	85	84.7%	4.2	0.68
Persichetti, Vincent	Symphony No. 6, Op. 69 (1956)	18	90	88.9%	4.4	0.62
Poulenc, Francis	Aubade (choreographic concerto) (piano and 18 wind instruments) (1929)	15	75	80.0%	4.0	0.68

Poulenc, Francis	Suite Française (for harpsichord and 9 wind instruments) (1935)	18	90	85.6%	4.3	0.56
Rakowski, David	Ten of a Kind (Symphony No. 2) (2000)	10	50	84.0%	4.2	0.63
Rands, Bernard	Ceremonial (1982)	15	75	84.0%	4.2	0.95
Reed, H. Owen	La Fiesta Mexicana (1949)	18	90	85.6%	4.3	0.66
Reynolds, Verne	Scenes (1971)	18	90	81.1%	4.1	0.70
Rodrigo, Joaquin	Adagio (1966)	17	85	82.4%	4.1	0.77
Schmitt, Florent	Dionysiaques, Op. 62 (1914-25)	18	90	92.2%	4.6	0.51
Schmitt, Florent	Lied et Scherzo, Op. 54 (solo horn and small wind ensemble) (1910)	18	90	80.0%	4.0	0.61
Schoenberg, Arnold	Chamber Symphony, Op. 9a (1906)	16	80	95.0%	4.8	0.46
Schoenberg, Arnold	Theme and Variations, Op. 43a (1943)	17	85	91.8%	4.6	0.51
Schuller, Gunther	Eine kleine Posaunenmusik (1980)	15	75	80.0%	4.0	0.76
Schuller, Gunther	On Winged Flight: A Divertimento for Band (1989)	16	80	81.3%	4.1	0.59
Schuller, Gunther	Symphony for Brass and Percussion (1950)	16	80	85.0%	4.3	0.80

Schuller, Gunther	Symphony Number 3, In Praise of Winds (1981)	16	80	85.0%	4.3	0.59
Schuman, William	George Washington Bridge: An Impression for Band (1950)	18	90	86.7%	4.3	0.59
Schuman, William	New England Triptych: Be Glad Then, America; When Jesus Wept; Chester (1956)	18	90	88.9%	4.4	0.62
Schwantner, Joseph	...and the mountains rising nowhere (1977)	18	90	97.8%	4.9	0.33
Schwantner, Joseph	Concerto for Percussion (1994)	18	90	83.3%	4.2	0.75
Schwantner, Joseph	From a Dark Millennium (1980)	18	90	80.0%	4.0	0.87
Schwantner, Joseph	Sparrows (1979)	15	75	96.0%	4.8	0.41
Stockhausen, Karlheinz	"Luzifer's Tanz" from Samstag aus Licht (1981-83)	15	75	81.3%	4.1	0.83
Strauss, Richard	Feierlicher Einzung der Ritter des Johanniter-Ordens (1909)	16	80	83.8%	4.2	0.83
Strauss, Richard	Festmusik der Stadt Wien, AV 133 (brass and timpani) (1943)	18	90	83.3%	4.2	0.78
Strauss, Richard	Serenade Op. 7 (1881)	18	90	88.9%	4.4	0.71

Strauss, Richard	Sonatine in F "Aus der Werkstatt eines Invaliden", AV 135 (1943)	18	90	88.9%	4.4	0.71
Strauss, Richard	Suite in B-flat, Op. 4 (1884)	18	90	84.4%	4.2	0.73
Strauss, Richard	Symphonie for Winds "Fröhliche Werkstatt", AV 143 (1944-45)	18	90	90.0%	4.5	0.72
Stravinsky, Igor	Concerto for Piano and Wind Instruments (1924)	18	90	100.0%	5.0	0.00
Stravinsky, Igor	Ebony Concerto (1945)	18	90	85.6%	4.3	0.66
Stravinsky, Igor	Mass for Chorus and Double Wind Quintet (1948)	14	70	87.1%	4.4	0.84
Stravinsky, Igor	Symphonies of Wind Instruments (1920)	18	90	100.0%	5.0	0.00
Stravinsky, Igor	Symphonies of Wind Instruments (revised 1947)	18	90	100.0%	5.0	0.00
Stravinsky, Igor	Symphony of Psalms (1930, rev. 1948)	18	90	97.8%	4.9	0.33
Stucky, Steven	Fanfares and Arias (1994)	11	55	83.6%	4.2	0.75
Stucky, Steven	Funeral Music for Queen Mary (after Purcell) (1992)	18	90	86.7%	4.3	0.70
Tippett, Michael	Concerto for Orchestra: First Movement (Mosaic) (1962-63)	13	65	81.5%	4.1	0.86

Torke, Michael	Adjustable Wrench (1989)	10	50	80.0%	4.0	0.67
Van Otterloo, Willem	Symphonietta for Woodwinds (1948)	12	60	80.0%	4.0	0.74
Varèse, Edgard	Deserts (1954)	16	80	88.8%	4.4	0.73
Varèse, Edgard	Hyperprism (1923)	18	90	84.4%	4.2	0.66
Varèse, Edgard	Intégrales (1925)	18	90	91.1%	4.6	0.62
Vaughan Williams, Ralph	English Folk Song Suite (1923)	18	90	80.0%	4.0	0.90
Vaughan Williams, Ralph	Toccata Marziale (1924)	18	90	83.3%	4.2	0.86
Wagner, Richard	Trauersinfonie (1844) revised by Erik Leidzen	16	80	85.0%	4.3	0.77
Weill, Kurt	Concerto for Violin, Op. 12 (1924)	17	85	92.9%	4.6	0.72
Weill, Kurt	Das Berliner Requiem (Tenor, Baritone, Bass soli and wind instruments) (1928)	12	60	83.3%	4.2	0.72
Weill, Kurt	Little Threepenny Music (1928)	18	90	90.0%	4.5	0.72
Weill, Kurt	Mahagonny Songspiel (6 voices and wind ensemble) (1927)	13	65	87.7%	4.4	0.78

The standard deviation, provided in the table above, demonstrates a strong consensus among the members of the evaluation panel in rating these compositions. The average standard deviation for this group was .63, with a mean of .67. The maximum deviation for the list is 1.00 and then only in a single instance. The total number of ratings, the score achieved and the low standard deviation create a strong case for these compositions.

In addition to the group above, there are two other important groups of compositions that need to be brought forth. The first of these two are those compositions that achieved a score of 80.0% but were not known to a majority of the panel. The 161 (9.6%) compositions in this “honorable mention” group are listed below in Table 4.2. It is the hope that by highlighting these works in this manner, they will become known to more conductors and can be evaluated more effectively in future studies. Again, the table is organized alphabetically by the composer’s last name.

Table 4.2—Honorable mention-insufficient number of ratings

<u>Composer</u>	<u>Title/Year</u>	<u># of Rtgs</u>	<u>Score</u>	<u>Avg. Rating</u>
Aagard-Nilsen, Thorsten	Arctic Landscape (1992)	2	80.0%	4.0
Absil, Jean	Rites op. 79 (1952)	3	80.0%	4.0
Absil, Jean	Roumania op. 92 (1956)	3	80.0%	4.0
Adam, Stephan	Mouvement Symphonique (1993)	3	80.0%	4.0
Adolphe, Bruce	Rose Petals from Red Dogs and Pink Skies (2002)	2	80.0%	4.0
Amis, Kenneth	Rondo alla Kolo (1998)	2	80.0%	4.0
Arnell, Richard	Serenade for Ten Winds and Double Bass, Op. 57 (1949)	4	80.0%	4.0
Balissat, Jean	Incantation et sacrifice (1981)	1	80.0%	4.0

Beall, John	Concerto for Piano and Winds (1972)	1	100.0%	5.0
Bennett, Richard Rodney	The Four Seasons (1991)	8	80.0%	4.0
Benson, Warren	Ceremonial Music	2	90.0%	4.5
Benson, Warren	Recuerdo (solo for oboe/English horn and wind ensemble) (1965)	9	84.4%	4.2
Benson, Warren	Shadow Wood (solo for Soprano) (1971)	9	84.4%	4.2
Berger, Wilhelm	Serenade in F, Op. 102 (1910)	3	86.7%	4.3
Berio, Luciano	Magnificat (2 Soprano soli, chorus, wind ensemble) (1949)	3	80.0%	4.0
Berio, Luciano	Mille Musiciens pour la Paix (12 wind instruments) (1981)	5	80.0%	4.0
Berio, Luciano	O King (1967/77)	7	80.0%	4.0
Berio, Luciano	Points on a Curve to Find (1974)	7	85.7%	4.3
Berio, Luciano	Traces (solo voices, choruses and wind ensemble) (1963)	3	80.0%	4.0
Blackburn, Maurice	Concertino in C Major for Piano and Wind Instruments (1948)	2	80.0%	4.0
Blanquer, Amando	Gloses (1989)	1	80.0%	4.0
Blomdahl, Karl Birger	Chamber Concerto for Piano, Woodwinds & Percussion (1953)	1	100.0%	5.0
Bocallari, Eduardo	Fantasia di Concerto (1959)	2	80.0%	4.0
Bottje, Will Gay	Symphony No. 4 for Band (1956)	1	80.0%	4.0
Brand, Michael	Four Temperaments for Tuba (1999)	1	80.0%	4.0
Brossé, Dirk	Oscar for Amnesty (1993)	2	80.0%	4.0
Brouwer, Leo	Cancion de Geste (1979)	7	85.7%	4.3
Casken, John	Distant Variations (1997)	3	80.0%	4.0
Cesarini, Franco	Divertimento (1982)	1	80.0%	4.0
Cesarini, Franco	Hounter of the Dark (1994)	1	80.0%	4.0
Cesarini, Franco	Leviathan (1997)	1	80.0%	4.0

Cesarini, Franco	Solemnitas (2002)	1	80.0%	4.0
Chou, Wen-Chun	Metaphors (Four Seasons) for Wind Orchestra (1960-61)	4	80.0%	4.0
Cooper, Paul	Sinfonia for Winds (1959)	1	80.0%	4.0
Cooper, Paul	Sinfonia III (Liturgies) (1982)	1	80.0%	4.0
Crosse, Gordon	Concerto da Camera (solo violin and wind ensemble) (1962)	3	80.0%	4.0
Deák, Csaba	I 21 (1969)	3	80.0%	4.0
Delden, Lex van	Sinfonia VII, Op. 83 (1964)	4	80.0%	4.0
DeLone, Peter	Concert Variations for Winds (1975)	1	80.0%	4.0
DeLone, Peter	Serenade for Wind Orchestra (1958)	1	80.0%	4.0
DeLone, Peter	Symphony No. 1 (First Movement is published separately as Introduction and Allegro) (1961)	3	86.7%	4.3
DePonte, Niel	Concertino for Marimba (1987)	2	80.0%	4.0
Doss, Thomas	Aurora (1997)	2	80.0%	4.0
Doss, Thomas	Sidus (2002)	1	80.0%	4.0
Dubrovay, Laszlo	Deserts (1988)	3	80.0%	4.0
Eyser Eberhard	Circus Uvertyr (1976)	1	80.0%	4.0
Eyser Eberhard	Trägen vinner (1976)	2	80.0%	4.0
Filas, Juraj	Ein ferner Widerhall vom Gulag (1995)	1	80.0%	4.0
Françaix, Jean	Rhapsodie for Solo Viola and Wind Instruments (1946)	5	80.0%	4.0
Françaix, Jean	Variations sur un thème plaisant (piano and winds) (1976)	5	80.0%	4.0
Fricker, Peter Racine	Sinfonia op. 76 (1977)	4	85.0%	4.3
Frisell, Bill	Richter 858, No. 3, No. 8 (2002)	1	80.0%	4.0
Frohne, Vincent	Ordine for Wind Ensemble	1	80.0%	4.0
Fry, James	Concerto for Clarinet and Wind Ensemble (1994)	1	80.0%	4.0
Gefors, Hans	Snurra (1994)	1	100.0%	5.0

Goh Toh Chai, Zechariah	Sang Nila (2005)	4	80.0%	4.0
Goldstein, William	Colloquy for Trombone (1967)	3	86.7%	4.3
Golland, John	Atmosphères (1989)	3	80.0%	4.0
Gorb, Adam	Symphony No. 1 in C (2000)	8	80.0%	4.0
Gotkovsky, Ida	Chant de la Forêt (Choir and Band) (1996)	2	80.0%	4.0
Goto, Yo	Lux Aeterna (1992)	5	84.0%	4.2
Graham, Peter	Brillante: Fantasy on Rule Britannia (1997)	1	80.0%	4.0
Gulda, Friedrich	Konzert für Violoncello und Blasorchester (1980)	5	80.0%	4.0
Häberling, Albert	Konfrontationen (soprano, choir and band) (1985)	1	80.0%	4.0
Hanson, Robert	Four French Songs of the 16th Century (1973)	2	80.0%	4.0
Harris, Roy	Five Bach Chorales (for chorus and band)	1	80.0%	4.0
Hartke, Stephen	Dancer listening to the organ in a Gothic cathedral from The King of the Sun (1998)	1	80.0%	4.0
Hartley, Gerald	Concerto for Timpani and Band	1	80.0%	4.0
Hartley, Gerald	Concerto Grosso for Wind Instruments and Percussion	1	80.0%	4.0
Hartmann, Karl Amadeus	Konzert für Klavier, Bläser, und Schlagzeug (1953)	4	80.0%	4.0
Hemel, Oscar van	Three Contrasts (1963)	1	80.0%	4.0
Henze, Hans Werner	Musen Siziliens (for choir, 2 piano solis and wind orchestra) (1966)	7	80.0%	4.0
Hoddinott, Alun	Concerto No. 1 for Piano Winds and Percussion (1972)	3	80.0%	4.0
Hummel, Bertold	Sinfonietta für Grosses Blasorchester (1970)	1	80.0%	4.0
Hutcheson, Jere	Concerto for Piano and Wind Orchestra (1981)	2	80.0%	4.0

Hvoslef, Ketil	Concerto for Solo Flute and Winds (1983)	1	80.0%	4.0
Ishihara, Tadaoki	Movement for Wind Orchestra No. 2, Savanna (1989)	1	80.0%	4.0
Israel, Brian	Concerto for Clarinet (1984)	4	80.0%	4.0
Jacobsen, Julius	Circus Suite (1976)	1	80.0%	4.0
Jankowski, Lorette	Todesband (1976)	1	80.0%	4.0
Karlsen, Kjell Mørk	Concerto for Organ and Symphonic Band (1986)	1	80.0%	4.0
Karlsen, Kjell Mørk	Psalm Symphony No. 2 (1985)	1	80.0%	4.0
Kelly, Robert	Symphony No. 3 (Emancipation Symphony), Op. 39A (1961)	2	80.0%	4.0
Kelterborn, Rudolf	Miroirs (1966)	6	80.0%	4.0
Kelterborn, Rudolf	Sonatas for Winds (1986)	3	80.0%	4.0
Keulen, Geert van	Chords (1974)	1	100.0%	5.0
Keulen, Geert van	Walls (two bands) (1982)	1	100.0%	5.0
Keuris, Tristan	Catena: Refrains and Variations (1988)	7	88.6%	4.4
King, Jeffrey	Dénouement Symphonic Variations (1983)	1	100.0%	5.0
Kittelsen, Guttorm	Concert Piece for Symphonic Band & Percussion (1989)	1	80.0%	4.0
Knox, Thomas	"and grace will lead me home.2" (1996)	3	80.0%	4.0
Koetsier, Jan	Zauberflöte Variations, Op. 128 (1991)	2	80.0%	4.0
Koh, Chang Su	As the Sun Rises (2002)	1	100.0%	5.0
Kon, Peter Jona	Salute to the lone Wolfes op. 69 (1980)	1	80.0%	4.0

Koyama, Kiyoshige	Dai-Kagura (1971)	1	80.0%	4.0
Kraft, William	Quintessence for Five Percussion and Band (1985)	8	80.0%	4.0
Krenek, Ernst	Intrada (1927)	1	80.0%	4.0
Kroeger, Karl	Divertimento for Concert Band (1971)	1	80.0%	4.0
Kubik, Gail	A Litany and a Prayer (1943-45)	1	80.0%	4.0
Kushida, Tesunosuke	Figuration for Shakuhachi and Band (Flute and Band) (1984)	1	80.0%	4.0
Lancen, Serge	Parade Concerto (Piano and Band) (1971)	1	80.0%	4.0
Lancen, Serge	Te Deum (Tenor, Bass, Men's Chorus and winds) (1991)	1	80.0%	4.0
Lendvay, Kamillo	Concertino for Piano, Winds, Percussion and Harp (1959)	8	80.0%	4.0
Liptak, David	Threads	2	80.0%	4.0
London, Edwin	Three Symphonic Sketches	1	80.0%	4.0
Loudová, Ivana	Hymnos (1975)	2	90.0%	4.5
Maconchy, Elizabeth	Music for Woodwind and Brass (1965)	7	80.0%	4.0
Mailman, Martin	Night Vigil (1980)	3	80.0%	4.0
Maves, David	Toccata	1	80.0%	4.0
Mayuzumi, Toshiro	Fireworks (1963)	5	80.0%	4.0
Mercure, Pierre	Pantomime (1948)	2	90.0%	4.5
Messiaen, Olivier	La Ville d'en haut (1987)	9	88.9%	4.4
Meyerowitz, Jan	Four Romantic Pieces (1978)	1	80.0%	4.0
Meyerowitz, Jan	Three Comments on War (1964)	5	80.0%	4.0
Milburn, Dwayne	Variations on "St. Patrick's Breastplate" (2005)	2	90.0%	4.5
Miyoshi, Akira	Subliminal Festa for Wind Orchestra (1988)	3	86.7%	4.3
Morel, François	Symphonies pour cuivre et Percussion (1956)	2	90.0%	4.5

Nelhybel, Vaclav	Chronos (1985)	1	80.0%	4.0
Noon, David	New Year's Resolution	1	80.0%	4.0
Ohguri, Hiroshi	A Myth for Symphonic Band (1973)	3	80.0%	4.0
Padivy, Karol	Hategana (1995)	1	80.0%	4.0
Panerio, Sr., Robert	Jubiloso (1975)	1	80.0%	4.0
Perle, George	Serenade No. 3 (1983)	3	86.7%	4.3
Planzer, Mani	Phoenix (1990)	1	80.0%	4.0
Poole, Geoffrey	Sailing with Archangels (1991)	2	90.0%	4.5
Pütz, Marco	Meltdown (2000)	3	80.0%	4.0
Pyle, Francis J.	Edged Night (for flute and wind ensemble)	1	80.0%	4.0
Rathaus, Karol	Serenade for Piano and Winds	1	80.0%	4.0
Rautavaara, Einojuhani	Annunciations (1976-77)	7	80.0%	4.0
Reale, Paul	Concerto "Dies Irae" (piano trio, wind ensemble) (1982)	2	90.0%	4.5
Reale, Paul	Moonrise, A Polonaise, Early Night (1984)	1	80.0%	4.0
Reale, Paul	Screamers (1981)	3	80.0%	4.0
Rodrigo, Joaquin	Perla Flor del Liri Blau (1934)	5	80.0%	4.0
Rogers, Rodney	The evidence of things not seen (2003)	5	84.0%	4.2
Rossini, Gioacchino	A Napoleon III et a son Valliant Peuple (1867)	1	80.0%	4.0
Schuller, Gunther	Double Wind and Brass Quintet (1961)	7	80.0%	4.0
Schuller, Gunther	Tre Invenzione (for 5 quintets) (1972)	2	80.0%	4.0
Schumann, Robert	Beim Abschied zu singen (Choir and Winds) (1847)	7	82.9%	4.1
Starer, Robert	Dirge in Memory of J.F.K.	1	80.0%	4.0
Stravinsky, Igor	Canticum Sacrum (for two male solo voices, chorus, organ, harp, violas, contra bass and	8	80.0%	4.0

winds)(1955)

Stravinsky, Igor	Mavra: Comic Opera (1921-22)	9	80.0%	4.0
Stucky, Steven	Threnos (1988)	9	82.2%	4.1
Suter, Robert	Concertino lirico (Alto Sax and Winds) (1995)	1	100.0%	5.0
Suter, Robert	Mouvements pour orchestre à vent (1985)	1	80.0%	4.0
Swerts, Piet	Apocalyps II (1995)	1	80.0%	4.0
Tatebe, Tomohiro	Suite on Celtic Folk Songs (2001)	1	80.0%	4.0
Trevarthen, R. Richard	In Memoriam: 1963	1	80.0%	4.0
Tull, Fisher	Saga of the Clouds (1990)	2	80.0%	4.0
Verrall, John	A Pastoral Elegy (1965) for solo oboe and winds	1	80.0%	4.0
Villa-Lobos, Heitor	Concerto Grosso (1959)	4	80.0%	4.0
Villa-Lobos, Heitor	Fantasy in Three Movements in Form of a Choros, (1958)	8	82.5%	4.1
Weber, Carl Maria von	Sechs Walzer (1812)	4	80.0%	4.0
Weed, Maurice	Introduction and Scherzo (1959)	1	80.0%	4.0
White, Tyler	Sanctuary (1996)	1	80.0%	4.0
Wilder, Alec	Entertainment V	6	80.0%	4.0
Wimberger, Gerhard	Stories (1962)	1	80.0%	4.0
Yermish, Howard	White on White from Five Images (1997)	1	80.0%	4.0
Yun, Isang	Harmonia für Bläsinstrumente, Harfe und Schlagzeug (1974)	2	80.0%	4.0
Zehm, Friedrich	Schwierigkeiten und Unfälle mit einem Choral (1974)	1	80.0%	4.0
Zimmerman, Bernd Alois	Rheinische Kirmestanze (1950/62)	4	80.0%	4.0
Zuk, Patrick	Scherzo (1989)	3	80.0%	4.0

In this table, the standard deviation was removed due to the reduced number of evaluations that determine each score.

The second group of compositions is those that were known to a majority of the panel but were short of the 80.0% delineation line by ten points or less. The “within ten points” range was chosen for two specific reasons; 1) this was the range utilized in both the Gilbert and current studies to select compositions for reevaluation from previous studies and 2) a score of 70.0% equates to an average rating of 3.5, which is the lowest possible score that would round up to a rating of four. Table 4.3 includes 188 compositions (11.2%) and as before, is organized alphabetically by the composer’s last name.

Table 4.3—Compositions receiving ten or more ratings and a score $\geq$ 70.0%

<u>Composer</u>	<u>Title/Year</u>	<u># of Rtgs</u>	<u>Score</u>	<u>Avg. Rating</u>	<u>Std. Dev.</u>
Adler, Samuel	Concerto for Brass, Winds, and Percussion (1968)	10	72.0%	3.6	0.71
Adler, Samuel	Southwestern Sketches (1962)	17	78.8%	3.9	0.77
Adler, Samuel	Symphony No. 3 "Dyptych" (revised 1980)	13	70.8%	3.5	0.90
Amram, David	Concerto for Horn Solo and Wind Orchestra (1965)	10	78.0%	3.9	0.74
Andriessen, Jurriaan	Concertino (solo bassoon and wind ensemble) (1962)	13	75.4%	3.8	0.62
Ball, Michael	Omaggio (1986)	12	71.7%	3.6	1.13
Bassett, Leslie	Colors and Contours (1984)	17	77.6%	3.9	0.81
Bassett, Leslie	Lullaby for Kirsten (1986)	18	73.3%	3.7	1.00
Bedford, David	Sun Paints Rainbows on the Vast Waves (1984)	16	72.5%	3.6	0.99

Bennett, Robert Russell	Symphonic Songs for Band (1958)	18	74.4%	3.7	0.69
Benson, Warren	Daughter of the Stars (1998)	15	70.7%	3.5	0.52
Benson, Warren	Dawn's Early Light (1987)	17	76.5%	3.8	0.66
Benson, Warren	Helix (solo for tuba) (1961)	16	75.0%	3.8	0.70
Benson, Warren	Remembrance (1963)	11	76.4%	3.8	0.63
Benson, Warren	Wings (1984)	16	76.3%	3.8	0.68
Bielewa, Herbert	Spectrum (1966)	10	70.0%	3.5	0.73
Bird, Arthur	Serenade, Op. 40 (1898)	17	75.3%	3.8	0.77
Bird, Arthur	Suite in D (1889)	15	74.7%	3.7	0.83
Bolcom, William	Concert Suite for Alto Saxophone and Band (1998)	16	73.8%	3.7	0.72
Bozza, Eugene	Children's Overture (1964)	17	76.5%	3.8	0.75
Brant, Henry	Verticals Ascending (1967)	12	73.3%	3.7	0.65
Broege, Timothy	Sinfonia V: "Symphonia Sacra et Profana" (1973)	13	70.8%	3.5	1.09
Broege, Timothy	Three Pieces for American Band-Set No. 1 (1974)	10	70.0%	3.5	1.13
Casterede, Jacques	Divertissement d'Eté (Summer Pastimes) (1965)	18	75.6%	3.8	0.66
Chance, John Barnes	Elegy (1972)	18	75.6%	3.8	0.66
Chance, John Barnes	Incantation and Dance (1963)	18	70.0%	3.5	1.00
Chance, John Barnes	Variations on a Korean Folksong (1965)	17	76.5%	3.8	0.77
Colgrass, Michael	Dream Dancer (2002)	16	77.5%	3.9	0.74
Colgrass, Michael	Old Churches (2002)	16	71.3%	3.6	0.92
Copland, Aaron	The Red Pony (1948/1969)	18	76.7%	3.8	0.64
Copland, Aaron	Variations on a Shaker Melody (1956)	17	76.5%	3.8	0.58
Creston, Paul	Concerto for Alto Saxophone (1941)	17	72.9%	3.6	0.60
Cushing, Charles	Angel Camp (West Point) (1952)	14	72.9%	3.6	0.85

D'Indy, Vincent	Chansons et Danses, Op. 50 (1898)	16	78.8%	3.9	0.53
Danielpour, Richard	Voice of the City (2005)	10	72.0%	3.6	0.97
Daugherty, Michael	"Bells for Stokowski" from Philadelphia Stories (2002)	18	76.7%	3.8	0.73
Daugherty, Michael	Brooklyn Bridge for Solo Clarinet and Symphony Band (2005)	17	75.3%	3.8	0.77
Daugherty, Michael	Dési (1991)	18	75.6%	3.8	0.83
Dello Joio, Norman	Fantasies on a Theme by Haydn (1967)	17	74.1%	3.7	0.68
Dello Joio, Norman	Scenes from the Louvre (1966)	18	72.2%	3.6	0.62
Dello Joio, Norman	Songs of Abelard (Baritone voice and band) (1969)	13	72.3%	3.6	1.04
Diamond, David	Hearts Music (1989)	15	73.3%	3.7	0.63
Druckman, Jacob	In Memoriam Vincent Persichetti (1987)	14	75.7%	3.8	0.69
Druckman, Jacob	Paeon (1986)	12	73.3%	3.7	0.65
Dzubay, David	Myaku (1999)	12	73.3%	3.7	0.81
Dzubay, David	Shadow Dance (2007)	10	72.0%	3.6	0.88
Enesco, George	Dixtour, Op. 14 (1906)	16	78.8%	3.9	0.80
Finney, Ross Lee	Concerto for Alto Saxophone (1974)	11	72.7%	3.6	0.97
Finney, Ross Lee	Skating on the Sheyenne (1977)	18	75.6%	3.8	0.90
Finney, Ross Lee	Summer in Valley City (1969)	17	75.3%	3.8	1.06
Fiser, Lubos	Report (1971)	16	76.3%	3.8	0.66
Fletcher, Alan	An American Song (2002)	12	71.7%	3.6	0.82
Françaix, Jean	Neuf Pièces Caractéristiques (1973)	14	75.7%	3.8	0.80
Gandolfi, Michael	Vientos y Tangos (2001)	17	77.6%	3.9	0.81

Giannini, Vittorio	Symphony No. 3 (1959)	17	74.1%	3.7	0.79
Giannini, Vittorio	Variations and Fugue (1964)	11	78.2%	3.9	0.74
Gillingham, David	Waking Angels (1996)	13	72.3%	3.6	1.24
Gorb, Adam	Metropolis (1994)	13	70.8%	3.5	0.79
Gould, Morton	Ballad for Band (1946)	17	74.1%	3.7	1.01
Graham, Peter	Harrison's Dream (for wind orchestra) (2002)	14	74.3%	3.7	1.03
Grainger, Percy	Molly on the Shore (1920)	18	74.4%	3.7	0.61
Grainger, Percy	Shepherd's Hey (1918)	18	71.1%	3.6	0.72
Grainger, Percy	The Power of Rome and the Christian Heart (1953)	18	78.9%	3.9	0.78
Grantham, Donald	Bum's Rush (1993)	17	72.9%	3.6	1.15
Grantham, Donald	Court Music (2005)	12	71.7%	3.6	1.13
Grantham, Donald	Fantasy Variations (1999)	17	71.8%	3.6	0.73
Grantham, Donald	Farewell to Gray (2001)	10	70.0%	3.5	0.88
Grantham, Donald	J'ai été au bal (1999)	18	77.8%	3.9	0.95
Grantham, Donald	Southern Harmony (1998)	18	75.6%	3.8	0.92
Grantham, Donald	Starry Crown (2007)	12	70.0%	3.5	0.82
Gregson, Edward	Celebration: Praeludium for Wind, Brass, Percussion, Harp, and Piano (1991)	15	76.0%	3.8	0.80
Gregson, Edward	Tuba Concerto (1976/84)	15	72.0%	3.6	1.02
Grieg, Edvard	Funeral March in memory of Rikard Nordraak (1866)	16	76.3%	3.8	0.68
Gryc, Stephen	Masquerade Variations on a Theme of Sergei Prokofiev	11	76.4%	3.8	0.75

(1998)

Hailstork, Adolphus	American Guernica (1983)	15	73.3%	3.7	0.74
Hanson, Howard	Chorale and Alleluia, Op. 42 (1954)	18	74.4%	3.7	0.49
Hartley, Walter	Concerto for 23 Wind Instruments (1957)	18	77.8%	3.9	0.78
Hartley, Walter	Sinfonia No. 4 (1965)	14	78.6%	3.9	0.76
Heiden, Bernard	Concerto for Trumpet and Wind Orchestra (1980)	10	76.0%	3.8	0.67
Higdon, Jennifer	Fanfare Ritmico (2000)	10	70.0%	3.5	0.88
Hovhaness, Alan	Symphony No. 4, Op. 165 (1958)	11	78.2%	3.9	0.94
Husa, Karel	Al Fresco (1975)	18	74.4%	3.7	0.85
Husa, Karel	Cheetah (2006)	18	71.1%	3.6	0.80
Husa, Karel	Divertimento for Brass and Percussion (1959)	16	76.3%	3.8	0.77
Husa, Karel	Smetana Fanfare (1984)	18	78.9%	3.9	0.66
Hutcheson, Jere	Caricatures (1997)	15	70.7%	3.5	0.85
Iannaccone, Anthony	After a Gentle Rain (1981)	17	70.6%	3.5	0.51
Iannaccone, Anthony	Sea Drift (1992)	14	74.3%	3.7	0.91
Ibert, Jacques	Concerto for Cello and Winds (1926)	16	78.8%	3.9	0.80
Ito, Yasuhide	Gloriosa (1990)	16	70.0%	3.5	1.19
Jacob, Gordon	An Original Suite for Band (1924)	18	72.2%	3.6	0.87
Jacob, Gordon	Music for a Festival (1951)	17	72.9%	3.6	0.96
Jacob, Gordon	Old Wine in New Bottles (1960)	18	73.3%	3.7	0.93
Jolivet, André	Concerto No. 2 for Trumpet (1954)	15	78.7%	3.9	0.73

Kennan, Kent	Night Soliloquy (solo for flute) (1936)	18	72.2%	3.6	0.87
Kraft, William	Dialogues and Entertainments (1980)	15	78.7%	3.9	0.68
Krenek, Ernst	Dream Sequence, Op. 224 (1975)	17	77.6%	3.9	0.83
Krenek, Ernst	Drei Lustige Marsche, Op. 44 (1926)	15	72.0%	3.6	0.85
Krenek, Ernst	Kleine Bläsmusik, Op.70A (1928)	11	70.9%	3.5	0.53
Lindroth, Scott	Spin Cycle (2002)	16	72.5%	3.6	0.49
Linn, Robert	Partita for Wind Orchestra (1980)	11	78.2%	3.9	0.74
Linn, Robert	Propagula (1971)	17	74.1%	3.7	0.87
Lo Presti, Ronald	Elegy for a Young American (1964)	16	70.0%	3.5	0.73
Lukás, Zdenek	Musica Boema (1978)	12	73.3%	3.7	0.89
Mackey, John	Redline Tango (2004)	18	71.1%	3.6	0.87
Mailman, Martin	For Precious Friends Hid in Death's Dateless Night (1988)	15	70.7%	3.5	1.02
Marshall, Christopher John	L'homme armé: Variations for Wind Ensemble (2003)	12	71.7%	3.6	0.79
Martinu, Bohuslav	Concertino for Violincello and Orchestra (1924)	12	75.0%	3.8	0.90
Maslanka, David	Concerto for Alto Saxophone and Band (1999)	12	78.3%	3.9	0.70
Maslanka, David	Concerto for Marimba and Band (1990)	13	72.3%	3.6	0.51
Maslanka, David	In Memoriam (1989)	13	72.3%	3.6	0.96
Maslanka, David	Symphony No. 3 (1991)	13	70.8%	3.5	0.90
Maslanka, David	Symphony No. 5 (2000)	11	70.9%	3.5	0.85
Maslanka, David	Symphony No. 7 (2004)	12	71.7%	3.6	0.93
McCabe, John	Canyons (1991)	11	72.7%	3.6	0.97

McPhee, Colin	Concerto for Wind Orchestra (1960)	11	76.4%	3.8	0.75
McTee, Cindy	California Counterpoint: The Twittering Machine (1994)	14	70.0%	3.5	1.09
McTee, Cindy	Circuits (1992)	18	72.2%	3.6	0.80
McTee, Cindy	Soundings (1995)	16	72.5%	3.6	0.91
McTee, Cindy	Timepiece (2001)	12	71.7%	3.6	0.90
Mennin, Peter	Canzona (1951)	18	78.9%	3.9	0.83
Miaskovsky, Nikolai	Symphony No. 19 Op. 46 (1939)	10	78.0%	3.9	0.60
Milhaud, Darius	Dixtuor, Op. 75 (Little Symphony No. 5) (1922)	17	71.8%	3.6	0.70
Musgrave, Thea	Journey Through a Japanese Landscape (1994)	12	76.7%	3.8	0.72
Nelhybel, Vaclav	Trittico (1964)	17	70.6%	3.5	0.73
Nelson, Ron	Medieval Suite (1984)	17	75.3%	3.8	0.93
Nelson, Ron	Passacaglia (Homage on B-A-C-H) (1993)	18	78.9%	3.9	0.86
Nelson, Ron	Ted Deum (for chorus and band) (1988)	10	74.0%	3.7	0.82
Newman, Jonathan	As the Scent of Spring Rain (2003)	13	72.3%	3.6	0.67
Nixon, Roger	Fiesta Del Pacifico (1966)	17	72.9%	3.6	1.02
Noon, David	Sweelinck Variations (I, II, III) (1976-1979)	16	77.5%	3.9	0.74
Otterloo, Willem van	Symphonietta for Wind Instruments (1943)	14	77.1%	3.9	0.66
Pann, Carter	Slalom (2002)	16	70.0%	3.5	0.83
Penn, William	A Cornfeild in July and The River (1990)	17	75.3%	3.8	0.86
Persichetti, Vincent	Celebrations (Cantata No. 3), Op. 103 (1966)	13	78.5%	3.9	0.76
Persichetti, Vincent	Chorale Prelude: O God Unseen, Op. 160 (1984)	12	73.3%	3.7	1.07

Persichetti, Vincent	O Cool is the Valley: Poem for Band, Op. 118 (1971)	14	71.4%	3.6	0.88
Persichetti, Vincent	Parable IX, Op. 121 (1972)	13	75.4%	3.8	0.83
Persichetti, Vincent	Psalm for Band, Op. 53 (1952)	18	76.7%	3.8	0.73
Piston, Walter	Tunbridge Fair (1950)	18	76.7%	3.8	0.66
Raff, Joachim	Sinfonietta in F, Op. 188 (1873)	12	70.0%	3.5	0.80
Reed, Alfred	Russian Christmas Music (1944/46)	18	70.0%	3.5	1.01
	Commemoration Symphony (Music Commemorating				
Reicha, Anton	Grand Men and Great Events) (1815)-ed. David Whitwell	12	70.0%	3.5	1.00
Reynolds, Verne	Scenes Revisited (1976)	18	75.6%	3.8	0.73
Riley, Terry	In C (1964)	13	75.4%	3.8	0.83
Rimsky- Korsakoff, Nikolai	Variationen über ein Thema von Glinka (Oboe and Band)(1878)	11	74.5%	3.7	0.90
Rogers, Bernard	Three Japanese Dances (1933/1953)	16	76.3%	3.8	0.86
Rogers, Rodney	Prevailing Winds	13	70.8%	3.5	0.80
Rorem, Ned	Sinfonia (1957)	11	72.7%	3.6	0.50
Rouse, Christopher	Wolf Rounds (2006)	15	74.7%	3.7	0.70
Saint-Saëns, Camille	Occident et Orient (1869)	18	72.2%	3.6	0.72
Schuller, Gunther	Diptych for Brass Quintet and Concert Band (1964)	16	73.8%	3.7	0.80
Schuller, Gunther	Meditation (1963)	14	75.7%	3.8	0.83
Schwantner, Joseph	In Evening's Stillness (1996)	17	78.8%	3.9	0.77

Schwantner, Joseph	Recoil (2004)	16	71.3%	3.6	1.09
Sheng, Bright	La'I (Love Song) for Orchestra without Strings (2004)	13	76.9%	3.8	0.80
Skalkottas, Nikos	Greek Dances (1936)	16	78.8%	3.9	0.59
Stamp, Jack	Four Maryland Songs for Soprano and Band (1995)	14	71.4%	3.6	0.97
Stokes, Eric	The Continental Harp and Band Report ("An American Miscellany") (1975)	15	77.3%	3.9	1.03
Stravinsky, Igor	Concertino for Twelve Instruments (1952)	15	77.3%	3.9	1.06
Stucky, Steven	Voyages (cello solo, wind ensemble) (1983-84)	10	78.0%	3.9	0.88
Surinach, Carlos	Paeans and Dances of Heathen Iberia (1959)	12	78.3%	3.9	0.67
Thorne, Nicholas	Adagio Music (1981)	10	70.0%	3.5	0.85
Ticheli, Frank	Blue Shades (1996)	18	72.2%	3.6	1.01
Ticheli, Frank	Postcard (1992)	18	71.1%	3.6	0.80
Ticheli, Frank	Symphony No. 2 (2003)	18	76.7%	3.8	0.66
Tippett, Michael	Triumph (1992)	13	76.9%	3.8	0.79
Toch, Ernst	Spiel for Blasorchester Op. 39 (1926)	16	77.5%	3.9	0.94
Tomasi, Henri	Fanfares Liturgiques (1952)	13	72.3%	3.6	0.87
Tower, Joan	Fascinating Ribbons (2000)	15	70.7%	3.5	0.94
Tull, Fisher	Sketches on a Tudor Psalm (1971)	18	73.3%	3.7	0.86
Turrin, Joseph	Chronicles (1998)	10	78.0%	3.9	0.93
Turrin, Joseph	Hemispheres (2002)	15	76.0%	3.8	0.80
Turrin, Joseph	Illuminations (2004)	10	78.0%	3.9	0.60
Vaughan Williams, Ralph	Concerto in F for Tuba	17	75.3%	3.8	0.60
Vaughan Williams, Ralph	Scherzo alla Marcia from Symphony No. 8 (1956)	17	78.8%	3.9	0.81

Weber, Carl Maria von	Concertino for Oboe (1809)	13	70.8%	3.5	0.88
Welcher, Dan	Arches (1984)	13	72.3%	3.6	0.87
Welcher, Dan	Symphony No. 3 ("Shaker Life") (1997)	15	78.7%	3.9	0.83
Welcher, Dan	Symphony No. 4 "American Visionary" (2005)	11	74.5%	3.7	0.82
Welcher, Dan	Zion (1994)	18	71.1%	3.6	0.80
Whitacre, Eric	October (2000)	18	70.0%	3.5	0.87
Wilson, Dana	Day Dreams (2006)	11	76.4%	3.8	0.87
Wilson, Dana	Piece of Mind (1987)	18	76.7%	3.8	0.97
Wilson, Dana	Vortex (1999)	12	75.0%	3.8	0.87
Work, Julian	Autumn Walk (1958)	10	72.0%	3.6	0.87
Zappa, Frank	Envelopes (1978)	14	71.4%	3.6	0.96
Zappa, Frank	The Dog Breath Variations (1970)	17	74.1%	3.7	0.77

In this table, the standard deviation has been provided. The reader should note that in this group of compositions there is a lesser degree of consensus among the ratings. The minimum standard deviation is .40 instead of 0.0, and the maximum is 1.24 instead of 1.00. Furthermore, the mean of .82 and median of .81 are also higher than in the group that achieved the designation of serious artistic merit. It is this weaker consensus and proximity to the delimiter that led to these compositions being brought forth in this chapter. Some of these compositions show the potential to move up (or down) in future studies, and therefore merit further consideration.

2. Comparison of the Three Studies

In this section, three areas of comparison between the Ostling, Gilbert and current studies will be analyzed. The first area looks at the number of works that were unfamiliar

to the evaluators. The second area will compare the evaluators' ratings in each study, and the third area will analyze the ratings and trends of compositions that were included in the current study that were also included in the Gilbert and/or Ostling studies.

2A. Analysis of Unfamiliar Works

Table 4.4 provides the number of compositions receiving the least number of ratings across the three studies, both in gross number of works and in percentage of total compositions in that study.

Table 4.4—Unfamiliar works in the three studies

# of ratings	Ostling 1,469 Total Works		Gilbert 1,261 Total Works		Current 1,680 Total Works	
	Number of Works	Percentage of Total	Number of Works	Percentage of Total	Number of Works	Percentage of Total
2-4	297	20.22%	252	19.98%	416	24.76%
1	194	13.21%	106	8.41%	161	9.58%
0	285	19.40%	103	8.17%	68	4.05%
0-4	776	52.83%	461	36.56%	645	38.39%

The data reveal a significant reduction in the number of compositions that were unknown to the entire panel in this study. However, the percentage for “1” evaluation is in between the two previous studies, and the “2-4” ratings are actually higher than both previous studies. The overall percentage of low number of ratings (0-4) is statistically close to the Gilbert study, which is significantly lower than the Ostling study. The results do not show an overall significant reduction in compositions receiving between 0-4 ratings. However, the investigator did find the use of a date delineation very helpful in the list creation process. Since the date delineation did not lower the number of low responses, the investigator would recommend using a date delineation, but moving that

line closer to the evaluation period, creating a more up-to-date study. Instead of a three-year buffer, a one or two-year buffer should be considered.

2B. Evaluator Ratings in the Three Studies

The investigator received many comments from evaluators at the end of the evaluation period regarding the significant number of unknowns they had marked. This created a need, in the investigator's mind, to compare the number of compositions rated (in percentages) by individual evaluators in each study. Table 4.5 shows this data and is organized from the least rated at the top, to the most rated at the bottom. The evaluator number in the left column is an arbitrary designation for this table only and bears no connection to the previous evaluator numbers that were randomly assigned in this or previous studies.

Table 4.5—P ercentage of total compositions rated by each evaluator

	Ostling	Gilbert	Current
	Percentage	Percentage	Percentage
Evaluator	Rated	Rated	Rated
1	14.40%	29.40%	20.00%
2	14.70%	30.40%	31.90%
3	19.20%	32.90%	32.30%
4	21.10%	36.60%	34.80%
5	21.50%	37.30%	37.20%
6	23.40%	39.00%	38.40%
7	24.00%	41.20%	39.10%
8	26.90%	43.10%	41.10%
9	29.70%	46.60%	45.30%
10	30.90%	46.60%	45.50%
11	31.80%	46.70%	46.90%
12	33.30%	47.10%	47.30%
13	35.10%	47.70%	49.10%

14	36.00%	48.20%	50.40%
15	39.20%	49.60%	56.00%
16	39.50%	50.90%	57.30%
17	41.30%	53.20%	63.60%
18	45.10%	54.00%	66.60%
19	47.10%	54.50%	
20	55.90%	71.10%	
Mean	31.51%	45.31%	44.60%
Median	31.35%	46.65%	45.40%

This analysis reveals that the evaluator panel in this current study is within a percentage point of the panel that was used in the Gilbert study in both mean and median. Both of these panels knew a significantly higher percentage of compositions than did the panel used in the Ostling study. It appears from this data that the current panel is in line with their number of unknowns, and that the most likely reason for some evaluators' concerns was the 33% increase in the size of the overall composition list.

2C. Comparison of Compositions Included in Multiple Studies

A total of 677 (40%) compositions included in this study were also in one or both of the two previous studies. 467 of these compositions were in all three studies, 172 compositions were in just the current and Gilbert studies, and thirty-eight compositions were in just the current and Ostling studies. In the four sub-sections that follow, the compositions in Tables 4.1 and 4.3 will be compared to their previous results. The first two sub-sections will involve compositions that were included in all three studies, and the third and fourth sub-sections will involve compositions that were included in only the

Gilbert and current studies. This comparison is made to provide a chronological context to the data and to look for agreements across the three studies.

2Ci. Comparison of Compositions in Table 4.1 That Were Included in all Three Studies

There were 144 compositions in Table 4.1 which met the criteria for serious artistic merit in this study. Of those, eighty-nine were also included in the previous two studies. These compositions are listed below in Table 4.6, in alphabetical order by the composer's last name.

Table 4.6—Compositions from Table 4.1 that were in the previous two studies

<u>Composer</u>	<u>Title</u>	<u>Current</u>				<u>Gilbert</u>				<u>Ostling</u>			
		<u># of</u>	<u>Score</u>	<u>Avg.</u>	<u>STD</u>	<u># of</u>	<u>Score</u>	<u>Avg.</u>	<u>Rtgs</u>	<u># of</u>	<u>Score</u>	<u>Avg.</u>	<u>Rtgs</u>
Amram, David	King Lear Variations (1967)	18	85.6%	4.3	0.57	19	82.1%	4.1	14	81.4%	4.1		
Badings, Henk	Concerto for Flute and Wind Symphony (1963)	15	81.3%	4.1	0.70	19	79.0%	4	15	88.0%	4.4		
Bassett, Leslie	Designs, Images and Textures (1966)	18	86.7%	4.3	0.69	20	85.0%	4.3	20	88.0%	4.4		
Bennett, Robert Russell	Suite of Old American Dances (1949)	17	83.5%	4.2	0.88	20	86.0%	4.3	20	82.0%	4.1		
Benson, Warren	Concertino (for alto saxophone and wind ensemble) (1954)	10	82.0%	4.1	0.57	13	86.2%	4.3	9	88.9%	4.5		
Benson, Warren	Symphony for Drums and Wind Orchestra (1963)	16	80.0%	4.0	0.89	17	78.8%	3.9	13	87.7%	4.4		
Benson, Warren	The Leaves are Falling (1963)	18	92.2%	4.6	0.61	20	95.0%	4.8	16	85.0%	4.3		
Benson, Warren	The Passing Bell (1974)	18	92.2%	4.6	0.61	20	95.0%	4.8	7	88.6%	4.4		
Benson, Warren	The Solitary Dancer (1969)	18	88.9%	4.4	0.62	20	86.0%	4.3	18	81.1%	4.1		

Berg, Alban	Chamber Concerto for Violin, Piano and 13 Wind Instruments, Op. 8 (1925)	18	100.0%	5.0	0.00	19	99.0%	5	13	100.0%	5.0
Berlioz, Hector	Symphonie Funèbre et Triomphale, Op. 15(1840)	18	82.2%	4.1	0.83	20	80.0%	4	18	91.1%	4.6
Bernstein, Leonard	Prelude, Fugue and Riffs (1949)	18	85.6%	4.3	0.67	17	72.9%	3.7	10	74.0%	3.7
Brahms, Johannes	Begräbnisgesang, Op. 13 (chorus and wind ensemble) (1858)	12	93.3%	4.7	0.49	15	88.0%	4.4	9	84.4%	4.2
Brant, Henry	Angels and Devils (1931)	10	80.0%	4.0	0.67	16	76.3%	3.8	12	85.0%	4.3
Bruckner, Anton	Mass No. 2 in E Minor (1882)	17	96.5%	4.8	0.53	20	92.0%	4.6	15	92.0%	4.6
Copland, Aaron	An Outdoor Overture (1942)	18	80.0%	4.0	0.69	20	80.0%	4	20	86.0%	4.3
Copland, Aaron	Emblems (1964)	18	93.3%	4.7	0.49	20	95.0%	4.8	20	80.0%	4.0
Dahl, Ingolf	Concerto for Alto Saxophone and Wind Orchestra (1949)	18	98.9%	4.9	0.24	20	94.0%	4.7	18	92.2%	4.6
Dahl, Ingolf	Sinfonietta for Band(1961)	18	97.8%	4.9	0.32	20	99.0%	5	19	98.9%	5.0
Dello Joio, Norman	Variants on a Medieval Tune (1963)	17	84.7%	4.2	0.75	20	89.0%	4.5	19	87.4%	4.4
Dvorák, Antonin	Serenade in D Minor, Op.	18	100.0%	5.0	0.00	20	100.0%	5	19	94.7%	4.7

Hahn, Reynaldo	Le Bal de Béatrice d'Este (for piano, two harps and wind orchestra) (1906)	18	82.2%	4.1	0.76	13	83.1%	4.2	2	70.0%	3.5
Hindemith, Paul	Concerto for Organ and Wind Instruments: Kammermusik No. 7, Op. 46, No. 2 (1927)	17	87.1%	4.4	0.70	18	86.7%	4.3	14	90.0%	4.5
Hindemith, Paul	Konzertmusik, Op. 41 (1926)	18	90.0%	4.5	0.62	19	96.8%	4.8	17	94.1%	4.7
Hindemith, Paul	Symphony in B-flat (1951)	18	98.9%	4.9	0.24	20	99.0%	5	20	99.9%	5.0
Holst, Gustav	Hammersmith (Prelude and Scherzo), Op. 52 (1930)	18	95.6%	4.8	0.43	20	99.0%	5	19	94.7%	4.7
Holst, Gustav	Suite No. 1 in E-flat (1909)	18	93.3%	4.7	0.59	20	97.0%	4.9	20	96.0%	4.8
Holst, Gustav	Suite No. 2 in F (1911)	18	86.7%	4.3	0.69	20	91.0%	4.6	20	93.0%	4.7
Honegger, Arthur	Le Roi David (original version) (1921)	17	85.9%	4.3	0.77	18	87.8%	4.4	15	94.7%	4.7
Husa, Karel	Apotheosis of this Earth (1971)	18	90.0%	4.5	0.71	20	92.0%	4.6	19	89.5%	4.5
Husa, Karel	Concerto for Alto Saxophone and Concert	15	89.3%	4.5	0.64	20	92.0%	4.6	15	93.3%	4.7

		Band (1967)											
Husa, Karel	Concerto for Percussion and Wind Ensemble (1970-71)	18	81.1%	4.1	0.80	20	84.0%	4.2	17	85.9%	4.3		
		Husa, Karel	13	87.7%	4.4	0.77	19	86.3%	4.3	13	86.2%	4.3	
			18	98.9%	4.9	0.24	20	100.0%	5	20	94.0%	4.7	
			Jacob, Gordon	18	82.2%	4.1	0.76	20	92.0%	4.6	19	87.4%	4.4
Kurka, Robert	The Good Soldier Schweik: Suite, Op. 22 (1957)	16	82.5%	4.1	0.81	20	88.0%	4.4	18	88.9%	4.5		
		Mahler, Gustav	"Um Mitternacht" from Aus den Rückert Lieder (1901)	17	96.5%	4.8	0.39	17	92.9%	4.7	11	96.4%	4.8
Mendelssohn, Felix	Ouverture für Harmoniemusik, Op. 24 (1826),edited by John Boyd			18	85.6%	4.3	0.57	19	84.2%	4.2	19	87.4%	4.4
				Messiaen, Olivier	Colors of the Celestial City (1963)	18	96.7%	4.8	0.38	17	96.5%	4.8	11
Messiaen, Olivier	Et Exspecto Resurrectionem Mortuorum (1965)	18	94.4%	4.7	0.57	19	94.7%	4.7	12	85.0%	4.3		

Messiaen, Olivier	Oiseaux Exotiques (for piano solo and small wind orchestra) (1955)	18	94.4%	4.7	0.46	19	94.7%	4.7	15	93.3%	4.7
Milhaud, Darius	Suite Française, Op. 248 (1944)	17	85.9%	4.3	0.69	20	90.0%	4.5	19	92.6%	4.6
Mozart, Wolfgang	Divertimento No. 3 in E- flat, K166 (1773)	18	84.4%	4.2	0.65	18	91.1%	4.6	20	89.0%	4.5
Mozart, Wolfgang	Divertimento No. 4 in B- flat, K186 (1773)	17	85.9%	4.3	0.47	17	89.4%	4.5	20	89.0%	4.5
Mozart, Wolfgang	Serenade No. 10 in B-flat, K370a (old K361) (1781- 95)	18	100.0%	5.0	0.00	20	100.0%	5	20	99.0%	5.0
Penderecki, Krzysztof	Pittsburgh Overture (1967)	17	81.2%	4.1	0.56	20	82.0%	4.1	20	79.0%	4.0
Persichetti, Vincent	Divertimento for Band, Op. 42 (1950)	18	82.2%	4.1	0.76	20	85.0%	4.3	20	88.0%	4.4
Persichetti, Vincent	Masquerade for Band, Op. 102 (1965)	17	84.7%	4.2	0.66	20	91.0%	4.6	19	86.3%	4.3
Persichetti, Vincent	Symphony No. 6, Op. 69 (1956)	18	88.9%	4.4	0.62	20	93.0%	4.7	19	92.6%	4.6
Poulenc, Francis	Suite Française (for harpichord and 9 wind instruments) (1935)	18	85.6%	4.3	0.57	18	88.9%	4.4	13	90.8%	4.5

Reed, H. Owen	La Fiesta Mexicana (1949)	18	85.6%	4.3	0.67	20	87.0%	4.4	19	85.3%	4.3
Reynolds, Verne	Scenes (1971)	18	81.1%	4.1	0.73	20	91.0%	4.6	15	92.0%	4.6
Rodrigo, Joaquin	Adagio (1966)	17	82.4%	4.1	0.78	17	80.0%	4	7	88.6%	4.4
Schmitt, Florent	Dionysiaques, Op. 62 (1914-25)	18	92.2%	4.6	0.50	20	98.0%	4.9	19	88.4%	4.4
Schmitt, Florent	Lied et Scherzo, Op. 54 (solo horn and small wind ensemble) (1910)	18	80.0%	4.0	0.59	15	85.3%	4.3	10	78.0%	3.9
Schoenberg,	Theme and Variations, Op.										
Arnold	43a (1943)	17	91.8%	4.6	0.51	20	98.0%	4.9	20	96.0%	4.8
Schuller,	Symphony for Brass and										
Gunther	Percussion (1950)	16	85.0%	4.3	0.77	20	94.0%	4.7	19	95.8%	4.8
Schuman,	George Washington										
William	Bridge: An Impression for Band (1950)	18	86.7%	4.3	0.59	20	86.0%	4.3	20	79.0%	4.0
Schuman,	New England Triptych: Be										
William	Glad Then, America; When Jesus Wept; Chester (1956)	18	88.9%	4.4	0.62	20	91.0%	4.6	20	89.0%	4.5
Strauss, Richard	Serenade Op. 7 (1881)	18	88.9%	4.4	0.70	20	95.0%	4.8	19	95.8%	4.8
Strauss, Richard	Sonatine in F "Aus der Werkstatt eines Invaliden", AV 135 (1943)	18	88.9%	4.4	0.70	17	90.6%	4.5	16	86.3%	4.3

Strauss, Richard	Suite in B-flat, Op. 4 (1884)	18	84.4%	4.2	0.73	19	91.6%	4.6	18	93.3%	4.7
Strauss, Richard	Symphonie for Winds "Fröhliche Werkstatt", AV 143 (1944-45)	18	90.0%	4.5	0.71	18	93.3%	4.7	13	86.2%	4.3
Stravinsky, Igor	Concerto for Piano and Wind Instruments (1924)	18	100.0%	5.0	0.00	20	99.0%	5	20	98.0%	4.9
Stravinsky, Igor	Ebony Concerto (1945)	18	85.6%	4.3	0.67	19	80.0%	4	19	76.8%	3.8
Stravinsky, Igor	Mass for Chorus and Double Wind Quintet (1948)	14	87.1%	4.4	0.84	15	93.3%	4.7	14	94.3%	4.7
Stravinsky, Igor	Symphonies of Wind Instruments (1920)	18	100.0%	5.0	0.00	19	94.7%	4.7	20	98.0%	4.9
Stravinsky, Igor	Symphonies of Wind Instruments (revised 1947)	18	100.0%	5.0	0.00	20	99.0%	5	20	98.0%	4.9
Stravinsky, Igor	Symphony of Psalms (1930, rev. 1948)	18	97.8%	4.9	0.32	19	96.8%	4.8	20	99.0%	5.0
Tippett, Michael	Concerto for Orchestra: First Movement (Mosaic) (1962-63)	13	81.5%	4.1	0.86	12	80.0%	4	3	80.0%	4.0
Van Otterloo, Willem	Symphonietta for Woodwinds (1948)	12	80.0%	4.0	0.74	17	87.1%	4.4	7	82.9%	4.2

Varèse, Edgard	Deserts (1954)	16	88.8%	4.4	0.73	17	83.5%	4.2	15	89.3%	4.5
Varèse, Edgard	Hyperprism (1923)	18	84.4%	4.2	0.65	18	84.4%	4.2	12	86.7%	4.3
Varèse, Edgard	Intégrales (1925)	18	91.1%	4.6	0.62	19	91.6%	4.6	17	88.2%	4.4
Vaughan	English Folk Song Suite (1923)	18	80.0%	4.0	0.91	20	87.0%	4.4	20	88.0%	4.4
Vaughan	Toccata Marziale (1924)	18	83.3%	4.2	0.86	20	90.0%	4.5	20	90.0%	4.5
Williams, Ralph											
Wagner, Richard	Trauersinfonie (1844)	16	85.0%	4.3	0.77	20	93.0%	4.7	20	88.0%	4.4
Weill, Kurt	revised by Erik Leidzen Concerto for Violin, Op. 12 (1924)	17	92.9%	4.6	0.70	18	86.7%	4.3	11	76.4%	3.8
Weill, Kurt	Das Berliner Requiem (Tenor, Baritone, Bass soli and wind instruments) (1928)	12	83.3%	4.2	0.72	14	88.6%	4.4	7	77.1%	3.9
Weill, Kurt	Little Threepenny Music (1928)	18	90.0%	4.5	0.71	19	86.3%	4.3	16	80.0%	4.0

Of the eighty-nine compositions, seventy-six (85%) of them also met the previous studies' criteria for serious artistic merit. This demonstrates significant consistency between the three studies and provides additional support and strength to the worthiness of these compositions being qualified for serious artistic merit.

The remaining thirteen compositions include five (6%) compositions that missed the criteria in the Gilbert study, six (7%) compositions that missed the criteria in the Ostling study, and two (2%) compositions that missed the criteria in both previous studies. These compositions have been pulled out and listed in Table 4.7

Table 4.7—Compositions of serious artistic merit in this study that did not qualify in one or both of the previous studies

<u>Composer</u>	<u>Title</u>	<u>Current</u>				<u>Gilbert</u>				<u>Ostling</u>			
		<u># of</u>	<u>Score</u>	<u>Avg.</u>	<u>STD</u>	<u># of</u>	<u>Score</u>	<u>Avg.</u>	<u>Rtgs</u>	<u># of</u>	<u>Score</u>	<u>Rtgs</u>	<u>Avg.</u>
Badings, Henk	Concerto for Flute and	15	81.3%	4.1	0.70	19	79.0%	4		15	88.0%	4.4	
	Wind Symphony												
Benson, Warren	Symphony for Drums and	16	80.0%	4.0	0.89	17	78.8%	3.9		13	87.7%	4.4	
	Wind Orchestra	10	80.0%	4.0	0.67	16	76.3%	3.8		12	85.0%	4.3	
Brant, Henry	Angels and Devils												
Gilmore, Bernard	Five Folk Songs for	16	80.0%	4.0	0.63	12	78.3%	3.9		8	82.5%	4.1	
	Soprano and Band	14	87.1%	4.4	0.50	14	77.1%	3.9		13	89.2%	4.5	
Grainger, Percy	Hill Song No. 1												
Gould, Morton	Symphony No. 4 (West	18	81.1%	4.1	0.73	20	85.0%	4.3		20	78.0%	3.9	
	Point Symphony)	18	82.2%	4.1	0.76	13	83.1%	4.2		2	70.0%	3.5	
Hahn, Reynaldo	Le Bal de Béatrice d'Este												
Schmitt, Florent	Lied et Scherzo, Op. 54	18	80.0%	4.0	0.59	15	85.3%	4.3		10	78.0%	3.9	
Stravinsky, Igor	Ebony Concerto	18	85.6%	4.3	0.67	19	80.0%	4		19	76.8%	3.8	
Weill, Kurt	Concerto for Violin, Op. 12	17	92.9%	4.6	0.70	18	86.7%	4.3		11	76.4%	3.8	
Weill, Kurt	Das Berliner Requiem	12	83.3%	4.2	0.72	14	88.6%	4.4		7	77.1%	3.9	
Bernstein, Leonard	Prelude, Fugue and Riffs	18	85.6%	4.3	0.67	17	72.9%	3.7		10	74.0%	3.7	
	Sept Dances" from the												
Francaix, Jean	ballet les Malheurs de	17	80.0%	4.0	0.71	13	73.9%	3.7		2	60.0%	3.0	



Sophie)

The first five compositions listed in Table 4.7 did not qualify in the Gilbert study, but did qualify in the Ostling and current studies. A close look at the Gilbert scores reveals that in each case, these compositions were very close, with the largest deficit being 3.7%. If one averages the scores from all three studies for each of these five compositions, the result is a qualifying average (the lowest being 80.43% for Henry Brant's *Angels and Devils*).

The next six compositions in the table did not qualify in the Ostling study, but did qualify in the Gilbert and current studies. Five out of the six compositions (omitting the Reynaldo Hahn work) here are also extremely close to qualifying, with the largest deficit being 3.6%. As before, the average score of the three studies would qualify each composition. The outlier in this group is Reynaldo Hahn's *Le Bal de Beatrice d'Este* which only received a 70.0% score in the Ostling study. However, in that study only two (10%) of the evaluators knew the work. It qualified in the Gilbert study, however, with 65% of the panel knowing the work, and in the current study with 100% of the panel knowing the work. The low score in the Ostling study, lacking any sort of consensus from the entire panel, should then be disregarded and the two qualifying scores from the Gilbert and current studies be considered the more appropriate evaluation.

The last two works in the table represent the works that qualified in the current study, but not in either of the two previous studies. Additionally, average scores across these studies would not qualify as well. However, it does appear that these two works are becoming better known. *Prelude, Fugue and Riffs* by Leonard Bernstein increased from 50%, to 85%, to 100% knowledge in each panel over the three studies. *Sept Danses* by Jean Françaix increased from 10%, to 65%, to 94% knowledge in each panel.

Furthermore, except for one instance, as the percentage of knowledge grew, so did the composition's score. This demonstrates a correlation between knowledge of the work and its score in these two particular cases. This would also seem to validate the current qualifying scores over the previous non-qualifying scores.

In conclusion, there is a strong degree of consensus between the three studies regarding the designation of serious artistic merit of all eighty-nine compositions presented in Table 4.6. This consensus validates the designation of serious artistic merit of these compositions and demonstrates that they can serve as a foundation or core of the wind-band repertory. Three different panels of experts have selected them over a thirty-three year span.

2Cii. Comparison of Compositions in Table 4.3 That Were Included in all Three Studies

There were a total of seventy compositions from Table 4.3 (compositions receiving ten or more evaluations and scoring between 70.0% and 80.0%) that were included in the previous two studies. These compositions are listed in Table 4.8, alphabetically by the composer's last name.

Table 4.8—Compositions from Table 4.3 that were included in all three studies

<u>Composer</u>	<u>Title</u>	<u>Current</u>					<u>Gilbert</u>					<u>Ostling</u>				
		<u># of</u>	<u>Rtgs</u>	<u>Score</u>	<u>Avg.</u>	<u>STD</u>	<u># of</u>	<u>Rtgs</u>	<u>Score</u>	<u>Avg.</u>	<u>Rtg</u>	<u># of</u>	<u>Rtgs</u>	<u>Score</u>	<u>Avg.</u>	<u>Rtg</u>
Adler, Samuel	Southwestern Sketches (1962)	17	78.8%	3.9	0.75		20	72.0%	3.6			15	69.3%	3.5		
Adler, Samuel	Concerto for Brass, Winds, and Percussion (1968)	10	72.0%	3.6	0.70		5	64.0%	3.2			7	74.3%	3.7		
Amram, David	Concerto for Horn Solo and Wind Orchestra (1965)	10	78.0%	3.9	0.74		17	70.6%	3.5			8	70.0%	3.5		
Andriessen, Jurriaan	Concertino (solo bassoon and wind ensemble) (1962)	13	75.4%	3.8	0.60		15	70.7%	3.5			4	75.0%	3.8		
Bennett, Robert Russell	Symphonic Songs for Band (1958)	18	74.4%	3.7	0.67		20	80.0%	4			18	81.1%	4.1		
Benson, Warren	Helix (solo for tuba) (1961)	16	75.0%	3.8	0.68		18	78.9%	3.9			13	89.2%	4.5		
Benson, Warren	Remembrance (1963)	11	76.4%	3.8	0.60		17	76.5%	3.8			10	76.0%	3.8		
Bozza, Eugene	Children's Overture (1964)	17	76.5%	3.8	0.73		18	77.8%	3.9			11	72.7%	3.6		
Brant, Henry	Verticals Ascending (1967)	12	73.3%	3.7	0.65		19	71.6%	3.6			11	70.9%	3.6		
Broege, Timothy	Sinfonia V: "Symphonia Sacra et Profana" (1973)	13	70.8%	3.5	1.05		19	74.7%	3.7			2	80.0%	4.0		
Broege, Timothy	Three Pieces for American Band-Set No. 1 (1974)	10	70.0%	3.5	1.08		14	61.4%	3.1			2	80.0%	4.0		

Casterede, Jacques	Divertissement d'Eté (Summer Pastimes) (1965)	18	75.6%	3.8	0.65	19	79.0%	4	6	70.0%	3.5
Chance, John Barnes	Elegy (1972)	18	75.6%	3.8	0.65	19	76.8%	3.8	14	82.9%	4.2
Chance, John Barnes	Variations on a Korean Folksong (1965)	17	76.5%	3.8	0.81	20	76.0%	3.8	19	70.5%	3.5
Chance, John Barnes	Incantation and Dance (1963)	18	70.0%	3.5	1.04	19	62.1%	3.1	19	67.4%	3.4
Copland, Aaron Creston, Paul	Variations on a Shaker Melody (1956)	17	76.5%	3.8	0.64	20	74.0%	3.7	20	73.0%	3.7
	Concerto for Alto Saxophone (1941)	17	72.9%	3.6	0.61	19	79.0%	4	16	87.5%	4.4
Cushing, Charles Dello Joio, Norman	Angel Camp (West Point) (1952)	14	72.9%	3.6	0.84	4	80.0%	4	3	53.3%	2.7
	Fantasies on a Theme by Haydn (1967)	17	74.1%	3.7	0.69	20	79.0%	4	18	73.3%	3.7
Dello Joio, Norman	Songs of Abelard (Baritone voice and band) (1969)	13	72.3%	3.6	1.04	20	72.0%	3.6	16	73.8%	3.7
Dello Joio, Norman	Scenes from the Louvre (1966)	18	72.2%	3.6	0.70	20	76.0%	3.8	18	70.0%	3.5
Finney, Ross Lee Finney, Ross Lee	Concerto for Alto Saxophone (1974)	11	72.7%	3.6	0.92	13	86.2%	4.3	5	84.0%	4.2
	Summer in Valley City	17	75.3%	3.8	1.03	20	78.0%	3.9	18	71.1%	3.6

Miscellany") (1975)											
Stravinsky, Igor	Concertino for Twelve Instruments (1952)	15	77.3%	3.9	1.06	16	86.3%	4.3	14	91.4%	4.6
	Paeans and Dances of Heathen Iberia (1959)	12	78.3%	3.9	0.67	20	74.0%	3.7	15	82.7%	4.1
Toch, Ernst	Spiel for Blasorchester Op. 39 (1926)	16	77.5%	3.9	0.96	20	81.0%	4.1	16	83.8%	4.2
	Fanfares Liturgiques (1952)	13	72.3%	3.6	0.87	15	82.7%	4.1	12	81.7%	4.1
Tull, Fisher	Sketches on a Tudor Psalm (1971)	18	73.3%	3.7	0.84	20	74.0%	3.7	17	75.3%	3.8
	Concerto in F for Tuba	17	75.3%	3.8	0.66	18	77.8%	3.9	16	81.3%	4.1
Williams, Ralph	Scherzo alla Marcia from Symphony No. 8 (1956)	17	78.8%	3.9	0.83	20	84.0%	4.2	20	83.0%	4.2

Table 4.3 had an increase in standard deviation in comparison to the serious artistic merit table (Table 4.1), which demonstrated a greater disagreement among panelists regarding compositions in this score range. There is a similar disagreement between the three panels regarding the scores of these same compositions. Out of the seventy compositions in Table 4.8, three (4%) of them qualified for serious artistic merit in the Gilbert study but not the other two, eighteen (26%) of them qualified for serious artistic merit in the Ostling study, but not the other two, and nineteen (27%) of them qualified in both the Gilbert and Ostling studies but not the current one. In all, there was disagreement to some degree in forty (57%) of the seventy compositions in this group.

Of the seventy compositions, fourteen (20%) had a three-panel average score of 80.0% or better. These 14 compositions have been placed in Table 4.9 for a closer review.

Table 4.9—Compositions that possess a qualifying average for serious artistic merit across the three studies but did not qualify in the current study

<u>Composer</u>	<u>Title</u>	<u>Current</u>				<u>Gilbert</u>				<u>Ostling</u>				<u>3-Pnl</u>		<u>Total</u>
		<u># of</u>	<u>Score</u>	<u>Rtg</u>	<u>Avg.</u>	<u>Std</u>	<u># of</u>	<u>Score</u>	<u>Rtg</u>	<u>Avg.</u>	<u># of</u>	<u>Score</u>	<u>Rtg</u>	<u>Avg.</u>	<u>Dev.</u>	
Benson, Warren	Helix (solo for tuba)	16	75.0%	3.8	0.68		18	78.9%	3.9		13	89.2%	4.5	81.0%	14.2%	
Finney, Ross	Concerto for Alto	11	72.7%	3.6	0.92		13	86.2%	4.3		5	84.0%	4.2	81.0%	13.5%	
		16	76.3%	3.8	0.66		19	81.1%	4.1		8	82.5%	4.1	80.0%	6.3%	
Grainger, Percy	Hey	18	71.1%	3.6	0.78		19	86.3%	4.3		20	85.0%	4.3	80.8%	15.2%	
Hartley, Walter	Concerto for 23 Wind	18	77.8%	3.9	0.76		20	82.0%	4.1		18	84.4%	4.2	81.4%	6.6%	
Ibert, Jacques	Concerto for Cello and	16	78.8%	3.9	0.77		17	85.9%	4.3		10	88.0%	4.4	84.2%	9.3%	
Jolivet, André	Winds Concerto No. 2 for Trumpet	15	78.7%	3.9	0.70		15	82.7%	4.1		7	82.9%	4.2	81.4%	4.2%	

Persichetti, Vincent Schuller, Gunther	Celebrations (Cantata No. 3), Op. 103 Meditation	13	78.5%	3.9	0.76	20	80.0%	4	10	82.0%	4.1	80.2%	3.5%
		14	75.7%	3.8	0.80	19	90.5%	4.5	19	86.3%	4.3	84.2%	14.8%
Schuller, Gunther	Diptych for Brass Quintet and Concert Band	16	73.8%	3.7	0.79	19	88.4%	4.4	17	81.2%	4.1	81.1%	14.7%
Stokes, Eric	The Continental Harp and Band Report ("An American Miscellany")	15	77.3%	3.9	0.99	19	84.2%	4.2	7	82.9%	4.2	81.5%	6.9%
Stravinsky, Igor	Concertino for Twelve Instruments Spiel for Blasorchester	15	77.3%	3.9	1.06	16	86.3%	4.3	14	91.4%	4.6	85.0%	14.1%
Toch, Ernst Vaughan	Op. 39 Scherzo alla	16	77.5%	3.9	0.96	20	81.0%	4.1	16	83.8%	4.2	80.8%	6.3%
		17	78.8%	3.9	0.83	20	84.0%	4.2	20	83.0%	4.2	81.9%	5.2%

Williams, Ralph	Marcia from	
	Symphony	
	No. 8	

Except for four of the scores from the Ostling study, all of these scores were derived from a majority of each respective panel. Furthermore, eight of these compositions have less than a 10% (3.5%-9.3%) deviation from highest to lowest, while the other six range from 13.5% to 15.2% in deviation. Outside of this, no further useful information can be drawn from these scores. These fourteen works are definitely on the fringe of serious artistic merit. It is possible that the scores from this study, for these works, are an anomaly. On the other hand, they could show a decreasing value of these works as the overall canon for the wind-band grows in size. Further research will be needed to determine which of these possibilities are correct.

Overall, these seventy compositions (Table 4.8), and especially the fourteen in Table 4.7, merit closer scrutiny. In this study they were on the cusp of being deemed of serious artistic merit, but disagreement both in this study and across the previous studies is obscuring the information provided by the scores. For this reason, further evaluation is needed.

2Ciii. Compositions in Table 4.1 Involved in Both the Gilbert and Current Study Only

The following table lists the compositions that were deemed of serious artistic merit (Table 4.1) in this study and were also included in the Gilbert study. The majority of these compositions were composed after the Ostling study was completed. With inclusion in only two studies, it is difficult to draw any significant conclusions. However, one can glean some useful information in the hopes that future research will provide definitive findings. The twenty-seven compositions are listed in Table 4.10.

Table 4.10—Compositions deemed of serious artistic merit that were included in the Gilbert study

<u>Composer</u>	<u>Title</u>	<u>Current</u>					<u>Gilbert</u>		
		<u># of</u>	<u>Rtgs</u>	<u>Score</u>	<u>Avg.</u>	<u>STD</u>	<u># of</u>	<u>Rtgs</u>	<u>Score</u>
Adams, John	Grand Pianola Music (2 pianos, 3 vocalists, wind ensemble) (1982)	16	93.8%	4.7	0.48		10	78.0%	3.9
	Concerto for Piano No. 2 First Movement (1931)	13	89.2%	4.5	0.78		8	72.5%	3.6
Bartók, Béla	Concerto for Piano No. 1, Second Movement (1926)	13	87.7%	4.4	0.77		6	76.7%	3.8
	Sounds, Shapes and Symbols (1977)	18	88.9%	4.4	0.62		19	88.4%	4.4
Bassett, Leslie	Concerto Grosso (for brass quintet, wind and percussion ensemble) (1983)	11	85.5%	4.3	0.65		16	83.8%	4.2
Bennett, Richard	Morning Music (1985)	16	85.0%	4.3	0.86		18	73.3%	3.7
Rodney	Symphony II, Lost Songs, (1982)	16	87.5%	4.4	0.81		18	84.4%	4.2
Benson, Warren	Divertissement pour Instruments à Vent, Op. 36 (1894)	16	82.5%	4.1	0.72		13	81.5%	4.1
Bernard, Emile	Winds of Nagual (1985)	18	98.9%	4.9	0.24		20	94.0%	4.7
Colgrass, Michael	Déjà Vu (for four percussion soloists and wind ensemble) (1987)	18	86.7%	4.3	0.59		18	81.1%	4.1

Corigliano, John	Gazebo Dances (1978)	18	83.3%	4.2	0.71	20	86.0%	4.3
Druckman, Jacob	"Engram" from Prism (1987)	11	81.8%	4.1	0.83	15	81.3%	4.1
Etler, Alvin	Concerto for Clarinet and Chamber Ensemble (1962)	11	80.0%	4.0	0.63	17	88.2%	4.4
Harbison, John	Music for 18 Winds (1986)	17	85.9%	4.3	0.77	16	85.0%	4.3
Hindemith, Paul	"Geschwindmarsch" from Symphony Serena (1946)	18	82.2%	4.1	0.76	20	81.0%	4.1
Husa, Karel	Concertino for Piano and Wind Ensemble (1984)	15	82.7%	4.1	0.64	10	72.0%	3.6
Husa, Karel	An American Te Deum (Baritone voice, chorus, band) (1976)	13	81.5%	4.1	0.64	16	85.0%	4.3
Lopatnikoff, Nikolai	Concerto for Wind Orchestra, Op. 41 (1963)	12	80.0%	4.0	0.60	18	81.1%	4.1
Maslanka, David	A Child's Garden of Dreams (1981)	17	85.9%	4.3	0.69	20	90.0%	4.5
Poulenc, Francis	Aubade (choreographic concerto) (piano and 18 wind instruments) (1929)	15	80.0%	4.0	0.65	11	78.2%	3.9
Schuller, Gunther	Symphony Number 3, In Praise of Winds (1981)	16	85.0%	4.3	0.58	18	84.4%	4.2
Schuller, Gunther	On Winged Flight: A Divertimento for Band (1989)	16	81.3%	4.1	0.57	14	80.0%	4
Schwantner, Joseph	...and the mountains rising nowhere (1977)	18	97.8%	4.9	0.32	20	98.0%	4.9
Schwantner, Joseph	From a Dark Millennium (1980)	18	80.0%	4.0	0.84	20	79.0%	4

Stockhausen, Karlheinz	"Luzifer's Tanz" from Samstag aus Licht (1981-83)	15	81.3%	4.1	0.80	15	76.0%	3.8
	Festmusik der Stadt Wien, AV 133 (brass and timpani) (1943)	18	83.3%	4.2	0.79	19	90.5%	4.5
	Mahagonny Songspiel (6 voices and wind ensemble) (1927)	13	87.7%	4.4	0.77	13	83.1%	4.2
Strauss, Richard								
Weill, Kurt								

There was agreement of serious artistic merit between the two studies for twenty (74%) out of the twenty-seven compositions. Of the remaining seven, four were within four percentage points of qualifying in the Gilbert study, while the other three were within at least eight percentage points. Additionally, two of the outlying Gilbert scores were achieved without a majority of their panel, calling them into question from a consensus standpoint. Overall, there is significant agreement with this group of compositions between the two studies, but further research is needed before adding these compositions into the foundation/core repertoire listed in Table 4.6.

**2Civ. Compositions in Table 4.3 Involved in Both the Gilbert and current Study
Only**

The following table lists the compositions that fell ten percentage points short (Table 4.3) in the current study that were also evaluated in the Gilbert study. Again, most of these works were composed after the Ostling study was completed so were not included there. These thirty-six compositions are listed below in Table 4.11.

Table 4.11—Compositions within ten percentage points of serious artistic merit that were included in the Gilbert study

<u>Composer</u>	<u>Title</u>	<u>Current</u>					<u>Gilbert</u>				
		<u># of</u>	<u>Score</u>	<u>Avg.</u>	<u>STD</u>	<u># of</u>	<u>Score</u>	<u>Avg.</u>	<u>Rtg</u>		
Adler, Samuel	Symphony No. 3 "Dyptych" (revised 1980)	13	70.8%	3.5	0.88						
Ball, Michael	Omaggio (1986)	12	71.7%	3.6	1.08						
Bassett, Leslie	Colors and Contours (1984)	17	77.6%	3.9	0.78						
Bassett, Leslie	Lullaby for Kirsten (1986)	18	73.3%	3.7	1.03						
Bedford, David	Sun Paints Rainbows on the Vast Waves (1984)	16	72.5%	3.6	0.96						
Benson, Warren	Dawn's Early Light (1987)	17	76.5%	3.8	0.64						
Benson, Warren	Wings (1984)	16	76.3%	3.8	0.66						
Bird, Arthur	Serenade, Op. 40 (1898)	17	75.3%	3.8	0.75						
Diamond, David	Hearts Music (1989)	15	73.3%	3.7	0.62						
Druckman, Jacob	In Memoriam Vincent Persichetti (1987)	14	75.7%	3.8	0.70						
Druckman, Jacob	Paeon (1986)	12	73.3%	3.7	0.65						
Enesco, George	Dixtour, Op. 14 (1906)	16	78.8%	3.9	0.77						
Finney, Ross Lee	Skating on the Sheyenne (1977)	18	75.6%	3.8	0.88						
Françaix, Jean	Neuf Pièces Caractéristiques (1973)	14	75.7%	3.8	0.80						
Gregson, Edward	Tuba Concerto (1976/84)	15	72.0%	3.6	0.99						

Hailstork, Adolphus	American Guernica (1983)	15	73.3%	3.7	0.72	12	61.7%	3.1
	Concerto for Trumpet and Wind Orchestra (1980)	10	76.0%	3.8	0.63	9	73.3%	3.7
Heiden, Bernard								
Husa, Karel	Smetana Fanfare (1984)	18	78.9%	3.9	0.64	20	79.0%	4
Iannaccone, Anthony	After a Gentle Rain (1981)	17	70.6%	3.5	0.62	20	71.0%	3.6
Kraft, William	Dialogues and Entertainments (1980)	15	78.7%	3.9	0.70	17	77.7%	3.9
Krenek, Ernst	Dream Sequence, Op. 224 (1975)	17	77.6%	3.9	0.86	20	76.0%	3.8
Lukás, Zdenek	Musica Boema (1978)	12	73.3%	3.7	0.89	16	78.8%	3.9
	For Precious Friends Hid in Death's							
Mailman, Martin	Dateless Night (1988)	15	70.7%	3.5	0.99	17	83.5%	4.2
	Concertino for Violincello and Orchestra (1924)	12	75.0%	3.8	0.87	15	78.7%	3.9
Martinu, Bohuslav								
Maslanka, David	In Memoriam (1989)	13	72.3%	3.6	0.96	13	72.3%	3.6
Nelson, Ron	Medieval Suite (1984)	17	75.3%	3.8	0.90	19	76.8%	3.8
Nelson, Ron	Ted Deum (for chorus and band) (1988)	10	74.0%	3.7	0.82	8	70.0%	3.5
	Sweelinck Variations (I, II, III) (1976-1979)	16	77.5%	3.9	0.72	16	81.3%	4.1
Noon, David								
	Chorale Prelude: O God Unseen, Op. 160 (1984)	12	73.3%	3.7	1.07	18	75.6%	3.8
Persichetti, Vincent								
Raff, Joachim	Sinfonietta in F, Op. 188 (1873)	12	70.0%	3.5	0.80	10	62.0%	3.1
Reynolds, Verne	Scenes Revisited (1976)	18	75.6%	3.8	0.73	19	80.0%	4
Rogers, Rodney	Prevailing Winds	13	70.8%	3.5	0.78	18	65.6%	3.3
Stucky, Steven	Voyages (cello solo, wind ensemble)	10	78.0%	3.9	0.88	6	80.0%	4

As with Table 4.10, nothing definitive can be taken from this data, but these early trends can still be useful. In twenty-eight (78%) of the thirty-six compositions the two studies agree in disqualifying these works. However, the other eight (22%) works did qualify for serious artistic merit in the Gilbert study. Most of these were low qualifiers, with seven of the eight scoring 83.5% or less, and the eighth scoring 86.3%. Significant agreement is once again present in the data, but further research is needed to see if these trends continue.

3. Conclusions

The purpose of this study was threefold: 1) to reevaluate all works deemed to be of serious artistic merit by the preceding two studies, 2) to reevaluate works within ten points of being deemed to be of serious artistic merit by the preceding two studies, and 3) to evaluate works that have been composed since the preceding studies that show the potential of being deemed to be of serious artistic merit. From the data attained through this research study, as well as that provided by its two predecessors, the following conclusions can be drawn.

- 144 (8.6%) compositions in this study (Table 4.1) were known to a majority of the panel and achieved an 80.0% score, meeting the criteria to be deemed of serious artistic merit in this study. With a high score, strong consensus and low standard deviation, these demarcations can be trusted.
 - Six (4%) compositions received a perfect 100.0% score (all were known to all eighteen evaluators as well).
 - Forty-one (28%) compositions were at or above the 90.0% mark.

- These 144 compositions represent the work of seventy-four composers. Forty-three of these composers had one work on the list, while fourteen composers had two works on the list. Those composers having more than two compositions on the list are as follows:
 - Three compositions (7)-Leslie Bassett, John Harbison, Gustav Holst, Olivier Messiaen, Wolfgang Mozart, Vincent Persichetti, and Edgard Varèse.
 - Four compositions (5)-Michael Colgrass, Paul Hindemith, Gunther Schuller, Joseph Schwanter and Kurt Weill.
 - Five compositions (2)-Percy Grainger and Richard Strauss.
 - Six compositions (2)-Warren Benson and Igor Stravinsky
 - Nine compositions (1)-Karel Husa
- There was agreement across the three studies with eighty-nine of the 144 compositions (Table 4.6), creating the beginning of a core repertoire for the wind band.
- There was agreement between the Gilbert and current study with twenty more of the 144 compositions (Table 4.10), revealing potential additions to the core repertoire.
- Finally, it appears that as the wind-band repertoire grows, the standard of serious artistic merit has possibly risen. Additional repertoire may have created a higher expectation of excellence and conductors may be getting more selective. Using the Ostling/Gilbert sliding scale determination method discussed in Chapter 2 for comparison, the following trend becomes apparent:

- Ostling-314 of 1,469 (21%) deemed of serious artistic merit
- Gilbert-191 of 1,261 (15%) deemed of serious artistic merit
- Current-196 of 1,680 (12%) deemed of serious artistic merit

4. Recommendations

Throughout the research process, the investigator kept track of suggestions to improve the process of future studies in this format, as well as suggestions for other possible research areas.

- The investigator recommends a ten-year cycle of evaluation, with the next study commencing during the 2021-22 academic year with a compositional date cut-off of 2020, similar to the timeline of the United States Census. It would be of further assistance if the process was instigated, catalogued and archived by an organization dedicated to the betterment of the wind-band medium, such as the ABA, NBA, CBDNA or WASBE.
- In future update studies, the investigator recommends the following modifications to the procedures followed in this study:
 - A one or two-year compositional time buffer should be utilized in creating the compositional master lists.
 - The compositions in Tables 4.1-4.3 should be included in the next update.
 - The time frame for the initial survey (nominations for evaluators) should be extended to at least two months, with reminders sent every other week. A bulk of the survey responses came within a short time frame after each invitation/reminder, so a few more should improve the response rate.

- The double criteria of consensus and high marking score should continue to be utilized to determine serious artistic merit in place of the single graded score scale utilized by the Ostling and Gilbert studies.
- Using this format, other more specific areas of the repertoire need to be evaluated. With more narrowly defined compositional criteria, more compositions in particular subcategories could be examined without making the master compositional list too large to be evaluated within reason. Examples could include:
 - Transcriptions
 - Marches
 - Symphonies
 - Ensembles of six to nine musicians, for example the expansive repertoire of *Harmoniemusik*
 - Concertos and other works for soloist(s) with wind instrument accompaniment

If a reader is interested in investigating any of these recommended projects, and/or would like more information on the procedures or results of this study, they are encouraged to contact the author at bandliterature@gmail.com.

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Appendix A Review of Related Literature

A review of the current and recent resources on the topic of wind-band literature is presented here to demonstrate 1) what is currently available to assist conductors in the selection and study of wind-band music, 2) the current strength of this material in providing descriptive and/or analytical information, and 3) the void of critical evaluation regarding the quality of compositions based on specific criteria of serious artistic merit. This review is organized in two sections, according to the type of literature. The first section covers the most prominent published books available for purchase on the subject. Section two will review articles and dissertations written on the subject of wind-band repertoire.

1. Books

One of the largest, most extensive and prominent resources for wind-band literature is the *Teaching Music through Performance in Band* series, that is currently in eight volumes with additional corresponding CD sets. The focus of the series is clearly stated in the first volume, which was released in 1997.

The focus of this text is on teaching music through performance in band. It is written for teachers, prospective teachers, and other professionals who interact with students in band rehearsal and performance settings. This volume is presented in three parts. Part I provides an overview of ideas basic to teaching music through performance in band. Part II provides a guide for the practical

application of teaching music through performance in band. Part III is a resource guide containing teaching “outlines” for one hundred graded band works (II-VI) designed for individual band director selection and adaptation to fit specific rehearsal situations.⁴⁸

As stated above, the main focus is clearly placed on teaching. The three-part format is only found in the first edition of volume 1. All of the other seven volumes, as well as the second edition of volume 1, use a two-part format. This two-part format combines the original first two parts into a single part entitled “The Teaching of Music” while the second part remains as a resource guide entitled “The Band Conductor as Music Teacher.”

The first part of each volume contains articles by prominent conductors and/or music educators regarding a variety of topics related to teaching, rehearsing, performing and developing bands. In volume 1 (both editions), there is an article written by Ray Cramer that discusses the criteria used in selecting literature for the series. The crux of the article states:

Just for a moment consider the age-old question, “What comprises music of artistic merit?” The obvious conclusion is that the music must characterize itself by having special effectiveness or is set apart by qualitative depth, and must stand on its own. Criteria used in this study for evaluating literature can be broken down into a few basic considerations.

⁴⁸ Larry Blocker, *Teaching Music through Performance in Band*, Volume 1, Chicago: GIA Publications, 1997, 1.

Does the music have: 1) a well-conceived formal structure? 2) creative melodies and counterlines? 3) harmonic imagination? 4) rhythmic vitality? 5) contrast in all musical elements? 6) scoring which best represents the full potential of the wind ensemble? 7) an emotional impact? If we are going to teach about music and through music while performing music, then we must incorporate all of these elements into our rehearsal planning as we prepare our students for performance.⁴⁹

The resource guide portion of the series contains a section for each composition selected for inclusion. Each section contains nine units providing description of the composer, composition, historical perspective, technical considerations, stylistic considerations, musical elements, form and structure, suggested listening and additional references and resources. These descriptions include analytical facts, rehearsal and teaching suggestions, as well as insights into the technical and musical skills needed by the performing ensemble.

This series provides an abundant amount of descriptive and educationally focused analytical information. It can be a valuable tool in the score study process, and encourages educators to try new and different teaching and rehearsal techniques.

Another prominent book, though narrower in scope, is *Best Music for High School Band: A selective Repertoire Guide for High School Bands & Wind Ensembles* (1993) by Thomas Dvorak, Robert Grechesky and Gary Ciepluch along with its earlier

⁴⁹ Ray Cramer, “Our GPS for Success: It’s all about the Literature!,” *Teaching Music through Performance in Band*, volume 1, second edition, Chicago: GIA Publications, 2010, 18.

companion *Best Music for Young Band* (1986) by Thomas Dvorak. This book states the following three criteria for music selection.

1. Compositions must exhibit a high degree of compositional craft.
2. Compositions must contain important musical constructs necessary for the development of musicianship.
3. Compositions must exhibit an orchestration that, within the restrictions associated with a particular grade level, encourage musical independence both of individuals and sections.⁵⁰

The book then provides the title, composer, grade level, length, publisher, instrument ranges and a brief description for each of the selected compositions.

As the title suggests, this book is focused towards music that is appropriate for high school bands and hence has an intentional educational bias in its criteria.

Furthermore, because of this focus, wind-band masterworks that may be inappropriate for the technical levels of most high school ensembles, such as Stravinsky's *Symphonies of Wind Instruments* or Husa's *Music for Prague: 1968*, are omitted. This book is also over eighteen years old and is in need of a new edition.

The Heritage Encyclopedia of Band Music "is an attempt to document all editions of all music ever published (and some unpublished) for concert and military bands."⁵¹

This resource is organized by composer's last name and provides a brief biography of the

⁵⁰ Thomas Dvorak, Robert Grechestky, Gary Ciepluch, *Best Music for High School Band: A Selective Repertoire Guide for High School Bands & Wind Ensembles*, Brooklyn, NY: Manhattan Beach Music, 1993, 10.

⁵¹ William H. Reherig, *The Heritage Encyclopedia of Band Music*, edited by Paul E. Bierley, Westerville, OH: Integrity Press, 1991, v.

composer. Following each biography is a list of their known works and/or arrangements for band. This resource defines band as concert or military band made up of woodwinds, brass and percussion instruments. This encyclopedia lists no additional criteria for inclusion, and attempts to be as inclusive as possible. The resource is also quite old and in need of updating.

In 2004, Rodney Winther published a much-needed list of repertoire focused on chamber music. *An Annotated Guide to Wind Chamber Music for six to eighteen players* was “intended to be a quick and handy reference guide for those people (conductors, coaches and performers) who need to find chamber music literature for a specific instrumentation.”⁵² Winther compiled a list over five hundred compositions that met his criteria. His criteria were 1) intrinsic musical value, 2) an effort to include a representative sampling of works by historical period, 3) an effort to include a representative sampling of works by instrumentation, 4) an effort to include a representative sampling of works by country, 5) an effort to include works of which he had first hand knowledge through performance, 6) an effort to include works that have been professionally recorded and 7) an effort to include works for which complete information was available.⁵³ The book is organized according to the number of players required, and each work contains the title, composer, date of composition, duration, difficulty, publisher, discography and a brief annotation/description. In addition, the author created his list of the top 101 compositions.

⁵² Rodney Winther, *An Annotated Guide to Wind Chamber Music for Six to Eighteen Players*, Miami: Warner Bros. Publications, 2004, v.

⁵³ Ibid., vii-viii.

Felix Hauswirth has recently published an eighth revised edition of his literature list entitled *1000 Plus Selected Works for Wind Orchestra and Wind Ensembles: Grade 4-6*. There are no criteria listed for inclusion on this list, but instead Hauswirth shares this brief preface. “The 8th revised edition of my repertoire list contains more than 1000 selected works for wind orchestra and wind ensembles featuring over 500 composers from 42 countries. I am aware that this list does not include every ‘important’ work, but it certainly reflects my personal preferences.”⁵⁴ For each composition listed, the author has provided the composer, composer dates, nation of origin, title of the work, instrumentation, year of composition, category, grade, duration and publisher. This book meets its focus that is stated best in a quote from Percy Grainger in an earlier edition.

“I firmly believe that music will someday become a ‘universal language.’

But it will not become so as long as our musical vision is limited to the output of four European countries between 1700-1900. The first step in the right direction is to view the music of all peoples and periods without a prejudice of any kind, and strive to put the world’s known and available best music into circulation. Only then shall we be justified in calling music a ‘universal language.’”⁵⁵

This book takes a large step in sharing the world’s wind-band music within the field.

The last two books in this section have a different focus than the ones above.

While the previous books have focused on specific compositions, the next two books are

⁵⁴ Felix Hauswirth, *1000 Plus Selected Works for Wind Orchestra and Wind Ensembles Grade 4-6*, Switzerland: Ruh Musik AG, 2010, 5.

⁵⁵ Felix Hauswirth, *1000 Selected Works for Wind Orchestra and Wind Ensembles Grade 4-6*, Switzerland: Ruh Musik AG, 2003, 5.

composer driven. The first of these is the current four-volume series entitled *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band* edited by Timothy Salzman. The focus of this book is summed up best by the editor in the preface.

In my career, composer/conductor interaction has been a particular catalyst for musical inspiration, change and, subsequently, growth.

Composers have had much to say regarding the construction process of their works, the way in which they would like to hear them, the sources for the inspiration of their music and other intriguing information that has illuminated my own attempts at performance. As I've had opportunity to watch students engage with composers in rehearsal situations it has always been fascinating to note the substance of the interaction that ultimately seems to spark effective performance. Our attempt here is to capture a bit of that.⁵⁶

Though each section of the book does not have an identical format, they do, for the most part, contain the same general information. These include sub-sections for the composer's biography, compositional approach, conducting approach, discography, list of works and a bibliography. The compositional approach portion of the text is usually shown through one or more compositional examples (works for wind-band) and also includes extensive quotes from the composers themselves. These books are intentionally descriptive/analytical in nature and provide an invaluable perspective and information

⁵⁶ Timothy Salzman, *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*. Volume 1, Galesville, MD: Meredith Music Publications, 2003, vii.

into the intent, thought and creative flow behind each composer and their respective works.

The second resource that is composer driven is the four-volume series entitled *Composer on Composing for Band* edited by Mark Camphouse. This series is written by the composers themselves and provides “an important need for a different kind of book...a book that allows all wind band conductors (middle school through college/university) a rare, unique, and fascinating glimpse into the creative process from the composer’s perspective.”⁵⁷ Each composer was requested to write on twelve topics including biography, the creative process, orchestration, commissioning, teaching, influential individuals, influential composers and compositions as well as a comprehensive list of their works for band. The fourth and most recent volume (2009) focused on young and emerging composers.

2. Articles and Dissertations

Since Gilbert’s dissertation in 1993, there have been several articles and dissertations on the topic of wind-band repertoire. Many of these are focused on only music used in the public schools, so are not relevant to this discussion. However, there are two public school focused studies that are relevant due to their influence from the Ostling (1978) and Gilbert (1993) studies. In Raymond Thomas’s 1998 study entitled *An Evaluation of Compositions for Wind Band, Grades III and IV, According to Specific Criteria of Artistic Merit*, he brought forth 182 compositions within the difficulty

⁵⁷ Mark Camphouse, *Composers on Composing for Band*, edited by Mark Camphouse Chicago: GIA Publications, 2002, xiii.

guidelines that were determined to be of serious artistic merit. In completing this research Thomas utilized many of the same procedures created by Ostling, including the criteria.

For the purpose of this study, selected criteria from the Ostling study will be used for determining artistic merit together with additional criteria specifically designed for determining accuracy in grading works in the grade III and IV range.⁵⁸

Thomas utilized six criteria from Ostling verbatim (2, 4, 6, 8, 9, 10), used two with slight modifications (1, 3), and omitted criteria five and seven. He then added two additional criteria; one referring to the grade levels being utilized and another referring to the educational benefits of the work.

The second relevant public school study was completed a year later by Timothy Rhea, but this one focused on a specific literature list used in Texas.

This document is more limited in scope than the previous studies in that it focuses on only full band works contained in the Grade III, IV, and V levels as found in the *1995-1998 Prescribed Music List* of the Texas University Interscholastic League. Twenty outstanding music educators were selected from throughout the state of Texas to rate a listing of 372 compositions. Using a set criteria of artistic merit, the evaluators used a

⁵⁸ Raymond Thomas, *An Evaluation of Compositions for Wind Band, Grades III and IV, According to Specific Criteria of Artistic Merit*, Ph.D. diss., University of Minnesota, 1998, 6.

Likert-rating scale, designed by Ostling, to rate each of the compositions using five levels of quality.⁵⁹

Though Rhea borrowed the Likert scale, along with many of the procedures created by Ostling, he did not use the criteria. The criteria in this study was taken from the *Teaching Music through Performance in Band* series as outlined in Ray Cramer's article in Volume 1, discussed above.

One of the most applicable articles is entitled "A Review of Dissertations About Concert Band Repertoire with Applications for School and Collegiate Bands" by Patrick M. Jones. This article provides a summary of the research done in the area of wind-band repertoire over the past fifty years. Jones discusses the methodology and results of the following studies; Wilson (1950), Ostling (1978), Gilbert (1993), Woike (1991), Casey (1993), Gelpi (1984), Peterson (1986) and Gaines (1996), as well as his own study performed during the 1996-97 academic year. From his review of these studies Jones makes the following summaries:

1. The existence of these studies indicates there is consensus across the wind band profession that a core repertoire should be identified.
2. The Ostling and Gilbert studies utilized the expert opinion approach.
3. Woike and Casey assembled lists of what was actually being programmed at the collegiate level.
4. Gelpi and Peterson took the stance that collegiate band repertoire must serve a curricular, and not strictly an artistic, purpose.

⁵⁹ Timothy Rhea, *An Evaluation of Wind Band Compositions in the Texas Public School Setting According to Specific Criteria of Artistic Merit*, D.M.A. diss., University of Houston, 1999, vi.

5. Gaines, the most recent study, used statistical analysis to determine a core repertoire of high school bands.⁶⁰

One study that Jones did not review that provides a different viewpoint is Craig S. Young's dissertation entitled *The Quality of Repertoire Chosen by High School Wind Band Conductors and the Resources and Criteria Used to Choose this Literature* (1998). To evaluate quality level in his research, Young created a system he called Repertoire Evaluation Inventory (REI). In the REI, repertoire was evaluated by use of previous research studies. Young created three groups and awarded points to a composition depending on the groups in which it was included. Group 1 included compositions that were deemed of serious artistic merit by the Ostling (1978) and Gilbert (1993) studies. This group was worth two points. Group 2 included the Woike (1990), Negro (1994) and Gaines (1996) studies. If a composition was on two of the three lists, it received one point. Group 3 included lists of important compositions by renowned educators such as Battisti, Dvorak, Miles and Reynolds. Inclusion on two or more of these lists also garnered one point. These points were totaled and compositions were then placed in one of three categories depending on how many points they received. This inventory involves a creative design, but of course depends on the updating of the studies it utilizes. A new composition, for example, would not be on any of these lists since the most recent study (1996) is now fifteen years old.

⁶⁰ Patrick M. Jones, "A Review of Dissertations About Concert Band Repertoire with Applications for School and Collegiate Bands." *Journal of Band Research* 40, no. 2 (Spring '05), 78.

David L. Kish, who approximately replicated a 1965-66 study by Karl M. Holvik, completed another repertoire study in 2003. Both of these studies were concerned with identifying a core repertoire by compiling actual performances. “Collecting five years of concert programs from the identical 78 schools would be a daunting task even if those institutions could be identified. Since Holvik’s original list was lost, it seemed most appropriate and expedient to use the program listings published in the *CBDNA Report*. These programs were submitted on a voluntary basis from members in every regional division and reported in alphabetical order by state.”⁶¹ Kish tallied almost 12,000 individual performances over the five-year span and analyzed the data, bringing forth 170 compositions that were performed fifteen times or more. Furthermore he compared his list to that of Holvik’s and stated “The 53 compositions that were common to both studies should be considered among the most significant works for the medium.”⁶²

The most recent repertoire study is in a similar vain to the Kish study above. Sean Powell also utilized performances to study the repertoire of the top ensembles in the Big Ten Conference.

The purpose of this study was to determine the recent programming trends of the premier wind ensembles at each Big Ten university. The directors of all Big Ten band programs were contacted and asked to provide the

⁶¹ David L. Kish, “A Band Repertoire has Emerged.” *Journal of Band Research* 41, no. 1 (Fall 2005), 2.

⁶² *Ibid.*, 9.

concert programs of their top wind ensemble from fall 2002 through spring 2006 for use in this study.⁶³

He collected 2,106 performances and brought forth 183 compositions that had been performed at least twice during that period. In all, there were 650 different compositions on the list, which demonstrated the vast variety of works being performed, and subsequently the ever-enlarging repertoire of the wind-band.

The final research study to be discussed here is Kenneth Honas's 1996 dissertation, whose purpose was "to extend the scope of Ostling's original study...By focusing on works composed for six to nine performers, a new body of wind music can be evaluated in a similar manner as the Ostling study."⁶⁴ Honas created a list of 1,587 compositions that were evaluated by a panel of eighteen evaluators using Ostling's criteria of serious artistic merit. Of those evaluated, 288 were found to meet the predetermined criteria for serious artistic merit.

This literature review has revealed that there are a variety of approaches to studying the wind-band repertoire. Several studies have taken the approach of collecting and analyzing the music that is being performed. Others have analyzed the compositions themselves, providing descriptions or musical analysis. Others are considered guidebooks, consisting of comprehensive or recommended lists based on a single

⁶³ Sean R. Powell, Recent Programming Trends of Big Ten University Wind Ensembles, *Journal of Band Research* 44, no. 2 (Spring '09), 1.

⁶⁴ Kenneth Honas, *An Evaluation of Compositions for Mixed-Chamber Winds Utilizing Six to Nine Players: Based on Acton Ostling's Study. "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit,"* diss. University of Missouri-Kansas City, 1996, 3.

person's or small group's musical taste or preferences. Some of these guidebooks are based on a general set of criteria; some are just based on personal preferences. The Ostling, Gilbert, Honas and current studies (and to some degree the Thomas and Rhea studies as well) stand alone in their attempts to identify compositions that meet specific criteria of serious artistic merit as evaluated by a significantly sized group of expert evaluators.

Appendix B Sample of the Composition Master List that was Sent to the Evaluators

COMPOSER	COMPOSITION	RATING	Rating Unknown 1 2 3 4 5	Definition Unknown to the Evaluator Strongly disagree that the composition meets the criteria of serious artistic merit Disagree that the composition meets the criteria of serious artistic merit Undecided as to the serious artistic merit of this composition Agree that the composition meets the criteria of serious artistic merit Strongly agree that the composition meets the criteria of serious artistic merit
Aagard-Nilsen, Thorsten	Arctic Landscape (1992)			
Abigana, Brett	Miserere (2008)			
Absil, Jean	Rites op. 79 (1952)			
Absil, Jean	Roumania op. 92 (1956)			
Adam, Stephan	Mouvement Symphonique (1993)			
Adams, John	Grande Pianola Music (2 pianos, 3 vocalists, wind ensemble) (1982)			
Adderley, Cedric	Indigo Run (1998)			
Adler, Samuel	A Little Night and Day Music (1976)			
Adler, Samuel	Concerto for Brass, Winds, and Percussion (1968)			
Adler, Samuel	Double Visions (1987)			
Adler, Samuel	Festive Prelude (1965)			
Adler, Samuel	Southwestern Sketches (1962)			
Adler, Samuel	Symphony No. 3 "Dyptych" (revised 1980)			
Adolphe, Bruce	Rose Petals from Red Dogs and Pink Skies (2002)			
Alarcon, Luis Serrano	Marco Polo (2006)			
Albright, William	Foils (1964)			
Albright, William	Heater-Saga for Alto Sax and band (1977)			
Aldana, Mario Kuri	Four Bacabs			
Amano, Masamicz	La Suite Excentrique (2005)			
Amano, Masamicz	Yugagyo Cyugan (1997)			
Amis, Kenneth	Rondo alla Kolo (1998)			
Amram, David	Andante and Variations on a Theme from Macbeth (1984)			
Amram, David	Concerto for Horn Solo and Wind Orchestra (1965)			
Amram, David	En Memoria Chano Pozo (1977)			
Amram, David	King Lear Variations (1967)			
Anderson, Leroy	Sleigh Ride (1948)			
Andriessen, Jurriaan	Concertino (solo bassoon and wind ensemble)			
Andriessen, Jurriaan	Sinfonia "Il Fiumme" (1984)			
Applebaum, Edward B.	Suite of Miniature Dances (1953/1964)			
Arnell, Richard	Serenade for Ten Winds and Double Bass, Op. 57 (1949)			
Arrieu, Claude	Dixtuor (1967)			
Ashe, Frederic H.	Concert Suite (1963)			
Athortua, Blas	Musica para orquesta de vientos (1989)			
Aulio, Maxime	Whispering Wind (2005)			
Auric, Georges	Divertimento (1966)			
Auric, Georges	Palais-Royal (1936)			

Appendix C Initial Email Survey

To: The membership of CBDNA & WASBE

From: Cliff Towner

Subject: A Second Ostling Literature Study Replication

Date Sent: October 1, 2010

As many of you know, Acton Ostling, Jr. completed a landmark study in 1978, evaluating our body of wind-band literature on the basis of serious artistic merit. In 1993, Dr. Jay Gilbert completed a replication and update of that study. These two studies have been used in the classroom, in our own programming procedures, and talked about and quoted over and over at conferences and in academic papers. It has been 17 years since Gilbert's replication, and it is time for an update and second replication. This is the purpose of this communication.

As a part of my D.M.A. work at the University of Nebraska-Lincoln, I have decided to complete a second replication of Ostling's original literature study. I have been given the blessing of both Ostling and Gilbert in this endeavor, and I would like to invite you, the wind-band conducting community, to participate in the initial phase of this research project.

To be eligible to participate in this survey you must currently hold a wind-band conducting position in a post-secondary institution. Current students, composers, and other members of CBDNA and WASBE who do not meet these criteria are asked not to participate. In addition, some participants in this initial phase may be invited to participate in the second phase of the study if they are nominated through this initial survey. If you qualify and wish to participate, please 1) read this entire email carefully, 2) reply to this email answering the question below, and 3) include your name, title, and

institution, as well as the city, state/province and country in which you are located (this may be included as a part of your signature line). Any replies that do not meet this set of criteria will be discarded.

In this electronic age it is important that I share with you the very minimal risks of participating in this survey. All answers I receive from this survey will be separated from the biographical data included in the reply as soon as possible. No specific biographical data will be used in the final report or any public dissemination of the findings of this study. Furthermore, all email communication (including biographical information) will be deleted from my computers and email accounts, once the research project is completed. However, there is no encryption being used to send this email, or to receive the replies, so there is a small risk for the cyber theft of your responses during the communication process. This risk is equal to the risk of any email sent from your or my email addresses at any time. Your reply to this email, when received, will be considered your informed consent to participate in this survey, verification that you have attained the age of 19, and that you understand the possible risks involved.

You may contact my advisor or myself with any questions you may have.

Cliff Towner (402) 304-3671 or cliffordtowner@gmail.com

Carolyn Barber (402) 472-1641 or cbarber2@unl.edu

If you have any questions or concerns about participating in the research project, you should contact the University of Nebraska-Lincoln Institutional Review Board at (402) 472-6929.

You may withdraw from this research study at any time without harming your relationship with the investigators or the University of Nebraska-Lincoln.

The question:

Who, in your opinion, are the 10 current wind-band conductors you consider to be the most diligent seekers, and programmers of, music of serious artistic merit for the wind-band medium?

All replies must be received by October 31, 2010 by midnight, central standard time.

Appendix D Evaluator Instructions

An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious
Artistic Merit: A second replication and update

Information and Instructions for Evaluators

Description of the titles

The attached Excel Workbook (or hard copy printout in some cases) contains the list of compositions to be evaluated. The list includes 362 works that met the criteria for serious artistic merit in either the Ostling study or Gilbert's first replication. In addition, 343 works that almost met the criteria of serious artistic merit in either study are also included. Similar to Gilbert's study, symphonic marches and fanfares have been excluded. In addition, in this study transcriptions have been removed. The rest of the list includes other compositions, mostly those composed since the Gilbert study, from a variety of sources including conference programs, literature texts and personal experience by the investigator. There are a total of 1,714 compositions on the list.

All of the compositions meet the ensemble definition used in this study. This definition, as defined by Ostling, has the following four criteria;

1. Ten wind instruments or more, inclusive of percussion requirements (note: Ostling actually stated it as exclusive of percussion requirements, but Gilbert modified it in the first replication. Here we will use Gilbert's modification).
2. Mixed instrumentation i.e., excluding brass ensemble, woodwind ensemble, and percussion ensemble music.
3. Use of string instruments in the basic ensemble limited to violoncello and/or string bass, or to solo parts for the violin and/or viola.
4. Use of a conductor

In addition to meeting the ensemble definition, compositions also had to meet the following criteria, also defined by Ostling. The fourth criterion below was added for this study alone.

1. Original compositions for the ensemble as defined.
2. Transcriptions completed by the composer or personally approved by the composer.
3. Composed before December 31, 2007.

There are a few exceptions to the descriptions of types of compositions and the limitations previously given. Most notable in this regard is the inclusion by Ostling, of several works by Stravinsky, such as his comic opera *Mavra* which uses strings. In the case of *Mavra* (which, incidentally, is written for solo violins and viola, and can be performed with use of solo cello and bass as well) Stravinsky confesses in his own description of the work that he had a band in mind for the music. In other cases, the solo strings are used with what is for all intents and purposes a wind ensemble. In such cases, the eminence of the composer and of the music was the justification for the compiler to make an exception to the general limitations devised for the study.

Additional Compositions

Though much work went into the creation of this list, it would be presumptuous to state that all works that should be considered are included. Therefore evaluators are encouraged to add additional compositions to the list, if they feel a worthwhile composition has been omitted. Inside the workbook is a worksheet labeled “additional.” Place as much of the information for the added work as possible, including your rating of the work. The results of the study will include highly rated works known only to one evaluator.

Familiarity with a Listed Composition

For the purposes of this study, the evaluator should consider the following types of exposure to a listed composition as being sufficient for a subjective judgment:

1. A composition conducted by the evaluator in performance.

2. A composition conducted by the evaluator in rehearsal.
3. A composition heard by the evaluator in live performance.
4. A composition heard by the evaluator through recorded performance.
5. A composition heard by the evaluator in observed rehearsal.

The Evaluation Process

The criteria for making subjective judgments of artistic merit in music (stated below) are to provide a similar frame of reference for each evaluator. It is not the intent that special concentrated thought be involved in matching each composition to each of the criterion statements. Evaluators are asked only to read the list of criteria before beginning the evaluation process—to get a "feel" for what is to be considered in the evaluation of each composition. Evaluators, then, are to give a subjective evaluation of each composition known to them.

Criteria

You have been chosen by collegiate wind-band conductors as a colleague of eminence who would be most respected in making subjective judgments of the "serious artistic merit" of compositions for the wind-band medium. Furthermore, you have agreed to participate as an evaluator in a project designed to identify those compositions in the repertoire, which can be termed to be of "serious artistic merit." Your willingness to participate in this important project is appreciated very much.

Before indicating your judgments on the enclosed rating scales, please read carefully the following definitions and criteria, which are to be used in determining the degree of "serious artistic merit", found in each composition. It is of utmost importance that each evaluator approaches the rating process from the same frame of reference.

Use only the following definitions and criteria in making your judgments:

Operational Definition: "Serious Artistic Merit"

Serious: The word "serious" is used in its meaning as demanding earnest application, requiring considerable care and thought, sincerely motivated, important and significant. It is not used in grave or somber context and can therefore include the cheerful and/or humorous vein that is not trivial.

Artistic: The adjective "artistic" is used in its meaning as conformable to the standards of art, characterized by taste, discrimination, judgment and skill in execution, satisfying aesthetic requirements—modern dictionaries still giving the preferred definition of aesthetic as relating to a sense of the beautiful.

Merit: The noun "merit" is used in its meaning as a claim to commendation, excellence in quality, and deserving esteem.

Criteria for Judging a Composition: "Serious Artistic Merit"

The 10 criteria and their definitions for determining serious artistic merit, as have and will be used in all three studies is as follows:

1. The composition has form—not ‘a form’ but form—and reflects a proper balance between repetition and contrast.

This statement addresses the overall organization of the piece. It seeks to clarify that the criterion in this instance should not be an identifiable or specific mold as in the standard classic forms (rondo, song and trio, sonata, fugue—forms of music), but form in music—an orderly arrangement of elements (always given the stylistic context). In a certain sense it is difficult to imagine how form in some sense could be non-existent in music. *Berry*⁶⁵ defines form as ‘the sum of those qualities in a piece of music that bind together its parts and animate the whole.’ *Grove’s Dictionary* states: ‘As long as musical sound consists solely of repetition, the monotone, it remains formless. On the other hand, when music

⁶⁵ Wallace Berry, *Form in Music*, Englewood Cliffs, New Jersey: Prentice-Hall, 1966, Preface, quoted in Ostling, 24.

goes to the other extreme and refuses to revert to any point, either rhythmic, melodic or harmonic, which recollection can identify, it is equally formless. Repetition and contrast, therefore, are the two twin principles of musical form.⁶⁶ This criterion requires a judgment as to whether these twin principles (repetition and contrast) are in proper balance in a composition.

2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.

This statement seeks to be a bit more specific in the area of form. Cooper⁶⁷ speaks of control in organization. As extracted from his essential points, this criterion seeks to address the craftsmanship of the composer in controlling dynamic and static gestures, control of phrasing and cadencing (again given the stylistic context), the pacing of musical events, and control of internal arrival points.

3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.

This criterion applies to the composer's control over texture and color. Rogers⁶⁸ establishes an analogy between the artist's palette and the selection of instrumental colors in music. He indicates that single families and solo instruments are transparent, and that mixing produces secondary shades.

⁶⁶ C. Hubert Parry, "Form," *Grove's Dictionary of Music and Musicians*, 5th ed., New York: St. Martin's Press, 1954, vol. 3; 429, quoted in Ostling, 24.

⁶⁷ Paul Cooper, *Perspectives in Music Theory*, New York: Dodd, Mead and Co., 1973, 82, quoted in Ostling, 25.

⁶⁸ Bernard Rogers, *The Art of Orchestration*, New York: Appleton-Century Crofts, 1951, 3, quoted in Ostling, 25.

Increased mixing and doubling leads to neutrality and grayness in color. Factors of musical color and texture must be in a proper balance in making a judgment of serious artistic merit.

4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.

If the tendencies of musical movement are totally predictable, and directly apparent upon first hearing the composition, the value of the music is minimized. This statement does not intend to imply that only complex music can meet standards of serious artistic merit. It is true that a complex composition requires several hearings to grasp its intricacies in musical meaning, but a composition which is not complex might provoke a distinctive and unique response from the listener which of itself places that composition in the category of being sufficiently unpredictable to preclude an immediate grasp of its meaning, thus sustaining its intrigue through repeated hearings.

5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.

Concerning this aspect of value in music, Meyer states the following principles: '1) A work which establishes no tendencies . . . will be of no value. 2) If the most probable goal is reached in the most direct way, given the stylistic context, the musical event, taken in itself, will be of little value. 3) If the goal is never reached, or if the tendencies activated become dissipated in the press of over-elaborate, or irrelevant diversions, then the value will tend to be minimal.'⁶⁹

⁶⁹ Leonard B. Meyer, *Music, the Arts and Ideas: Patterns and Predictions in Twentieth-Century Culture*, Chicago: University of Chicago Press, 1956, 26, quoted in Ostling, 26.

6. The composition is consistent in its quality throughout its length and in its various sections.

This criterion seeks to assure that in a symphony, for instance, a final movement reaches the same level of quality as the opening movement, and middle movements. In a suite, the movements should not be alternately profound and trivial. This criterion would, of course, also apply to the various sections of a single-movement composition.

7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.

Hanslick, writing in 1854, makes the following statement concerning style: ‘Style in music, we should like to be understood in a purely musical sense: as the perfect grasp of the technical side of music, which in the expression of the creative thought assumes an appearance of uniformity. A composer shows his ‘good style’ by avoiding everything trivial, futile and unsuitable, as he carries out a clearly conceived idea, and by bringing every technical detail into artistic agreement with the whole.’⁷⁰ Machlis⁷¹ describes style in art as including all factors that may possibly influence the grammar, the syntax, and the rhetoric of the language of art. In another manner, style may be defined as describing a composition in terms of its consistencies with, and differences from, other compositions relating to the historical periods of music. Any eclecticism reflected in the music must be justified by the artistic concept behind the work, rather than existing as a chance

⁷⁰ Eduard Hanslick, *The Beautiful in Music*, trans. In 1891 by Gustav Cohen, ed. By Morris Weitz, New York: Liberal Arts Press, 1957, 95, quoted in Ostling, 27.

⁷¹ Joseph Machlis, *The Enjoyment of Music*, New York: W.W. Norton, 1963, 70-72, quoted in Ostling, 27.

happening, which indicates either incompetence, or a lack of care in the technical details.

8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.

Thomson states that the clinical signs of quality in music are three: ‘1) the ability of a work to hold one’s attention, 2) one’s ability to remember it vividly, and 3) a certain strangeness in the musical texture, that is to say, the presence of technical invention such as novelty of rhythm, of contrapuntal, harmonic, melodic, or instrumental device.’⁷² The stylistic context in which the composition exists indicates that the development, and the ingenuity in development, is not restricted as with the development section of sonata form. The ingenuity indeed might be melodic, but also might be in the area of orchestration, harmony, rhythm, and other elements. Music which is not conventionally melodic in its orientation, if it is of high quality, will have some developmental aspect which characterizes the composition. Thomson uses the terms ‘strangeness’ and ‘novelty’ as related to the use of the elements and the ingenuity of development in the composition of high quality.

9. The composition is genuine in idiom, and is not pretentious.

This statement seeks assurance that the composition is true to the concept implied either by its title, or the intent on the part of the composer in presenting the composition as one of serious artistic merit. In reacting to a concert performance, American theorist Paul Cooper once described William Schuman’s work *Newsreel* (with its sections titled *Horse Race*, *Fashion Parade*, *Tribal Dance*, *Monkeys at the Zoo*, and *Parade*) to a college theory class as a better composition than others on the particular band concert, because it was genuine, i.e., it made no

⁷² Virgil Thomson, *The Art of Judging Music*, New York: A.A. Knopf, 1948, 7, quoted in Ostling, 28.

attempt to exist as anything more profound or learned than its musical conception would allow. (This composition is a programmatic impression of the old motion picture newsreel, and, as such, is craftily constructed.) While it is theoretically possible for a fine piece of music to be totally mis-titled by the composer—logic dictating that the title a composer selects has no bearing on the quality of the music—this criterion seeks to guard against defects which are more basic to the quality of the music than the mere incongruous nature of the title in comparison with the music. There is much wind-band music which is permeated with melodic, and particularly harmonic clichés, exuding the sound of commercial music while attempting to parade under the banner of artistic respectability as a work of serious artistic merit. It is often well crafted in its orchestration. Thomson compares a genuine affective response on the part of the listener with a meretricious one.⁷³ Such music often is falsely alluring, and should be avoided in considering a repertoire of serious artistic merit.

10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.

Evaluators should rate a composition only on the basis of its significance as a composition of serious artistic merit. Care must be exercised to prevent such factors as the historical importance of a composition from contaminating an evaluation on the basis of its merit in quality. The evaluators also should avoid high ratings for a composition which might suit the wind-band medium well, but which might not withstand close scrutiny by musicians in general

Final Instructions

Evaluators are to indicate to what extent each of the following compositions meets the criteria of “serious artistic merit” as defined above, by utilizing the following rating scale.

⁷³ Virgil Thomson, *The Art of Judging Music*, New York: A.A. Knopf, 1948, 7, quoted in Ostling, 30.

Unknown-The composition is not familiar (do not judge a composition with which you are not familiar. See criteria for familiarity above).

1. **Strongly Disagree** that the composition meets the criteria of serious artistic merit.
2. **Disagree** that the composition meets the criteria of serious artistic merit.
3. **Undecided** as to the serious artistic merit of this composition.
4. **Agree** that the composition meets the criteria of serious artistic merit.
5. **Strongly Agree** that the composition meets the criteria of serious artistic merit

Inside the provided Excel Workbook are three worksheets (one can move from sheet to sheet using the tabs at the bottom left portion of the document). The first worksheet entitled “list” is the list of compositions to be evaluated. The compositions are sorted alphabetically by the composer’s last name. Select the cell in column C, to the right of the title you wish to evaluate. When this cell is selected a drop arrow appears. Click on this arrow and select the rating you wish to give to that composition. Continue in kind until all compositions have been evaluated. If a work is not known to you, then choose “unknown” from the drop list. In addition, please do not resort the list in any way. Leave this sheet untouched, with the exception of your ratings.

On the second worksheet entitled “Likert Scale” (and also on the top of the first worksheet) is the rating scale for your referral.

On the third worksheet entitled “Additional” is where you can place omitted compositions, you feel should be included in the study as mentioned above. Please fill in as much information about the piece as possible. Please evaluate each additional piece according to the criteria. There is no drop down list on this worksheet so just type in the rating (1-5) that you wish to use (it is assumed that you would not add a piece that is unknown).

When you have completed all of the evaluations, please save the file (I would save the file periodically as you progress as a precaution) and email it back to me at

cliffordtowner@gmail.com. Please return completed evaluation workbooks by March 31, 2011.

This information is freely adapted and at times quoted from the original Ostling study and the Gilbert replication