

# RECENT PROGRAMMING TRENDS OF BIG TEN UNIVERSITY WIND ENSEMBLES

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[Author's Note: The author thanks the directors and staffs of each Big Ten band program for providing the concert programs of their premiere ensembles for this study. Correspondence concerning this article should be addressed to: Sean R. Powell, Columbus State University – Schwob School of Music, 900 Broadway, Columbus, GA 31901, 931-260-9489, spowell4@gmail.com.]

## *Abstract*

*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 concert programs of their top wind ensemble from fall 2002 through spring 2006 for use in this study—2,106 total performances were entered into a computer database. Colonial Song and Lincolnshire Posy by Grainger, Hammersmith by Holst, and O Magnum Mysterium by Lauridsen/Reynolds were the most performed compositions. Grainger was the most performed composer. Fifty compositions were premiered by these ensembles during the 4-year period. The data provide valuable insights into recent programming practices that can be useful for wind band conductors, students, and scholars.*

In each musical medium, premier performers establish standards and trends of repertoire selection. Programming trends by major professional symphony orchestras, which have been documented by scholars such as Kate Hevner Mueller, influence the literature decisions of university, community, and public school orchestras. Furthermore, instrumental soloists seek out the recital programs and recordings by major artists on their respective instruments to gain an overview of current standards and trends in programming.

Similarly, wind band conductors should examine the recent programming practices of the nation's premier wind ensembles to be aware of compositions being performed by the finest wind bands. Literature selection is among the most important decisions made by ensemble conductors. As Battisti stated, "...wind band/ensemble conductors need to perform the best works

available for their ensembles, and participate in creating future music of high quality by commissioning the greatest composers in the world" (p. 77).

In addition to artistic considerations, music educators select repertoire as a foundation for the curriculum. Reynolds stated, "The music you choose becomes, in large part, the curriculum that you and your students follow toward a sound music education" (p. 32). Prominent thinkers in music education have recognized that repertoire is what defines an ensemble as a unique musical entity: "Central to what makes school ensembles cultures are their characteristic repertoires" (Reimer, p. 283).

The programming practices of collegiate wind bands have been studied previously. Kish studied the literature selection practices of collegiate wind bands on a large scale over an extended time period. Kish utilized all the program listings published in the *CBDNA Report* from 1998 to 2002 (11,765 individual performances). As a result, the data gathered represented a wide variety of types of institutions and program styles. Kish listed the compositions that appeared in programs 15 times or more.

Kish's study was a replication of Holvik's study. Holvik documented the concert programs of 78 CBDNA-member institutions from 1961 to 1966 and listed the compositions that were performed 10 or more times. After comparing his study to Holvik's, Kish concluded that a standard band repertoire had indeed emerged that comprised the 53 compositions common to both lists.

### Purpose

In order to contribute to the programming resources available to conductors, teachers, scholars, and students, the purpose of this study was to investigate the recent programming trends of the premier wind ensembles at each Big Ten university (University of Illinois at Urbana-Champaign, Indiana University, University of Iowa, University of Michigan, Michigan State University, University of Minnesota, Northwestern University, The Ohio State University, Pennsylvania State University, Purdue University, University of Wisconsin-Madison). Through the examination of their concert

programs from fall 2002 through spring 2006, it was my intention to gather data on such aspects as the most performed works, the most performed composers, the ratio of original wind compositions to transcriptions and arrangements, and the compositions premiered by those ensembles during this time period. In contrast to previous studies, I have chosen to examine a small number of elite wind ensembles that represent some of the nation's finest performing organizations rather than a large number of programs that represent a wide variety in both style and quality. This was done in an attempt to discover the programming practices that are taking place at the highest levels of performance.

### **Procedure**

The directors of all Big Ten band programs were contacted and asked to provide the concert programs of their top wind ensemble from fall 2002 through spring 2006 for use in this study. The directors at all eleven universities replied, resulting in a 100% response rate. Each composition from every regular concert performance was entered into a computer database. Special concerts, such as all-Sousa programs, commencement ceremonies, and alumni band concerts were omitted to ensure that the data reflected normal programming practices. When multiple performances of the same work were given in a short period of time (such as during a tour), the composition was counted only once. Each entry included the title, composer, arranger/transcriber, and an indication if that performance was a world premiere. Performances of an entire multi-movement work and a performance of a single movement of that work were treated as separate entries. Data were entered three times to assure consistency and accuracy.

### **Results**

Of the 2,106 performances of individual compositions entered into the database, 1,856 (88.13%) were original works for winds.

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Four compositions were performed ten times each: *Colonial Song* and *Lincolnshire Posy* by Percy Aldridge Grainger, *Hammersmith: Prelude and Scherzo* by Gustav Holst, and *O Magnum Mysterium* by Morten Lauridsen, arranged by H. Robert Reynolds.

Table 1 lists the 183 compositions performed at least two times. The listing is in order of the number of performances.

Table 1 *Compositions performed at least two times by the premiere wind ensembles of Big Ten universities, fall 2002 through spring 2006*

Composer/Arranger	Title	No. of Performances
Grainger, P.A.	Colonial Song	10
Grainger, P.A.	Lincolnshire Posy	10
Holst, G.	Hammersmith: Prelude and Scherzo	10
Lauridsen/Reynolds	O Magnum Mysterium	10
Bernstein/Bencriscutto	Symphony No. 1 (Profanation)	9
Dahl, I.	Sinfonietta	8
Husa, K.	Music for Prague 1968	8
Hindemith, P.	Symphony in B-flat	7
Schmitt, F.	Dionysiaques	7
Shostakovich/Hunsberger	Festive Overture	7
Ticheli, F.	Symphony No. 2 (complete)	7
Bernstein/Grundman	Overture to "Candide"	6
Corigliano, J.	Gazebo Dances	6
Daugherty, M.	Bells for Stokowski	6
Gabrieli, G.	Canzon quarti toni	6
Grainger, P.A.	Molly on the Shore	6
Mozart, W.A.	Serenade in B-flat major, K. 370a (361)	6
Sweelinck/Ricker	Variations on "Mein junges Leben hat ein End"	6
Vaughn Williams, R.	Toccata Marziale	6
Copland, A.	Emblems	5
Fillmore, H.	The Circus Bee	5
Grantham, D.	J. S. Dances	5
Hahn, R.	Le Bal de Beatrice d'Este	5
Hindemith/Wilson	Symphonic Metamorphosis (complete)	5
Holst, G.	First Suite in E-flat	5
Holst, G.	Second Suite in F	5
Kurka, R.	The Good Soldier Schweik Suite	5
Nelson, R.	Passacaglia (Homage on B-A-C-H)	5
Nelson, R.	Rocky Point Holiday	5
Schuman, W.	New England Tryptich (complete)	5
Strauss, R.	Wiener Philharmoniker Fanfare	5
Susato/Dunnigan	Selections from "The Danserye"	5
Ticheli, F.	Blue Shades	5
Barber, S.	Commando March	4
Bernard, E.	Divertissement, Op. 36	4
Bruckner, A.	Mass No. 2 in E Minor	4
Colgrass, M.	Winds of Nagual	4
Dvorak, A.	Serenade in D minor, Op. 44	4

## Recent Programming Trends

Table 1 cont. Composer/arr.	Title	No. of Performances
Gershwin/Grofé/Hunsberger	Rhapsody in Blue (1924 version)	4
Gershwin/Rogers	Cuban Overture	4
Grainger, P.A.	Children's March "Over the Hills and Far Away"	4
Grainger, P.A.	Irish Tune from County Derry	4
Grainger, P.A.	Shepherd's Hey	4
Ives/Schuman/Rhoads	Variations on "America"	4
Mackey, J.	Redline Tango	4
Poulenc, F.	Suite Française	4
Reed, H.O.	La Fiesta Mexicana	4
Schoenberg, A.	Theme and Variations, Op. 43a	4
Schuman, W.	New England Tryptich (Chester)	4
Stravinsky, I.	Octet	4
Stravinsky, I.	Symphonies of Wind Instruments	4
Tchaikovsky/Cramer	Dance of the Jesters	4
Turina/Reed	La Procession du Rocio	4
Welcher, D.	Zion	4
Adams/Odom	Short Ride in a Fast Machine	3
Bach/Goldman	Fantasia in G Major	3
Bach/Hunsberger	Fantasia and Fugue in c minor	3
Benson, W.	The Passing Bell	3
Bernstein/Grundman	Candide Suite	3
Brotans, S.	Sinfonietta da camera, Op. 38	3
Dahl, I.	Concerto for Alto Saxophone and Wind Orchestra	3
Daugherty, M.	Niagara Falls	3
Del Tredici, D.	In Wartime	3
Delle Cese, D.	L'Inglesina	3
Dello Joio, N.	Variants on a Mediaeval Tune	3
Dukas, P.	Fanfare from "La Peri"	3
Giannini, V.	Symphony No. 3	3
Gould, M.	Symphony No. 4 "West Point"	3
Gounod, C.	Petite Symphonie	3
Grainger, P.A.	Spoon River	3
Grantham, D.	Come, memory...	3
Harbison, J.	Three City Blocks	3
Hindemith, P.	Konzertmusik für Blasorchester	3
Ives/Elkus	Piano Sonata No. 2 (The Alcotts)	3
Janacek, L.	Sokol Fanfare	3
Lukás, Z.	Musica Boema	3
Mendelssohn, F.	Overture für Harmoniemusik Op. 24	3
Nixon, R.	Fiesta del Pacifico	3
Persichetti, V.	Masquerade for Band	3
Persichetti, V.	Symphony No. 6	3
Piston, W.	Tunbridge Fair	3
Rodrigo, J.	Adagio for Wind Instruments	3
Stevens, J.	- Jubilate!	3
Ticheli, F.	Postcard	3
Vaughn Williams, R.	Symphony No. 8 (Scherzo alla Marcia)	3
Wagner, R.	Trauermusik	3
Zaninelli, L.	Lagan Love	3
Arnold/Paynter	Four Scottish Dances	2

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## Table 1 cont. Composer/arr.

## Title

## No. of Performances

Composer/arr.	Title	No. of Performances
Arnold/Paynter	Tam O'Shanter	2
Bach/Leidzen	Toccatà and Fugue in d minor	2
Bagley, E.E.	National Emblem	2
Barber, S.	Mutations from Bach	2
Barnes, J.	Third Symphony (complete)	2
Bennett, R.R.	Suite of Old American Dances	2
Bernstein/Beeler	Overture to "Candide"	2
Bernstein/Grundman	Slava!	2
Bernstein/Stith	Three Dance Episodes from "On the Town"	2
Bozza, E.	Children's Overture	2
Britten/Bach	The Courtly Dances from Gloriana, Op. 53	2
Brooks, J.	Dreadnought	2
Colgrass, M.	Urban Requiem	2
Copland, A.	An Outdoor Overture	2
Copland, A.	The Red Pony (complete)	2
Copland/Hindsley	El Salòn Mèxico	2
Creston, P.	Celebration Overture	2
Curnow, J.	Illini Fantasy	2
Daugherty, M.	Desi	2
Dello Joio, N.	Fantasies on a Theme by Haydn	2
Dvorák/Mikkelson	Serenade, Op. 22	2
Ewazen, E.	Concerto for Tuba and Wind Ensemble	2
Freund, D.	Jug Blues and Fat Pickin'	2
Fučík/Lake	Florentiner March	2
Gandolfi, M.	Vientos y Tangos	2
Gillingham, D.	Apocalyptic Dreams	2
Gillingham, D.	Waking Angels	2
Ginastera/Johns	Estancia: Danza Finale	2
Gould, M.	Ballad for Band	2
Graham, P.	Harrison's Dream	2
Grainger, P.A.	Mock Morris	2
Grainger, P.A.	The Gumsuckers March	2
Grainger/Kreines	The Duke of Marlborough Fanfare	2
Grantham, D.	Fantasy Variations on Gershwin's Prelude II for Piano	2
Grantham, D.	J'ai ete au bal	2
Grondahl, L.	Concerto for Trombone and Band	2
Hanson/Anderson	Serenade for Flute	2
Hartley, W.	Concerto for 23 Winds	2
Hazo, S.	Ride!	2
Husa, K.	Smetana Fanfare	2
Hutgren, R.	Whirr, Whirr, Whirr	2
Ito, Y.	Gloriosa	2
Ives/Sinclair	Country Band March	2
Jacob, G.	Old Wind in New Bottles	2
Jacob, G.	William Byrd Suite	2
Kabalevsky/Beeler	Overture to "Colas Breugnon"	2
Kabalevsky/Hunsberger	Overture to "Colas Breugnon"	2
King, K.	The Melody Shop	2
Kozhevnikov/Bourgeois	Symphony No. 3 "Slavyanskaya" (complete)	2
Mahr, T.	Fantasia in G	2

## Recent Programming Trends

Table 1 cont. Composer/arr.	Title	No. of Performances
Makris/Bader	Aegean Festival Overture	2
Maslanka, D.	A Child's Garden of Dreams	2
Massenet/Reynolds	Le Cid, Ballet Music	2
McTee, C.	Circuits	2
Milhaud, D.	La Création du monde	2
Milhaud, D.	Suite Française	2
Mozart, W.A.	Serenade in c minor, K. 388	2
Mozart, W.A.	Serenade in E-flat	2
Mozart/Triebensee	Selections from "Don Giovanni"	2
Mozart/Wendt	Suite from the Abduction	2
Orff/Krance	Carmina Burana	2
Orff/Wanek	Carmina Burana	2
Prokofiev, S.	March, Op. 99	2
Puckett, J.	Ping, Pang, Pong	2
Reed, A.	Variations on the "Porazzi" Theme of Wagner	2
Respighi/Duker	The Pines of Rome	2
Rindfleisch, A.	The Light Fantastic	2
Rogers, B.	Three Japanese Dances	2
Rorem, N.	Sinfonia	2
Schuman, W.	George Washington Bridge	2
Schwantner, J.	...and the mountains rising nowhere	2
Shostakovich/Reynolds	Prelude in E-flat minor, Op. 34, No. 14	2
Sousa, J.P.	Easter Monday on the White House Lawn	2
Sousa, J.P.	The Stars and Stripes Forever	2
Strauss, R.	Serenade in E-flat, Op.7	2
Strauss, R.	Suite in B-flat, Op. 4 (complete)	2
Strauss/Reed/McAlister	Presentation of the Silver Rose	2
Stucky, S.	Music for the Funeral of Queen Mary	2
Sullivan/Mackerras	Suite from "Pineapple Poll" (complete)	2
Ticheli, F.	Concertino for Trombone and Band	2
Ticheli, F.	Symphony No. 2 (mvt. 3)	2
Toch, E.	Spiel, Op. 39	2
Tomasi, H.	Fanfares Liturgiques	2
Turrin, J.	Hemispheres	2
Vau. Williams/Hunsberger	Variations for Wind Band	2
Vaughn Williams, R.	English Folk Song Suite	2
von Weber/Weait	Andante e Rondo Ongarese, Op. 35	2
Wagner/Cailliet	Elsa's Procession to the Cathedral	2
Weill, K.	Little Threepenny Music	2
Weinstein, M.	Serenade for 12 Instruments	2
Welcher, D.	Mistrels of the Kells	2
Whitacre, E.	October	2
Wilson, D.	Piece of Mind	2
Wilson, D.	Shortcut Home	2
Zaninelli, L.	Five American Gospel Songs	2

Percy Aldridge Grainger was the most performed composer by a wide margin with 60 performances of 23 different compositions. Frank Ticheli was the second most performed composer, with 27 performances of 12 different compositions (see Table 2).

Table 2 *Composers whose works received at least 10 performances by the premiere wind ensembles of Big Ten universities, fall 2002 through spring 2006*

Composer	No. of Performances
Grainger, P.A.	60
Ticheli, F.	27
Bernstein, L.	25
Holst, G.	21
Strauss, R.	19
Hindemith, P.	18
Mozart, W.A.	18
Copland, A.	17
Bach, J.S.	15
Daugherty, M.	15
Sousa, J.P.	15
Grantham, D.	14
Husa, K.	14
Stravinsky, I.	14
Shostakovich, D.	13
Vaughn Williams, R.	13
Schuman, W.	12
Dahl, I.	11
Maslanka, D.	11
Nelson, R.	11
Persichetti, V.	11
Gershwin, G.	10
Ives, C.	10
Lauridsen, M.	10

Big Ten band directors and their programs are active in commissioning and premiering new works. During this period of investigation, these outstanding wind ensembles premiered 50 new compositions (see Table 3 below).



## Recent Programming Trends

Table 3 *World premieres by the premiere wind ensembles of Big Ten universities, fall 2002 through spring 2006*

Composer/Arranger	Title	No. of Performances
Boerma, S.	Cityscape	1
Botti, S.	Cosmosis	1
Bremer, C.	Symphony for Wind Band	1
Cheetham, J.	Concerto Agrariana	1
Cichy, R.	Maestro!	1
Daugherty, M.	Bells for Stokowski*	6
Daugherty, M.	Brooklyn Bridge	1
Dengel, K.M.T.	D.C. Memoirs (complete)	1
Dvorák/Mikkelson	Serenade, Op. 22*	2
Dzubay, D.	Fanfares on Re for Ray	1
Dzubay, D.	Ra!	1
Etezady, R.	Anahita	1
Ewazen, E.	Visions of Light	1
Fischer, C.	Serenidade	1
Freund, D.	Exotic Particles and the Confinement of Quarks	1
Gillingham, D.	No Shadow of Turning	1
Gillingham, D.	Providence	1
Gillingham, D.	Quintessence**	1
Grantham, D.	Come, memory... †	3
Gross, M.	Under the Influence	1
Hamilton, B.	Rider: for Wind and Percussion Ensemble	1
Hutcheson, J.	Concerto for Saxophone and Wind Symphony	1
Janszen, M.	Coast to Coast	1
Krouse, I.	Double Concerto for Violin, Clarinet, & Wind Symphony	1
Little, D.T.	East Coast Attitude	1
Machala, K.	Concerto for Horn and Wind Ensemble	1
Mahoney, S.	Three Pieces for Wind Ensemble	1
Martin, E.	Enchanted Falls‡	1
Mikkelson, et al.	Songs from the Heartland	1
Montano, D.	Concertino for WW Quartet and Wind Ensemble	1
Moss, J.	The Lansing State Journal March	1
Penman, J.	Pilgrimage of Fire and Earth	1
Perttu, D.	Through Nature to Eternity	1
Petering, M.	The Swimming Pool	1
Saunders, M.	Homo sapiens trombonensis	1
Schwartz, E.	Summer's Journey	1
Sheng, B.	Lai	1
Stanhope, D.	Australian Fantasia	1
Suter, A.	Dance Fragments	1
Taylor, S.	The Surface of Last Scattering	1
Ticheli, F.	Sanctuary	1
Tommasi, M.	Three Spanish Songs	1
Torke, M.	Bliss: Variations on an Unchanging Rhythm	1

Table 3 cont. **Composer/arr.** **Title** **No. of Performances**

Weait, C.	Blue Bassoon	1
Weinstein, M.	Serenade for 12 Instruments	2
Williams Jr., E.W.	Music from Behind the Moon	1
Wilson, D.	Avatar: Concerto for Bassoon and Chamber Ensemble	1
Zaimont, J.L.	Growler	1
Zaninelli, L.	Voci Sacre (Sacred Voices)	1
Zivkovic, N.J.	Tales from the Center of the Earth	1

\* premiere of wind version

\*\* premiere of new first movement

† co-premiere

‡ premiere of 2003 revision

## Discussion

The recent programming trends of Big Ten bands are somewhat congruent with the programming practices of bands on a broader national scale as reported by Kish. Consistent with Kish's study, Grainger, Holst, and Ticheli were among the most performed composers. A few of the most performed works in both studies were the same, such as *Lincolnshire Posy* by Grainger and *Symphony in B-flat* by Hindemith, although the Big Ten ensembles examined in this study tended to perform more complex, large-scale works than the broad range of ensembles included in the Kish study. Big Ten bands performed a slightly higher percentage of original wind compositions in the four years examined compared to the percentage found in Kish's study (88.13% compared to 84%). However, Kish only reported statistics on compositions performed 15 or more times. It should also be remembered that while this study and Kish's study examined programming practices over the same length of time (four years), the present study was much more limited in both the number of ensembles and the geographic region examined.

Although many new works are being performed by Big Ten wind ensembles, it is interesting to note that 9 of the 11 most performed works (those performed seven or more times) were composed before 1970 (*O Magnum Mysterium* by Lauridsen/Reynolds, published 1995/2003 and *Symphony No. 2* by Ticheli, published 2004, being the exceptions). This

suggests that while new works are being performed, the staple repertoire of these ensembles remains the “classic” canon of band works. Also, only 7 of the 24 most performed composers (10 or more performances) are still living, suggesting that while wind band composition may be a “living, breathing art,” compositions by living composers are a relatively small part of the performed repertoire.

A vast number of compositions—650—were tallied in this study. However, only 183 (28.15%) of these works were performed more than once and only 87 (13.38%) of these works were performed more than twice. Obviously, there is a large body of wind literature available, but regularly performed works constitute a comparatively small percentage of this literature. The most that any composition was performed during the period under examination was 10 times. This suggests a great diversity of programming and a relative lack of a “canon” in this sample.

While 50 new compositions were premiered by Big Ten bands during the time period under investigation, it is notable that only 4 of these works were performed more than once. It is possible that these compositions are simply too new to have been included in more programs, or they are unknown to other conductors. It is hoped that this study will provide exposure to these new compositions so that they will be considered for further performances. Repeat performances of these new works by the ensemble that premiered them are also important. Battisti stated: “This is the key to repertoire development—works must be given many repeat performances in the same location....The premiere performance of a work increases the body of literature, but repeated performances of the best works in the same location will eventually be perceived by listeners to be a repertoire” (pp. 83-84).

Studies of other subsets of ensembles (e.g., bands from other conferences, military bands, etc.) could be valuable for comparison. Periodic updates of this study would be useful to keep up with recent programming trends. It is essential to know the recent practices of top ensembles in order to set standards for wind bands in all parts of the

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country. This study and others like it can provide wind ensemble conductors with a valuable resource to aid in the difficult task of program decision-making.

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