

PROGRAMMING PRACTICES OF BIG TWELVE UNIVERSITY WIND ENSEMBLES

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Abstract

In this investigation—which is a replication and extension of previous surveys by Powell (2009) and Paul (in press) – I examined the recent programming trends of the premiere wind groups at Big Twelve universities. I contacted the directors of all Big Twelve band programs and asked them to provide their top wind ensemble's concert programs from fall 2002 through spring 2009. I then entered 1,702 total performances of individual pieces into a database. With 14 performances, *Lincolnshire Posy* by Percy Aldridge Grainger was the most frequently played composition. With 83 performances of 26 different works, Percy Aldridge Grainger was the most frequently programmed composer. During the seven-year period researched here, these directors and ensembles premiered 30 new wind band pieces. Hopefully, these data concerning recent programming practices can provide beneficial information pertaining to meritorious wind works and possibly inform choices for study, programming, and commissioning.

Programming Practices of Big Twelve University Wind Ensembles

Scholars have suggested that college and university band programs provide leadership in the development and maintenance of wind band repertoire and have posited that the direction of that leadership is best determined through evidence provided by the examination of programming trends in college and university bands. They have further asserted that studies concerning programmed literature are important to music educators and conductors because the data gleaned might be used to inform prospective teachers, directors, and performers about the breadth, depth, and significance of wind band repertoire (e.g., Fiese, 1987; Fitzgerald, 1977; Robblee, 2009).

Although it seems logical to conclude that most wind band conductors and teachers would agree that investigations concerning college and university programming trends could provide the profession with important information, an extensive search of the literature revealed only a few such examinations. In a 1955 dissertation, Odegard tabulated the performance frequency of individual works as indicated on college concert programs he had collected over the previous decade. Percy (1958) used band programs from over 100 colleges and universities in 36 states to publish a list of the 75 wind band pieces played most frequently between 1950-1957. In the mid-1960s, a request from CBDNA President Manley Whitcomb prompted Holvik (1970) to conduct a survey in which he attempted to determine if a core band repertoire was emerging. After examining the concert programs of 78 CBDNA members from the years 1961-1966, he proposed those 234 compositions performed ten or more times were the most significant. In a similar attempt to ascertain a core repertoire, Hornyak (1982/85) analyzed 23,400 concert programs from 235 college and university bands for the period 1975-1982. He concluded that university and college wind bands did not share a common repertoire. Fiese (1987) cataloged music programmed by university and college bands between 1980-1985. After examining

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23,635 performances, Fiese corroborated Hornyak's (1982/85) findings that no repertoire common to all of the surveyed colleges and universities emerged from the results. Hopwood (1998) tabulated wind band literature played at 118 CBDNA national and regional conventions from 1951-1995. Results showed 128 pieces received four or more performances.

In 2005, Kish used program listings from the 1998 to 2002 CBDNA Report to replicate Holvik's (1970) research. As in the original investigation, the data collected represented varying types and sizes of institutions as well as diverse styles of music (i.e., formal programs, tour, and festival concerts). Kish found 170 works that had been programmed 15 or more times and comparison to Holvik's compilation revealed 53 compositions that were common to both studies. Consequently, Kish suggested those pieces should be considered among those of the highest artistic merit for the wind band medium. For a summary of Kish's findings, readers are encouraged to peruse his article.

In contrast to most of the earlier examinations – where researchers surveyed a large number of university and college band programs that differed in both purpose and size – two more recent investigations have researched the programming trends of top wind ensembles whose performances could be considered among the nation's best. Powell (2009) gathered information concerning the programming practices of the premiere wind groups at Big Ten universities. He analyzed concert programs from fall 2002 through spring 2006 and provided various data, including the most frequently performed composers and compositions as well as world premieres. From the results of his study, Powell determined that the programming trends of Big Ten wind ensembles were only somewhat analogous to the national trends Kish (2005) reported. Given that no works were played more than 10 times (and only four were performed 10 times), Powell posited broad diversity in programming may have resulted in the relatively small core repertoire shared by these ensembles.

Paul's (in press) survey, a replication and extension of Powell's (2009) research, examined programming practices of the top wind bands at Pac-Ten universities. Using concert programs from fall 2002 through spring 2009, Paul tabulated the performance frequency of individual compositions. Similar to Powell, he presented information concerning the most frequently performed pieces and composers and a listing of premieres. Results showed that during the seven-year period, fall 2002 and spring 2009, only two works were played more than 10 times. As in Powell's investigation of the Big Ten's top wind ensembles, these data imply a wide variety of programming choices among the Pac-Ten's premiere wind groups and therefore, tend to indicate a limited core repertoire for these ensembles. In addition, only three of the ten most frequently performed compositions in Powell's study and five of the ten most frequently programmed works from Kish's (2005) national overview were included in the top ten from Paul's study.

For this examination, I sought to continue the line of research begun by Powell (2009) and Paul (in press) and used their surveys as the bases for analyzing recent programming trends

of the Big Twelve universities' top wind ensembles (Baylor University, Iowa State University, Kansas State University, Oklahoma State University, Texas A&M University, Texas Tech University, University of Colorado, University of Kansas, University of Missouri, University of Nebraska, University of Oklahoma, University of Texas). As did the previous investigators, I tabulated data concerning the most frequently performed wind works and composers, the ratio of original band pieces to transcriptions and arrangements, and the compositions these wind bands premiered. As in Paul's study, the current examination reviewed concert programs from fall 2002 through spring 2009.

Method

I contacted the Big Twelve universities' directors of bands and asked them to provide concert programs – fall 2002 through spring 2009 – for their top wind ensemble; I received a 100% response rate. As in the previous investigations (Paul, in press; Powell, 2009), I entered every piece from each regular concert performance into a computer database. I omitted data from special concerts (i.e., commencement, alumni band), and when the group gave several performances of the same composition within a short time period (i.e., during a festival), I entered the work only once. Complete performances of a multi-movement piece and a separate performance of one movement from that composition were notated as discrete items. Entries included the following information: title, composer and/or arranger/transcriber, and when applicable, an indication of a world premiere performance. To insure correctness, a graduate music education student used the same procedure to enter the information into a separate database. Visual comparison of the two databases revealed 100% accuracy.

Results

I entered 1,702 performances of individual pieces into the database. Of those, 1158 (68.04%) were original compositions for wind band. Seven works were programmed 10 or more times. With 14 performances, *Lincolnshire Posy* by Percy Aldridge Grainger was the most frequently played piece. *Symphony No. 1 (Profanation)* by Leonard Bernstein (arranged by Frank Bencriscutto) and Morten Lauridsen's *O Magnum Mysterium* (arranged by H. Robert Reynolds) both received 13 performances. *Elsa's Procession to the Cathedral* (Richard Wagner/Lucien Cailliet) and *Overture to "Candide"* (Leonard Bernstein/Clare Grundman) were programmed 12 and 11 times, respectively. Two compositions were performed 10 times each: *Colonial Song* by Percy Aldridge Grainger and *Serenade in E-flat, Op. 7* by Richard Strauss, arranged by Frederick Fennell. Table 1 contains a listing of the 290 pieces played at least two times. The works are arranged in order, beginning with the most frequently programmed and indicating the number of performances tallied from fall 2002 through spring 2009.

With 83 performances of 26 different pieces, Percy Aldridge Grainger was the most frequently programmed composer by a wide margin. John Philip Sousa was the next most regularly played composer (47 performances of 28 various compositions), and Frank Ticheli was

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third, having 14 separate wind works performed a total of 45 times. Leonard Bernstein had 8 different pieces programmed 43 times, followed by Donald Grantham with 16 works performed 42 times (see Table 2).

During the seven-year period examined here, the Big Twelve band directors and programs were actively involved in commissioning and premiering new compositions. As can be seen in Table 3, these conductors and wind ensembles premiered 30 new wind band pieces.

Discussion

This study analyzed recent programming practices of the top wind groups at Big Twelve universities. I examined concert programs from fall 2002 through spring 2009; I subsequently tallied data concerning the most frequently performed composers and compositions, calculated the ratio of original works for wind band to arrangements and transcriptions, and listed the pieces these directors and ensembles premiered. Results from the current investigation are largely consistent with those from Powell's (2009) survey of the premier Big Ten wind ensembles and Paul's (in press) examination of the top Pac-Ten wind bands, which both reported Grainger, Ticheli, and Bernstein among the four most frequently programmed composers. The two previous studies (Paul, in press; Powell, 2009) also list Holst in that group. The present research does not, instead including Sousa, who was the second most frequently performed composer. In addition, comparison with Kish's (2005) national survey of colleges and universities shows an identical account of the three most frequently played composers – Grainger, Sousa, and Ticheli. Further, results from Fiese's (1987) investigation also reported Sousa and Grainger to be the two most frequently programmed composers (between the two studies, their rankings are inverted). Comparison of the seven pieces performed 10 or more times in the present examination reveals only three that are similarly indicated in Powell's study – *Lincolnshire Posy* and *Colonial Song* by Grainger and *O Magnum Mysterium* by Lauridsen/Reynolds – and none from Paul's survey. However, five were included in Kish's overview: Grainger's *Lincolnshire Posy* and *Colonial Song*, *Elsa's Procession to the Cathedral* by Wagner/Cailliet, *Overture to "Candide"* by Bernstein/Grundman, and *Serenade in E-Flat, Op. 7* by Strauss/Fennell. It should be noted that Kish did not tabulate information about compositions receiving fewer than 15 performances, and his research was much broader (both in types of institutions surveyed and geographically) than that of either Powell, Paul, or the present survey. In addition, Powell's work examined programming practices from 2002-2006 (four years inclusive), while Paul and this investigation analyzed the seven years from fall 2002 through spring 2009.

The majority of all compositions performed by the Big Twelve's top wind groups are original works for the wind band ($n = 1158$; 68.04%), but that percentage is smaller than results from the Kish (2005), Powell (2009), and Paul (in press) examinations (84%, 88.13%, and 70.93%, respectively). These data seem to suggest that the Big Twelve's premiere wind ensembles played more arrangements and transcriptions than did groups in the earlier surveys. In addition, the present tabulation of most frequently programmed repertoire includes one piece

that would be classified as pop music, *Blackbird* by John Lennon and Paul McCartney. While Paul's study reported four compositions that could be categorized as film and pop music, Kish and Powell did not present similar findings.

Although the Big Twelve's top wind ensembles premiered 30 new works for wind band during the time period under review, it is interesting to note that only seven of these compositions were played more than once. Scholars (e.g., Casey, 1993; Powell, 2009) have underscored the importance of repeat performances, particularly by the premiering groups. In fact, Battisti (1995) writes:

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)

In the present survey, two compositions (*Circus Maximus* by John Corigliano and *Minstrels of the Kells* by Dan Welcher) were reprogrammed by the premiering ensemble. By amalgamating results from this research with those from Paul's (in press) and Powell's investigations, conductors have information about 104 recent band pieces from a range of diverse composers. It is hoped that this data might inform future programming choices.

The current list of compositions from the Big Twelve universities' top wind groups shares 117 works with a similar tabulation of Big Ten ensembles (Powell, 2009) and 111 pieces with Paul's (in press) survey of Pac-Ten wind bands. Data from all three examinations indicate that the premiere ensembles from the respective conferences are performing works by living composers. However, results from the present study indicate six of the seven pieces (85.71%) played 10 or more times were composed at least five decades earlier. These findings are similar to those from Powell's investigation, where three of four compositions (75%) with comparable programming frequency were written before 1945. Paul's study revealed only two works that were performed ten or more times; of those, one was composed over a century ago and the other was written by a current composer. Additionally, 55% (n = 22) of the most frequently programmed composers (10 or more performances) in the present survey are no longer alive. These data signify a more contemporary representation than was reported by Powell and Paul, where 70.83% and 68%, respectively, of the most frequently played composers were no longer living. Over the years, a number of scholars have contended that history will determine the canons of the wind band literature (e.g., Allen, 2003; McBeth, 1989). Current results seem to indicate that the "standards"—works composed before 1970 and also tallied by Kish (2005), Powell (2009), and Paul (in press)—have stood the test of time and provide additional corroboration for the idea that they be considered among the most significant repertoire for the medium.

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Results from this investigation should be considered with the context of its limitations. Data gathered from programming frequency or based on popularity do not necessarily infer a composition's importance in the repertoire. For example, although most wind band conductors and teachers consider *Serenade in D Minor, Op. 44* by Dvořák to be a significant contribution to the literature, the present survey's tally indicates the premiere Big Twelve wind bands only performed it three times during the time period under investigation.

In this examination, I tabulated a large number of pieces for wind band ($n = 928$). However, just 290 (31.25%) were programmed more than one time and only 170 (18.32%) were played three or more times. During the seven years between fall 2002 and spring 2009, a mere seven compositions were performed 10 or more times. Although it should be noted that this research includes a larger number of works with eight or nine performances ($n = 16$) than did Powell's (2009; $n = 3$) and Paul's (in press; $n = 0$) tallies, the current data in general indicate a wide variety of programming choices among the Big Twelve's top wind groups and consequently, tend to suggest a relatively small core repertoire for these ensembles. The findings in the present survey are similar to those in Paul's and Powell's investigations of the premiere wind bands in the Pac-Ten and Big Ten, which they determined to have a lack of core literature.

Over the years, the topic of quality wind band literature has generated a good deal of discussion. As Ray Cramer, Emeritus Director of Bands at Indiana University stated, "The issue of defining 'good' art seems to be an almost impossible task . . . However, even with this inherent difficulty, it is an especially vital question for wind band conductors since it is central to how we define ourselves" (in Berz, 2000, p. 31). It appears additional studies such as this could be beneficial in the continued search for pieces of the highest merit and to identify those works that constitute the core in our genre. For example, future investigations might consider the programming practices of professional wind band organizations, perhaps offering comparisons with collegiate ensembles. Other areas for further examination could include programming trends of other conferences' top wind groups as well as those of second and third bands and groups from diverse sizes and types of institutions. Finally, it seems important to consider how the identification and analysis of significant wind compositions might affect prospective middle and high school band teachers. Hopefully, similar research can offer beneficial data pertaining to meritorious wind works and possibly inform selections for study, programming, and commissioning.

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Table 1. Compositions Performed at Least Two Times by the Top Wind Ensembles at Big Twelve Universities, Fall 2002 through Spring 2009.

Composer/Arranger	Title	No. of Performances
Grainger, P. A.	Lincolnshire Posy	14
Bernstein/Bencriscutto	Symphony No. 1 (Profanation)	13
Lauridsen/Reynolds	O Magnum Mysterium	13
Wagner/Cailliet	Elsa's Procession to the Cathedral	12
Bernstein/Grundman	Overture to "Candide"	11
Grainger, P. A.	Colonial Song	10
Strauss/Fennell	Serenade in E-flat, Op. 7	10
Dahl, I.	Sinfonietta	9
Grainger, P. A.	Shepherd's Hey	9
Hindemith/Wilson	Symphonic Metamorphosis (complete)	9
Hindemith, P.	Symphony in B-flat	9
Pann, C.	Slalom	9
Schmitt/Duker	Dionysiaques, Op. 62	9
Schoenberg, A.	Theme and Variations, Op. 43a	9
Schuman, W.	New England Tryptich (Chester)	9
Grainger, P. A.	Molly on the Shore	8
Grantham, D.	Southern Harmony	8
Husa, K.	Music for Prague 1968	8
Mackey, J.	Redline Tango	8
Persichetti, V.	Divertimento for Band, Op. 42	8
Shostakovich/Hunsberger	Festive Overture	8
Ticheli, F.	Blues Shades	8
Toch, E.	Spiel, Op. 39	8
Barber, S.	Commando March	7
Copland, A.	Emblems	7
Corigliano, J.	Gazebo Dances	7
Daugherty, M.	Bells for Stokowski	7
Del Tredici, D.	In Wartime	7
Grainger, P. A.	Children's March "Over the Hills and Far Away"	7
Grantham, D.	Baron Cimetièrè's Mambo	7
Holst, G.	First Suite in E-flat	7
Shostakovich/Reynolds	Prelude in E-flat minor, Op. 34, No. 14	7
Strauss, R.	Weiner Philharmoniker Fanfare	7
Susato/Dunnigan	Selections from "The Danserye"	7
Ticheli, F.	Symphony No. 2	7
Vaughn Williams, R.	Toccata Marziale	7
Whitacre, E.	October	7
Bernstein/Grundman	Slava!	6
Copland, A.	An Outdoor Overture	6
Daugherty, M.	Desi	6
Dello Joio, N.	Variants on a Mediæval Tune	6
Holst, G.	Hammersmith: Prelude and Scherzo	6
Maslanka, D.	A Child's Garden of Dreams	6
Maslanka, D.	Symphony No. 4	6
McAllister, S.	Black Dog	6
Milhaud, D.	Suite Française	6
Schwantner, J.	... and the mountains rising nowhere	6

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Sousa, J. P.	Easter Monday on the White House Lawn	6
Sousa, J. P.	The Stars and Stripes Forever	6
Ticheli, F.	Postcard	6
Wagner/Boyd/Votta	Trauermusik	6
Welcher, D.	Minstrels of the Kells	6
Adams/Odom	Short Ride in a Fast Machine	5
Arnold/Paynter	Four Scottish Dances	5
Bach/Reed	Come Sweet Death	5
Bolcom, W.	Song (for Band)	5
Fauré/Moss	Chant Funéraire	5
Gandolfi, M.	Vientos y Tangos	5
Gould, M.	Symphony No. 4 "West Point"	5
Grainger, P. A.	Irish Tune from County Derry	5
Harbison, J.	Three City Blocks	5
Hesketh, K.	Masque	5
Hindemith, P.	Konzertmusik für Blasorchester, Op. 41	5
Holst, G.	Second Suite in F	5
Ives/Thurston	Piano Sonata No. 2 (The Alcotts)	5
Mackey, J.	Kingfishers Catch Fire	5
Maslanka, D.	Give Us This Day	5
Mendelssohn/Boyd	Overtüre für Harmoniemusik, Op. 24	5
Nelson, R.	Rocky Point Holiday	5
Pann, C.	Hold This Boy and Listen	5
Purcell/Stucky	Funeral Music for Queen Mary	5
Stravinsky, I.	Symphonies of Wind Instruments	5
Tschesnokoff/Houseknecht	Salvation is Created	5
Whitacre, E.	Lux Aurumque	5
Whitacre, E.	October	5
Benson, W.	The Solitary Dancer	4
Berlioz/Safranek	Roman Carnival Overture, Op. 9	4
Bernstein/Lavender	Symphonic Dances from West Side Story	4
Colgrass, M.	Winds of Nagual	4
Copland, A.	Fanfare for the Common Man	4
Corigliano, J.	Circus Maximus	4
Dahl, I.	Concerto for Alto Saxophone and Wind Orchestra	4
Daugherty, M.	Niagara Falls	4
Daugherty, M.	Raise The Roof	4
Daugherty, M.	Rosa Parks Boulevard	4
Ewazen, E.	Shadowcatcher	4
Fillmore, H.	Rolling Thunder	4
Freund, D.	Jug Blues and Fat Pickin'	4
Gershwin/Grofé/Hunsberger	Rhapsody in Blue	4
Ginastera/John	Estancia: Danza Finale	4
Grainger, P. A.	The Gumsucker's March	4
Grantham, D.	J. S. Dances	4
Grantham, D.	J'ai ete au bal	4
Himes, W.	Amazing Grace	4
Hindemith/Wilson	March from "Symphonic Metamorphosis"	4
Ives/Sinclair	Country Band March	4
Ives/Schuman/Rhoads	Variations on "America"	4
Kabalevsky/Hunsberger	Overture to "Colas Breugnon"	4
King/Bainum	Barnum and Bailey's Favorite	4
Mackey, J.	Turbine	4

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Mahoney, S.	Sparkle	4
Mozart, W. A.	Serenade in B-flat major, K. 370a (361)	4
Newman, J.	As the Scent of Spring Rain . . .	4
Orff/Krance	Carmina Burana	4
Pann, C.	Four Factories	4
Reed, H. O.	La Fiesta Mexicana	4
Schuman, W.	George Washington Bridge	4
Ticheli, F.	Amazing Grace	4
Ticheli, F.	Wild Nights!	4
Wagner/Leidzen	Trauersinfonie	4
Weinberger/Bainum	Polka and Fugue from "Schwanda the Bagpiper"	4
Adams, J.	Grand Pianola Music	3
Amis, K.	Driven!	3
Bach/Goldman/Leist	Fantasia in G Major	3
Bach/Paynter	Toccata, Adagio and Fugue, BWV 564	3
Balmages, B.	Fanfare Canzonique	3
Barnes, J.	Fantasy Variations on a Theme by Niccolo Paganini	3
Barnhouse/Paynter	The Battle of Shiloh	3
Bennett, R. R.	Symphonic Songs for Band	3
Bernstein/Polster	Symphonic Dance Music from "West Side Story"	3
Bozza, E.	Children's Overture	3
Bryant, S.	Ecstatic Waters	3
Chabrier/Junkin	Marche Joyeuse	3
Copland/Hindsley	El Salón México	3
Daugherty, M.	Red Cape Tango	3
Debussy/Patterson	The Engulfed Cathedral	3
Delle Cese, D.	L'Inglesina	3
Dvořák, A.	Serenade in D Minor, Op. 44	3
Elgar/Slocum	Enigma Variations	3
Ellerby, M.	Paris Sketches	3
Fillmore/Schissel	The Circus Bee	3
Gershwin/Rogers	Cuban Overture	3
Giannini, V.	Symphony No. 3	3
Gillingham, D.	Heroes, Lost and Fallen	3
Gorb, A.	Awayday	3
Grainger, P. A.	Ye Banks and Braes o' Bonnie Doon	3
Grantham, D.	Fantasy Variations	3
Grantham, D.	Starry Crown	3
Hanssen/Bainum	Valdres	3
Hart, P.	Cartoon	3
Jacob, G.	William Byrd Suite	3
King/Glover	The Melody Shop	3
Klohr/Buckley	The Billboard March	3
Lindroth, S.	Spin Cycle	3
Mackey, J.	Concerto for Soprano Saxophone	3
Mower, M.	Concerto for Flute and Wind Orchestra	3
Pann, C.	American Child	3
Persichetti, V.	Symphony No. 6	3
Poulenc, F.	Suite Française	3
Prokofiev, S.	March, Op. 99	3
Reed, A.	Armenian Dances, Set I	3
Respighi/Duker	The Pines of Rome	3
Salfelder, K.	Cathedrals	3

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Schwantner, J.	From a Dark Millennium	3
Shostakovich/Reynolds	Folk Dances	3
Shostakovich/Hunsberger	Galop	3
Sousa/Fennell	Nobles of the Mystic Shrine	3
Sousa, J. P.	Semper Fidelis	3
Stamp, J.	Bandancing	3
Stravinsky, I.	Circus Polka	3
Stravinsky, I.	Concerto for Piano and Winds	3
Ticheli, F.	Ave Maria – Schubert	3
Ticheli, F.	Nitro	3
Ticheli, F.	Sanctuary	3
Tschaikovsky/Cramer	Dance of the Jesters	3
Turina/Reed	La Procession du Rocio	3
Vaughan Williams, R.	English Folk Song Suite	3
Williams, C.	Fanfare and Allegro	3
Wilson, D.	Piece of Mind	3
Zdechlik, J.	Celebrations	3
Arnold/Sudduth	English Dances, Set II	2
Arnold/Paynter	Tam O'Shanter Overture, Op. 51	2
Arutunian/Harvey	Concerto for Trumpet	2
Bach/Holst	Fugue à la Gigue	2
Bach/Hunsberger	Toccata and Fugue in d minor	2
Belsterling/Alford	March of the Steel Men	2
Bennett, R. R.	Suite of Old American Dances	2
Benson, W.	The Leaves Are Falling	2
Benson, W.	The Passing Bell	2
Berlioz/Gotoh	Marche Hongroise (Rakoczy)	2
Bernstein/Grundman	Candide Suite	2
Bernstein/Polster	Four Dances from West Side Story	2
Botti, S.	Cosmosis	2
Bremer, C.	Early Light	2
Bryant, S.	Dusk	2
Bryant, S.	ImPercynations	2
Bryant, S.	Radiant Joy	2
Chovi/Weger	Pepita Greus, pasodoble	2
Colgrass, M.	Urban Requiem	2
Copland, A.	A Lincoln Portrait	2
Copland/Singleton	The Promise of Living (from "The Tender Land")	2
Creston, P.	Concerto for Alto Saxophone, Op. 26b	2
Della Giacoma/Golemo	Fantasia on "Cavalleria Rusticana," Op. 83	2
Djupstrom, M.	Homages	2
Etezady, R.	Anahita	2
Fillmore/Foster	The Crosley March	2
Forte, A. R.	Symphonic Scenes from Romeo & Juliet	2
Key/Sousa	The Star-Spangled Banner	2
Fucik/Lake/Fennell	Florentiner March, Op. 214	2
Gillingham, D.	Be Thou My Vision	2
Gillingham, D.	Concertino for Four Percussion and Wind Ensemble	2
Gillingham, D.	New Century Dawn	2
Glinka/Hindsley	Russlan and Ludmilla Overture	2
Goldman, E. F.	On the Mall	2
Gorb, A.	Yiddish Dances	2
Gounod, C.	Petite Symphonie	2

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Grainger/Bainum	Australian Up-Country Tune	2
Grainger, P. A.	Blithe Bells	2
Grainger, P. A.	Brigg Fair	2
Grainger, P. A.	The Duke of Marlborough Fanfare	2
Grainger, P. A.	Handel in the Strand	2
Grainger/Kreines	Mock Morris	2
Grantham, D.	Come, memory . . .	2
Grantham, D.	Court Music	2
Grantham, D.	Phantastische Spirites	2
Gregson, E.	Celebration	2
Hazo, S.	Ride	2
Heins, J.	Overture for Band	2
Hindemith, P.	Geschwindmarsch by Beethoven—A Paraphrase	2
Husa, K.	Concerto for Wind Ensemble	2
Husa, K.	Smetana Fanfare	2
Jacob, G.	Old Wine in New Bottles	2
Jager, R.	Esprit de Corps	2
Kazik, J.	Concerto for Trombone and Wind Ensemble	2
Kurka, R.	The Good Soldier Schweik Suite	2
Lennon/McCartney/Berg	Blackbird	2
Linn, R.	Propagula	2
Mackey, J.	Strange Humors	2
Mahler, G.	Um Mitternacht from Rückert-Lieder	2
Makris/Bader	Aegean Festival Overture	2
Maslanka, D.	Concerto for Trombone and Wind Ensemble	2
Maslanka, D.	Song Book for Flute and Wind Ensemble	2
Maslanka, D.	Traveler	2
Mennin, P.	Canzona	2
Mussorgsky/Ravel/Hindsley	Pictures at an Exhibition	2
Nelhybel, V.	Trittico	2
Nelson, R.	Lauds (Praise High Day)	2
Nelson, R.	Passacaglia (Homage on B-A-C-H)	2
Nelson, R.	Savannah River Holiday	2
Newman, J.	O. K. Feel Good	2
Nixon, R.	Fiesta Del Pacifico	2
Pann, C.	The Wrangler	2
Peck, R.	Cave of the Winds	2
Prangcharoen, N.	Chakra	2
Press/Johnston/Fennell	Wedding Dance	2
Puccini/Patterson	Nessun Dorma from "Turandot"	2
Puckett, J.	Blink	2
Puts/Spede	Millennium Canons	2
Reed, A.	Russian Christmas Music	2
Rodrigo, J.	Adagio para Orquesta de Instrumentos de Viento	2
Rogers, B.	Three Japanese Dances	2
Rossini/Townsend	March for the Sultan Abdul Medjid	2
Saint-Saëns/Hindsley	March Militaire Française	2
Schuman, W.	New England Triptych (complete)	2
Schuman, W.	New England Triptych (When Jesus Wept)	2
Schwantner, J.	In Evening's Stillness	2
Shostakovich/De Meij	Dance No. 1 from "Jazz Suite No. 2"	2
Sierra/Scatterday	Fandangos	2
Smith, R.	Push	2

Paul

Sousa/Gore	George Washington Bicentennial	2
Sousa, J. P.	Glory of the Yankee Navy	2
Sousa, J. P.	Jack Tar	2
Sousa/Bourgeois	The Gallant Seventh	2
Sparke, P.	Dance Movements	2
Sparke, P.	Jubilee Overture	2
Sparke, P.	The Seasons	2
Stamp, J.	Gavorkna Fanfare	2
Stamp, J.	In this hid clearing . . .	2
Stanhope, D.	Folksongs for Band, Suite No. 3	2
Strauss/Boyd	Horn Concerto No. 1 in E-Flat Major, Op. 11	2
Strauss, R.	Feierlicher Einzug der Ritter des Johanniter-Ordens	2
Sullivan/Mackerras	Suite from "Pineapple Poll" (complete)	2
Sweelinck/Ricker	Variations on "Mein junges Leben hat ein End"	2
Syler, J.	Tattoo	2
Ticheli, F.	Pacific Fanfare	2
Tomasi, H.	Fanfares Liturgiques	2
Vaughan Williams, R.	Concerto for Bass Tuba and Wind Orchestra	2
Vaughan Williams/Beeler	Rhosymedre	2
Vaughan Williams, R.	Symphony No. 8 (Scherzo alla Marcia)	2
Verdi/Rogers	Overture to "La Forza del Destino"	2
Von Suppe/Fillmore/Foster	Light Cavalry Overture	2
Weill, K.	Little Threepenny Music	2
Welcher, D.	Zion	2
Whitacre, E.	Noisy Wheels of Joy	2
Williams, C.	The Sinfonians	2
Williams/Curnow	Liberty Fanfare	2
Wood, H.	Mannin Veen	2
Woolfenden, G.	Illyrian Dances	2
Work, J.	Autumn Walk	2
Yi, C.	Tu	2

Table 2. Composers Whose Works Received at least 10 Performances by the Top Wind Ensembles at Big Twelve Universities, Fall 2002 through Spring 2009.

Composer	No. of Performances	No. of Different Compositions
Grainger, P. A.	83	26
Sousa, J. P.	47	28
Ticheli, F.	45	14
Bernstein, L.	43	8
Grantham, D.	42	16
Daugherty, M.	36	12
Maslanka, D.	34	17
Hindemith, P.	32	7
Copland, A.	30	12
Strauss, R.	30	8
Shostakovich, D.	28	8
Mackey, J.	26	7
Pann, C.	26	7
Wagner, R.	23	4
Bach, J. S.	22	12
Holst, G.	21	5
Husa, K.	20	10
Gillingham, D.	19	13
King, K. L.	17	12
Nelson, R.	17	9
Schuman, W.	17	4
Stravinsky, I.	17	9
Vaughan Williams, R.	17	6
Ives, C.	16	6
Dahl, I.	15	4
Persichetti, V.	15	6
Stamp, J.	15	9
Welcher, D.	15	6
Susato, T.	14	4
Whitacre, E.	14	4
Arnold, M.	13	7
Corigliano, J.	13	4
Lauridsen, M.	13	1
Mozart, W. A.	13	10
Schwantner, J.	13	10
Sparke, P.	13	5
Bryant, S.	12	7
Fillmore, H.	12	5
Adams, J.	10	4
Reed, A.	10	6

Table 3. World Premieres by the Top Wind Ensembles at Big Twelve Universities,
Fall 2002 through Spring 2009.

Composer/Arranger	Title	No. of Performances
Archer, K.	Symphony No. 3	1
Ballenger, W.	Flourish of Hope	1
Bourgeois, D.	Concert Prelude	1
Corigliano, J.	Circus Maximus	4
Danielpour, R.	Voice of the City	1
Del Tredici, D.	In Wartime	7
Ewazen, E.	Celestial Dancers (I & IV)*	1
Grantham, D.	Come, memory . . .	2
Grantham, D.	Fantasy on "La Golondrina"	1
Hoag, C.	BACHanalia	1
Kawarsky, J.	Fastidious Notes	1
Kellogg, D.	A Tent for the Sun	1
Knuepper, D.	Symphony for Band	1
Mackey, J.	Concerto for Soprano Saxophone and Wind Ensemble	3
Maslanka, D.	Song Book for Flute and Wind Ensemble	2
May, A.	Proteus	1
O'Connor, T.	. . . nite raidin' on da riva	1
Pann, C.	American Child	1
Pann, C.	Serenade	1
Prangcharoen, N.	Fata Morgana	1
Prater, J.	A Cyclone Fanfare	1
Rindfleisch, A.	Mr. Atlas	1
Schmit, N.	Fantasia for Band	1
Snyder, R.	Eight Untitled Pieces	1
Sparke, P.	The Seasons	2
Syler, J.	Tattoo	2
Torke, M.	Bliss	1
Welcher, D.	Minstrels of the Kells	6
White, T.	Havoc	1
Zyman, S.	Cycles	1

*Regional Premiere

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