

Wind Chamber Music by Women Composers - The Biographies, Compositional
Techniques, and Perspectives of Jocelyn Morlock, Elizabeth Raum, Marilyn
Shrude, and Augusta Read Thomas

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Abstract

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The purpose of this dissertation is to explore the perspectives of four women composers to address the need for visibility of women composers and their wind chamber music. Interviews with Jocelyn Morlock, Elizabeth Raum, Marilyn Shrude, and Augusta Read Thomas will provide insight into their lives as composers, information about their compositional processes and styles, their wind chamber compositions, and perspectives on what it means to be a composer today. The overall goal is to elevate wind chamber music written by women composers in the world of art music.

The themes that emerged from the composer interviews highlight the continued need to research and promote women composers and their wind chamber music. The dissertation addresses concerns such as motherhood and family, perceived barriers faced by women, the #MeToo movement, and bullying in academia. It also presents advice from the individuals interviewed for women composers on work ethic, perseverance, and networking.

It is the author's goal to provide a resource to help increase awareness of wind chamber works written by women composers. A compendium of 1,188 wind chamber works written by 291 women composers, consisting of four or more wind instruments is available as a direct result of this research. All wind chamber compositions found for this study will be listed online and in Appendix D.

Table of Contents

Chapter 1: Introduction	9
1.1 Current Research and Sources	12
Articles.....	12
Dissertations.....	13
Internet Resources.....	15
Books.....	16
1.2 Selection of Composers	21
1.3 Wind Composition Data	22
1.4 Significant Contributors	22
1.5 Composer Overview	24
1.6 Purpose	25
1.7 Method	26
Chapter 2: Jocelyn Morlock	28
2.1 Biography	28
2.2 Compositional Style/Approach	30
2.3 Chamber Compositions	32
2.4 Perspectives on Women Composers Today	38
2.5 Awards and Honors	41
2.6 Wind Chamber Works	42
Chapter 3: Elizabeth Raum	45
3.1 Biography	45
3.2 Compositional Style/Approach	49
3.3 Chamber Compositions	51
3.4 Perspectives on Women Composers Today	52
3.5 Awards and Honors	54
3.6 Wind Chamber Works	55
Chapter 4: Marilyn Shrude	61
4.1 Biography	61
4.2 Compositional Style/Approach	64
4.3 Chamber Compositions	68
4.4 Perspectives on Women Composers Today	69
4.5 Awards and Honors	73
4.6 Wind Chamber Works	74
Chapter 5: Augusta Read Thomas	78
5.1 Biography	78
5.2 Compositional Style/Approach	80
5.3 Chamber Compositions	83
5.4 Perspectives on Women Composers Today	85
5.5 Awards and Honors	89
5.6 Wind Chamber Works	91
Chapter 6: Conclusion	95
6.1 Emergent Themes	95

Defining the Term Woman Composer	96
Online Presence	97
Work Ethic	98
6.2 Continued Concerns and Potential Outcomes.....	99
Motherhood and Family.....	100
Barriers Faced by Women.....	101
#MeToo Movement.....	102
Bullying in Academia.....	103
Improvements and the Future	104
6.3 Limitations.....	106
6.4 Critical Questions for Future Research.....	107
Reference List.....	109
Appendix A	123
Appendix B	124
Appendix C.....	127
Appendix D	129

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Dedication

To all women composers, past and present, who have worked so hard to have their voices heard.

Chapter 1: Introduction

An estimated 1.8 % of works performed in 22 of the largest American orchestras were composed by women composers in 2014-2015 (O'Bannon, 2016). In the 2018-2019 concert season, the Chicago Symphony featured over 54 composers, but not one of them was a woman (Huizenga, 2018). Also, in the 2018-2019 season, the New York Philharmonic featured only two women composers (Huizenga, 2018). Recently, the Seattle Symphony Orchestra promoted composers Clara Schumann and Jennifer Higdon in a concert called, "Her Vision, Her Sound." For the upcoming 2019-2020 season, women composers will represent 19.5 % of all music performed by the top 21 professional orchestras (Women's Philharmonic Advocacy, 2019). Some orchestras have been taking the necessary steps to increase exposure to pieces written by women composers. However, the underlying issue remains; women composers are still in the minority when it comes to concert programming. They will continue to be in the minority unless the music society assists in moving their music forward. "If you don't have a consciousness that says, 'We value diversity in all its manifestations,' the default is going to be you're going to end up with a lot more white men," says Jesse Rosen, the president and CEO of the League of American Orchestras (Huizenga, 2018).

Diversity and underrepresentation issues is an ongoing problem not only for women composers but for all women in the music industry. "The representation of women in the music scene almost becomes a self-fulfilling prophecy: the fewer the women there are performing regularly, the less likely young girls will pick up an instrument in the first place" (Noble, 2018). Even though there are women that are choosing instrumental music education as a profession, it still seems that men continue to hold leadership roles in this profession (Sheldon & Hartley, 2012). There will continue to be underlying issues and barriers that prevent women from being

represented in the music industry, if steps are not taken to support women in the profession. That is why it is imperative to interview women composers in order to gain insight into their lived experiences of being a woman composer today.

There are many women composers writing music of artistic merit; why are their works not being programmed? The lack of programming of women composers' works has been an ongoing issue for decades. Jennifer Higdon shared, "Half of Humanity [*sic*] is made up of women . . . so why is it we only see one to two percent of the programming for women?" (Huizenga, 2018). What will lead to increased interest and programming of wind works composed by women? Finding quality repertoire for large wind ensembles written by women composers is as much of a challenge today as it has been for the last several decades. As Diane Jezic wrote in 1988,

Those who wish to study women creators in the art of music have had to search for and collect scattered texts, and this effort has been compounded by the need also to discover and coordinate recordings of women's compositions, an essential element in learning about any composer's work. (p. xv)

This quote reflects experiences that musicians still face in 2019, even in the age of the internet. There has been some progress as works for large wind ensembles written by women composers have become more prevalent. Nevertheless, searching for wind chamber music is even more challenging to find than large wind works written by women composers. Access to a central location for wind chamber music was difficult to find for this research. When wind chamber works were located, an overwhelming number of the compositions were composed by men. By interviewing four current, successful women composers of wind chamber music, we can gain the knowledge about the continued underlying diversity issues for women composers. Through these

interviews it is the hope to create change and gender equity in today's wind repertoire and to elevate wind chamber music written by women composers in the world of art music.

Currently, two web resources document women composers. One website lists over 3,000 women composers and categorizes them by genre. The other lists women composers and their works for larger wind ensembles and some wind chamber works. Both of these resources can now be found at the *Institute for Composer Diversity* website (www.composerdiversity.com). Due to the lack of resources given on the original two websites and the limited amount of information on the current website, there is still a need to collect and publish a database devoted to women composers and their wind chamber music. Another goal of this research is to create an online database that is easily accessible for conductors looking to program new or underperformed wind chamber music by women composers. This sharable database includes the repertoire list that makes up Appendix D. The database was inspired by the format of the University of Washington's *Prized Composer* website, which is a central resource to access award-winning composers' works for four or more wind instruments. This new database based on women composers will contain links to their websites and a list of their wind chamber works for four or more wind instruments. This information could help to bridge the gender gap in the field of composition and make music by women composers accessible to the public. Not only will this database allow for increased accessibility to the works written by women composers, but it will also assist in the growth and development of the field of music. Articles, books, dissertations, and websites were consulted to give an overview of the current available research. The resources listed support and demonstrate the need for continued research on women composers and wind chamber music.

1.1 Current Research and Sources

Articles

There are few articles that directly pertain to the content of this study. An article by Baker and Biggers (2018) focuses on how ensemble directors can effect change through the promotion and acknowledgment of women composers. Baker and Biggers state that only 3% of the repertoire on state ensemble lists is written by women composers and a majority of this music is listed in the Grade 1 category. Some of the women composers that are listed include Anne McGuinty, Julie Giroux, Shelley Hanson, Carol Brittin Chambers, Elena Roussanova Lucas, Barbara Buehlman, Kathryn Fenske, Marta Keen, Joni Greene, and Joan Tower. Baker and Biggers suggest that directors should develop concert programs that will feature only women composers, or they should feature at least one piece by a woman composer at each concert. They also suggest that directors should invite women composers to work with their bands during the rehearsal process. Baker and Biggers provide online resources to locate compositions by women, but a majority of the music contained in these resources is for large ensembles. Overall, their conclusions suggest that the issue of minority representation of women composers can be resolved with the help of directors. As directors program more pieces written by women, a generation of younger women will be encouraged to compose as well.

Music educators can begin promoting and integrating women composers and their works by sharing their accomplishments in general music classes. In her 2012 article “Beyond Clara Schumann: Integrating Women Composers and Performers into General Music Classes,” Laura Artesani explains how to provide a well-balanced general music class to help break the poor habits of teaching the same material year after year. Educators must adjust their old lesson plans and create new lessons that expand upon music literature by including women composers. For

example, Artesani claims that music educators can teach their students about “noteworthy firsts in music by women in the United States” (2012, p.24). General music teachers can therefore have a direct effect on the prominence of women composers in society.

Dissertations

Existent dissertations are another source that demonstrate the lack of focus and research on wind chamber music written by women composers. There are three dissertations on this topic: Susanne Creasap wrote a compendium focusing on band works written by American women composers (1996), Heather Henderson highlighted Canadian women composers’ solo and chamber music for clarinet (2007), and Alicia Joyelle Kosack featured American women composers of works for flute and piano or unaccompanied flute (2010).

Susanne Creasap’s (1996) dissertation is titled *American Women Composers of Band Music: A Biographical Dictionary and Catalogue of Works*. She writes, “This study compiles a dictionary of American women composers who have written for wind band during the period of 1865-1996 and a catalogue of these works” (p.i). Her dissertation catalogs over 200 women composers along with their biographies, the awards they won, and a list of their known large ensemble music. The appendix contains a list of over 572 large works for wind band. Although this dissertation is an excellent resource for large band works written by women, it reveals that there is a lack of research focused on wind chamber music. There is a need to research and create a resource focusing directly on wind chamber music written by women composers. This will help expand the music repertoire and make this music literature more readily available.

Canadian Women Composers: An Annotated Bibliography of Solo and Chamber Music for Clarinet, is the title of Heather Henderson’s 2007 dissertation. Henderson’s dissertation

catalogs solo and chamber music written by women composers including the instrumentation, duration, difficulty level, recordings, premiere date, and program notes (p. iii). Henderson saw a need to compile music written by women composers listed for clarinet solo, clarinet and piano, and chamber music that contains a clarinet. Her dissertation supports the need to bring music written by women composers to the forefront so that students and educators can easily access and perform this repertoire.

Alicia Joyelle Kosack's 2010 dissertation is titled *American Women Composers: Selected Published Works for Flute and Piano and for Unaccompanied Flute composed between 1930 and 2008*. Kosack's dissertation does not include all flute works written by women composers; her music selection was based on playing accessibility and availability for purchase. She included 25 works that were performed as part of three well-balanced recitals (Kosack, 2010). Although this dissertation is not a full collection of all flute music written by women composers, it does feature flute music that was published in the twentieth and twenty-first centuries. Kosack's dissertation is a useful resource that supports the goal of making research and performance of current works accessible to students and educators.

There are currently no resources that compile a full list of wind chamber music by women composers. It is essential that this information is collected and made available in a central location to provide musicians with easy access to the music literature of these composers. With easier access, musicians will be able to listen to and perform wind chamber music written by women composers. As a result, women composers will also be acknowledged for their efforts and contributions to music literature through consistent performance of their music.

Internet Resources

The research on women composers and wind chamber music used in this dissertation comes from two internet resources. This information is now in the form of a website, *Institute for Composer Diversity* (www.composerdiversity.com), through which composers of all types of diversity can be researched. Originally, both websites were used to compile the names of over 1,000 women composers of wind chamber music. Through careful research, the list of women composers was narrowed to focus on those who wrote for wind chamber music.

Christian Folk is the creator of one of the online resources called *The Composer Diversity Database*. This website began as a Microsoft Word document shared between music directors. Music directors were encouraged to contribute to and edit the document. It has transitioned into a Google Sheets format that can no longer be edited but can still be accessed online. However, this website does not contain a complete account of all wind chamber music listed for each composer. Nevertheless, it is a great resource to begin documenting the names of women composers, serving as a basis of this research and Appendix D.

Another online resource is Rob Deemer's, *A Fully Operational Women Composers Database*. Initially his research was shared with directors as a Google Drive document but has now merged with Christian Folk's website to create a collective web resource called *Institute for Composer Diversity*. The website contains many filter options and provides a list of composers and their websites for the selected categories. It is a useful resource for guiding researchers to composers' information and personal websites. However, the researcher must continue their own search for the specific music they seek. This website served as another source for the basis of collecting the names of women composers and as a location to find their websites for this research and Appendix D. The research in Appendix D, serves as an easily accessible list for

conductors and musicians to directly search the titles of wind chamber works written by women composers for four or more wind instruments.

Books

Although there are various books that focus on wind chamber music, most of them are either outdated or do not clearly represent all wind chamber music. The books listed help demonstrate the need for continued research that focuses on wind chamber music written by women composers.

Ella Marie Forsyth's book called *Building a Chamber Music Collection* (1979) is dedicated to providing a comprehensive resource that "provides full title and publisher information, a description of each work based on characteristics such as style and structure, and a list of sources of musical analysis or commentary for each work" (p. vii). Although *Building a Chamber Music Collection* is an excellent resource for chamber literature, out of 104 composers, there is only one woman composer represented in the entire book—Ruth Porter Crawford Seeger for her *Quartet for Strings*. Moreover, the book does not include all of Seeger's chamber works, as she has written several additional chamber pieces. In sum, *Building a Chamber Music Collection* lacks proper representation of women composers in chamber music.

A Guide to Chamber Music, written by Melvin Berger in 1985, assists musicians and educators in locating chamber music. Berger writes, "The book presents 231 of the best-known and most frequently performed pieces of chamber music by fifty-five outstanding composers, arranged alphabetically by composer" (p. xvii). Each chapter contains a brief biography of the composer and a brief description of their chamber pieces. Berger's focus on the "best-known and most frequently performed pieces of chamber music" directly reinforces the need for a resource

that contains information about pieces that are underperformed. Berger does not include a single woman composer in *A Guide to Chamber Music*, which demonstrates how compositions by women are not included in the “frequently performed list” or considered to be among the “fifty-five most outstanding composers.” *A Guide to Chamber Music* is an excellent, central resource to find wind chamber music, but like *Building a Chamber Music Collection*, the book lacks representation of women composers.

Rodney Winther’s *An Annotated Guide to Wind Chamber Music* (2004) is a popular reference for chamber music. This book was intended to be a quick reference to music literature for specific instrumentation for educators and performers (Winther, 2004). One would expect there to be women composers represented in this book since it is a more recent resource. Out of the 303 composers included in this book, only five women composers were represented. Winther also provides a list of his top 101 composers from the book in which no women composers are listed.

Although Winther did not intend *An Annotated Guide to Wind Chamber Music* to be an “all-inclusive guide,” to all chamber music, but the absence of women composers shows the struggle that he may have had when compiling this list himself (2004, p. vi). Winther’s criteria were based on “intrinsic musical value,” representation from all historical periods, a sample of works organized by instrumentation, examples of works from other countries, pieces he had firsthand experience with, works that had professional recordings, and works for which he had full and comprehensive information (p. vi). All the criteria he lists are valuable and worthy of the research to expand music literature. However, researchers must continue to work to find music that is written by women composers as well. An imbalance in the representation of composers by race or ethnicity may not be as noticeable as a composer’s gender at first glance of a concert

program or a book. It is crucial for educators and performers to make a conscious effort to help balance representation in the field of music so that composers are recognized by their compositions' artistic worth.

All three books reflect the lack of representation of women in wind chamber music. Authors will encourage an ongoing cycle of the overperformance of the same music if they continue to highlight the “best-known or most frequently performed chamber music” (Berger, 1985). If educators and performers do not support, research, and listen to all wind chamber music regardless of the popularity of composer and music selection, the repertoire will never fully represent all wind chamber music available in the musical world equally. Some authors are now focusing their research solely on women composers to overcome this deficiency. Researchers have drawn attention to women composers which could help promote their works and allow some underperformed pieces to be performed more often. The more the piece is performed, the more prominence a composer gains in the profession.

Susan Stern's 1978 book *Women Composers: A Handbook* is an example of one type of research focused on women composers. Stern writes,

My purpose in the present handbook is to try and clear away over-used stereotypes and direct the ears of some to the ‘other side’—to choose from any of the women I name, listen to what they've written and see if perhaps they might admit they were wrong about women composers. (p. v)

Stern lists the names of women composers alphabetically and the genre of music for which they wrote. However, she does not include a list of works for each composer. Her goals are similar to this research—show the music society the existence of music written by women composers—even though the focus of this dissertation is explicitly on chamber music. Yet, *Women*

Composers: A Handbook is now over forty years old and needs to be updated to include composers from the late twentieth and early twenty-first centuries. The number of wind chamber works written by women composers has grown significantly since the year 2000 as demonstrated in section 1.3. This trend could be for a variety of reasons such as, changes in societal norms and the accessibility of music from the internet. Stern's book serves as an excellent resource that began the promotion and focus on women composers.

Another resource, *The New Grove Dictionary of Music and Musicians*, is used for many purposes but lacks inclusive representation of all composers. The authors of *The New Grove Dictionary of Women Composers* point out this lack of coverage:

While *The New Grove* gave extensive coverage to musical instruments, to American music and to opera (to name the topics of our principal subject dictionaries), its treatment of women composers was relatively modest. In the intellectual climate of the 1970s, the criteria governing the inclusion of women composers – those same criteria of supposed merit and prominence as governed inclusion of men composers – seemed perfectly adequate; the increase since then in our awareness of women's contributions, and, more particularly, of the failure of earlier historians (not excluding historians of contemporary music) to acknowledge it, to give it a sufficient context and to identify any specific elements of its charter, justifies the present volume. (Sadie & Samuel, 1995, p. vii)

The New Grove Dictionary of Women Composers, written in 1995 by Julie Anne Sadie and Rhian Samuel, was intended as a solution for the deficiencies that previous dictionaries did not sufficiently cover, not to show the separation of the sexes. Women composers are listed in alphabetical order by last name, and a letter of the alphabet separates each chapter. Included for each woman composer is a small biography as well as a selective list of their works. This

dictionary is an excellent resource for those who are looking to perform music by women composers. Even though this book is more recent than Stern's *Women Composers: A Handbook*, it is still outdated and needs to be updated, especially given that the list of chamber works has grown significantly over the past 24 years.

Mary F. McVicker wrote *369 Biographies from 1550 into the 20th Century, Women Composers of Classical Music* in 2011. "This book," she states, "celebrates women composers and their achievements, perseverance, and pushing the limits – and those moments of sunshine" (2011, p. 2). McVicker organizes each chapter by the musical setting in time, separated by country, and gives a brief description of the lives and careers of women composers during that timeframe (p. 3). Each chapter is outlined in a way that allows for a clear demonstration of women composers over time. This book is an excellent resource that focuses on women composers and their growth throughout the eras. The author also reveals the lack of information available for some of the early women composers.

Michael Slayton edited the book *Women of Influence in Contemporary Music: Nine American Composers* (2011). Each chapter features a conversation with a different woman composer, an analysis of one of her major works, a list of her works, and a discography. The women composers featured in this book are Elizabeth R. Austin, Susan Botti, Gabriela Lena Frank, Jennifer Higdon, Libby Larsen, Tania León, Cindy McTee, Marga Richter, and Judith Shatin. The structure of each chapter guided the formatting and the semi-structured questions used in the interviews for this research. The methods used to collect information for *Women of Influence in Contemporary Music: Nine American Composers* and the current research are similar in that, both are based on interviews with the composers, discussions about their music, and compile a list of music for each composer. The main difference is that this dissertation

focuses solely on wind chamber music. In short, this book served as a great guide in formatting the chapters and creating semi-structured questions for the current research.

The resources reviewed demonstrate the need for extended and continued research on women composers, especially regarding their wind chamber music. The current information available in the articles and books researched reveal either an absence of resources focused on wind chamber works by women composers or that the information is significantly outdated. Women composers continue to be underrepresented and unacknowledged for their repertoire contributions. Through ongoing research, strategic promotion, and interviews, women composers will one day be considered equals to their male counterparts.

1.2 Selection of Composers

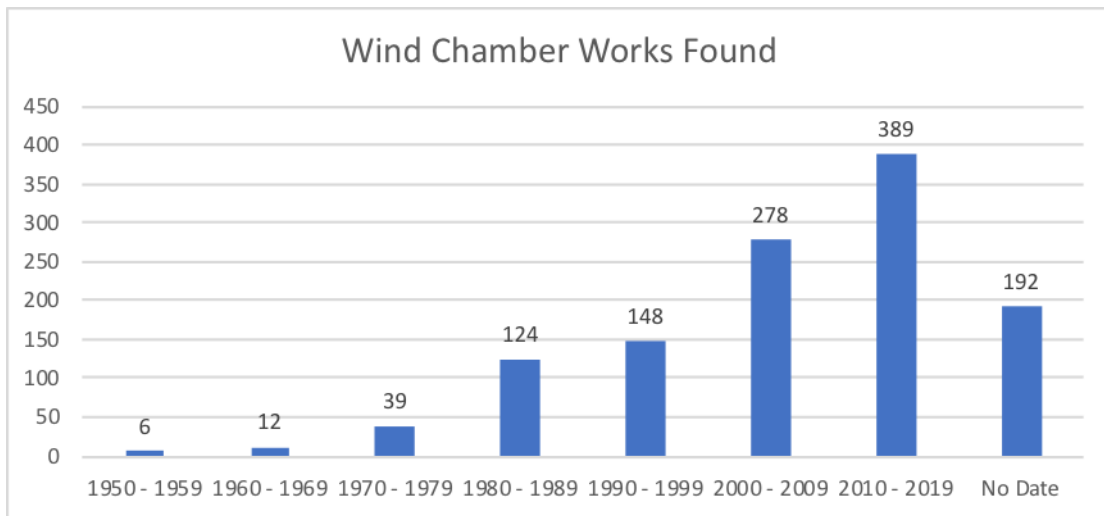
In order to select women composers for this research, it was important to create parameters for the data collection. The following list of criteria was used to narrow down the list of women composers to be interviewed:

1. Woman Composer
2. Instrumentation Parameters
 - a. Four or more wind instruments (winds and brass)
 - b. May be combined with but not outnumbered by non-wind instruments (strings, percussion, etc.)
 - c. Quartet or larger in size
3. Wind chamber works composed from 1970-Present
4. Award Winning
5. Number of works contributed to wind chamber music literature
6. Ad-hoc instrumentation (any instrument)
7. Original compositions

1.3 Wind Composition Data

The database compiled in Appendix D was tallied and examined in an effort to create this graph representing the number of wind chamber works composed by women composers from 1950-2019. There are 1,188 pieces, written by 291 composers, that meet the criterion of having been scored for a minimum of at least four wind instruments. The number of pieces organized by decade of the composition is depicted in figure 1.

Figure 1: Wind chamber music with four of more instruments by decade.



1.4 Significant Contributors

The following table consists of the names of women composers that have made a significant contribution to wind chamber repertoire. For the purpose of this research, significant contributors are women composers who have written eight or more wind chamber pieces for four or more wind instruments.

Table 1: Women composers – Significant contributors

Name	# Wind Chamber Pieces
Albert, Adrienne	12

Anderson-Harold, Beth	9
Anderson, Deborah	16
Bailey, Judith	19
Berk, Stacey	14
Bloomer Deussen, Nancy	13
Bond, Victoria	8
Busler (Busler-Bias, Lydia Lowery	11
Chamberlain, Nicole	14
Coleman, Valerie	12
Denio, Amy	10
Dunker, Amy	12
Figuroa Mañas, Adriana Isabel	11
Frasier, Jane	8
Garrop, Stacy	8
Higdon, Jennifer	14
Hogan, Samantha	9
Hunt, Jessica	11
Job, Lynn	8
Lane, Liz	21
Lann, Vanessa	11
Larsen, Libby	13
Leon, Tania	9
McGinty, Anne	16
Morlock, Jocelyn	9
Pettigrew, Laura	12
Piunno, Nicole	10
Price, Deon Nielsen	16
Purrington, Hillary	8
Raum, Elizabeth	29
Samuel, Rhian	8
Sharma, Elizabeth (Liz)	13
Shrude, Marilyn	15
Sung, Stella	8
Tarrodi, Andrea	9
Telfer, Nancy	10
Thomas, Augusta Read	13
Tower, Joan	10
Walker, Gwyneth	20

Waring, Kate	8
Zaimont, Judith	10

1.5 Composer Overview

Composers Jocelyn Morlock, Elizabeth Raum, Marilyn Shrude, and Augusta Read Thomas were selected for interviews. Each composer has written music that falls in the instrument parameters, composition years, awards won, number of works contributed, and ad-hoc instrumentation outlined in section 1.2. Listed below is a brief overview of each composer interviewed.

Jocelyn Morlock

- B. 1969
- Instrument: Piano
- Currently Vancouver Symphony Orchestra's Composer in Residence
- 9 Wind Chamber Works

Elizabeth Raum

- B. 1945
- Instrument: Oboe
- 1986-2010 Oboist in the Regina Symphony Orchestra and Principal Oboe of the Regina Chamber Players
- 29 Wind Chamber Works

Marilyn Shrude

- B. 1946
- Instrument: Piano
- Distinguished Artist Professor (Composition) at Bowling Green State University
- 15 Wind Chamber Works

Augusta Read Thomas:

- B. 1964
- Instrument: Trumpet, Piano, Guitar
- Distinguished University Professor of Composition at the University of Chicago
- 13 Wind Chamber Works

1.6 Purpose

The purpose of this dissertation is to interview four women composers to gain insight into their personal backgrounds, their compositional approaches and styles, their wind chamber compositions, and their perspective on women composers today. It is not only important to highlight the backgrounds and experiences of four women composers but also to increase musicians' knowledge of their chamber works for wind instruments. Providing an insight and understanding of today's women composers will ultimately help musicians and educators become more aware of the underlying issues and barriers that they face. Subsequently, women composers will gain more support in the profession. Although there has been a significant increase in the promotion of large wind works by women composers, the unintentional discrimination, based on music selection, against women composers still exists in the profession and must be addressed. A consideration of this culture will bring forth suggestions to help avoid and overcome it.

This gender-related gap in music literature needs to be emphasized in order to help make wind chamber music by women composers more accessible as well as a staple in today's wind chamber repertoire. The goal is to inspire and encourage a new generation of women composers, to provide directors with the resources to perform more recently composed repertoire by women composers, and to elevate wind chamber music written by women composers in the world of art music. It is the author's goal to also provide a resource to help increase accessibility to wind

chamber works written by women composers. The initial research of approximately 1,188 wind chamber works with four or more wind instruments written by 291 women composers will be made available online and in Appendix D.

1.7 Method

The research for this study was initiated by compiling a list of women composers from a variety of resources including websites, articles, and books. Websites for each woman composer were examined to find wind chamber music written for four or more wind instruments. The list of wind chamber composers that was initially examined, and the compositions that were included, were compiled into a spreadsheet cataloging the names of the composers, their respective websites (when available), the titles of their compositions for wind chamber music, and the instrumentation. Appendix D contains a compilation of this spreadsheet including women composers listed alphabetically by last name, the title of their pieces, the year they were composed, and the instrumentation.

Once a basic list was created, a separate list was compiled of women composers who met the parameters of significant contributors in section 1.2. Based on the list of those composers deemed to be significant contributors, six women composers were selected for interviews. All six composers were contacted via email, requesting their participation; four responded with interest. Each composer completed the consent form and selected a date to be interviewed.

The composers were interviewed in person, by phone, or by Skype. The semi-structured questions, listed in Appendix C, were posed to each composer. Each interview was recorded using a voice recorder application on an iPad, iPhone, or both. The applications used were TapeACall Pro and Voice Recorder. TapeACall permits users to make a phone call through the

app, merge the calls, and create an mp3 that can be shared to a computer. All interviews were saved as mp3s and transcribed with the assistance of the program Descript at a later date. Each composer was asked identical semi-structured questions during the interview process with follow-up questions posed as needed.

After reviewing the transcriptions, the composers' comments were collected, coded for general information based on biographical information, compositional techniques, their chamber compositions, and women composers today. Each chapter is designed to highlight and convey the composer's background based on the coded categories. Each chapter was also sent back to the composer for verification of validity.

The overall structure of this dissertation contains qualitative elements by incorporating the composer's voice in each chapter. Some narrative research traits were used as a structural format for identifying and creating questions, collecting their stories, coding their interviews, retelling their stories, and collaborating by obtaining their approval (Creswell, 2015). A separate chapter is dedicated to each composer and is outlined by the coded information listed above.

The overall goal of this dissertation is to identify wind chamber works written by women composers, identify the significant contributors to the genre, feature the background of four women composers, and to convey the adversities that women composers experience today. Interviews with Jocelyn Morlock, Elizabeth Raum, Marilyn Shrude, and Augusta Read Thomas provide each composer's unique perspective on what it means to be a composer today. Based on their viewpoints, emergent themes will be discussed to highlight the continued need to examine and promote women composers, and to elevate their wind chamber music in the world of art music.

Chapter 2: Jocelyn Morlock

2.1 Biography

Canadian composer Jocelyn Morlock was born on December 14, 1969 in St. Boniface, Manitoba. Morlock spent her early years in Winnipeg and currently resides in Vancouver, BC. Although she does not consider her family to be musically inclined, both of her parents took accordion lessons as children. Her own musical training began at the age of eight when her grandmother bought her a piano. She instantly fell in love with the piano when she started taking lessons with Geraldine Spencer. Morlock recalls waking up each morning as a little girl and improvising on the piano. She had no thoughts of becoming a composer or even pursuing a musical career until many years later. Morlock played the flute in seventh and eighth grade in addition to the piano. However, Morlock recalls that she was unmotivated to continue on the flute; she simply preferred the piano.

Morlock fell in love with classical music at the age of fourteen after seeing the movie *Amadeus*. It was at this time that she realized that she wanted music to be a focal point in her future. Morlock's parents, however, did not want her to go to school for music. They questioned the feasibility of a professional career for Morlock if she pursued a music degree. Even though she had already been accepted into the Applied Science program at the University of Manitoba, her parents permitted her to audition for the School of Music at Brandon University in Manitoba. Although the unknown professional consequences of a music degree caused her parents a lot of stress, Morlock ultimately decided to attend Brandon University. This was the right choice as she enjoyed her experience at Brandon University. Although Morlock received a degree in music performance from Brandon, she switched to composing after developing tendinitis. "That turned

out okay,” she told me regarding her degree change. “It seemed bad at the time but in the end, all that stuff I had been improvising, I started writing down. It turns out I was much better suited to be a composer” (personal communication, February 8, 2019).

Morlock met Patrick Carrabré, the incoming dean of the School of Music at Brandon, during a time of uncertainty caused by tendinitis. Morlock was fortunate to have met him, as she was his first composition student and he was her first professional composition teacher. Carrabré was the first person to truly support her ambitions to become a composer. He also encouraged her to pursue advanced degrees at University of British Columbia (UBC) where she ultimately earned her master’s and doctor of musical arts degrees.

Several teachers in addition to Patrick Carrabré influenced Morlock’s career in music. At UBC she studied with composition professor, Stephen Chatman and professor and chair of the composition division, Keith Hamel. However, she had a musical crisis near the end of her doctoral program.

All of the music seemed so academic . . . I wasn't interested. I loved things like Joni Mitchell, but I couldn't write that and can't sing. I just didn't know what I wanted out of music, and I was kind of losing the ‘want’ . . . to write music . . . Then I heard the music of a Russian Canadian composer named Nikolai Korndorf . . . he became my biggest influence. (personal communication, February 8, 2019)

While working in the music library at UBC a fellow student worker recommended a CD of Korndorf’s work to Morlock.

[The] student worker said, ‘You have to listen to this CD, you won't believe it.’ And they said, ‘You know that quiet guy who's auditing our computer music class? This is him.’ And it was a CD on Sony Classic. It was a huge beautiful piece called *Hymn Number 3*,

In Honor of Gustav Mahler . . . I sat maybe 45 to 50 minutes listening to it . . . and thought, well, that's the answer! This is how you could possibly make music . . . I thought that would make life worth living. So, since I knew that [Korndorf] was in Vermandy, I contacted him and asked if I could please study with him and, fortunately for me, he said, 'Yes.' I studied with him for a year and a half until his untimely death. He had a heart attack playing soccer. He was 53. He was unquestionably my biggest influence. At the time it felt like, at least being in academia where I was, music wasn't as much about emotion as I would have ever wanted. I remember the first thing he said to me when I would take some music to him for a lesson was, 'Well, how do you want the audience to feel?' It was such a relief to hear that question . . . I needed somebody to say that because it just didn't seem worth it otherwise. (personal communication, February 8, 2019)

Morlock is currently finishing her last year as the composer in residence with the Vancouver Symphony Orchestra in Vancouver, B.C. In this role, she helps program repertoire for their Annex Chamber Series and the symphony's new music festival.

2.2 Compositional Style/Approach

Morlock describes her compositional process as "lots of confusion." She often begins with improvisation that is based on technology such as the keyboard or Sibelius music notation software. Morlock described her process:

I have Sibelius on my computer, and I write on there a lot, but I also write a lot on a keyboard . . . I improvise stuff a lot. I'll turn on the record functions and play stuff and record it. Sometimes I'll listen back to that and write down the parts that I like or just listen to it and get ideas. I also have a lined notebook, and I'll write words, adjectives or

I'll write an emotional trajectory. I'll draw little pictures, or sometimes I'll have colors.

All that's important. I need to know what instruments I'm writing for; I cannot just sort of begin writing generally for an ensemble. But it's like a process of bumbling around and bumping into things and eventually you get more of an idea of where you are going.

(personal communication, February 8, 2019)

The instrumentation reflects the tonal color and impacts how she writes and sculpts the music. Percussion, however, seems to be a wild card. Morlock acknowledges that the availability of percussion instruments opens up possibilities for creating a variety of percussion parts.

Even though Morlock attended classes in composition and orchestration in which she learned the range of the instruments, she still finds that the most valuable way to hear if her music really “works” is to ask the musicians to play it.

They do teach [instrument ranges] especially in orchestration classes but the best thing I find is to work with live players . . . I like to, if possible, meet with instrumentalists . . . getting them to show me things, record it, and say, what's hard? What's easy? Whose music do you like playing? Whose music do you dislike playing? Why? What looked hard but isn't? Just tell me about your instrument and show me things that work. I try to do as much of that as people will let me. (personal communication, February 8, 2019)

When asked to describe her own compositional style, Morlock found it difficult to explain and pinpoint an exact style for her music.

That's tough . . . It's certainly not atonal. I often use drones. I'm very interested in color . . . but that's mainly to expand the color pallet. I don't know, I tend to be emotionally confused or there's a story or an emotional journey, some kind of direction like that . . . I always try to answer that question [storyline], and I never feel like I've done a very good

job of it. People would say it was postmodern, but I don't know if that's right. I like visiting other eras sometimes and using tropes of early music. I'll use assets of minimalism, but I'm not a minimalist. I'm not sure I exactly fit into any of the styles that are around. (personal communication, February 8, 2019)

Morlock explained that she enjoys composing music in the current musical climate because there are few restrictions. She also likes having choices as she composes. She explained that she enjoys the freedom to explore the many techniques and styles that she can use to write her music. Listeners have enjoyed her music because of its versatility and the quality of her writing.

Alex Varty describes Morlock's music as "airy but rhythmic, tuneful but complex" and with "uncanny yet toothsome beauty" (Morlock, 2019). David Gordon Duke characterizes her music as "A lyrical wonder, exquisite writing" with "an acute feeling for sonority" (Morlock, 2019). Lloyd Dykk says that her approach to music is "deftly idiomatic" (Morlock, 2019). Overall, each of Morlock's pieces is unique despite the context of the work—electronics and aerial dancers to stop watches as part of the performance to large chamber ensemble instrumentation. Her carefully crafted music, purposefully utilizes each instrument for their tonal color to musically illustrate her musical ideas.

2.3 Chamber Compositions

Morlock shared her compositional process for six chamber works to demonstrate how each was created differently. For example, *Luft* was originally written as a dance piece. The compositional process for this piece was collaborative in that Morlock wrote a majority of the piece with dancers in the rehearsal room. One of the main differences in *Luft* from Morlock's

other work was that she composed it entirely on the computer. The dancers practiced their movements to a MIDI recording, which allowed Morlock to make adjustments to the music according to the dancers' needs in real time. The storyline for *Luft* developed first. According to Morlock, "Luft is air. It's German . . . inspired by the enduring theme for quest within *Firebird* folklore. It was a companion piece to Stravinsky's *Firebird*. In these tales, the feather serves as the presence of a difficult journey" (personal communication, February 8, 2019).

Luft was written for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, and strings. This instrumentation was outlined for Morlock before the composition was written. She decided, however, that she would add piano and harp. Writing percussion parts was an interesting challenge.

Regarding percussion, they were hoping we could do something that wouldn't take up too much space on the stage because the instruments were on the stage with the dancers. It was a really cool experience. For me, I actually love the sound of the glockenspiel, like high harp break . . . high piano break and glockenspiel together. It becomes its own percussion trio. I remember when the piece started; I had this idea like a music box, something mechanical sitting around. (personal communication, February 8, 2019)

Luft was later written as a twelve-minute suite so that it could also be performed as a concert piece. Some of the repeated sections were removed because they were unnecessary without dancers. Each instrument that Morlock used took on a living characteristic. For example, the piccolo became a bird-like character, the oboe stood in for the human voice, and the clarinet used for its versatility. Morlock used triplets as a compositional technique to create a coiling or agitation in the music, generating a musical moment that developed into a polyrhythmic three-against-four feel (personal communication, February 8, 2019).

In 2005, Morlock wrote *Music of the Romantic Era*. This piece took longer than expected to write, but Morlock was satisfied with the results by the third draft. The many familiar musical quotes are a prominent feature of *Music of the Romantic Era*.

Music of the Romantic Era was the name of some boring textbook I had to read in my undergrad. I couldn't help but think that sometimes it's funny that people, this was myself included . . . nobody really knows a whole lot of classical music; it's not part of our culture. Everybody knows da-da-da-daaaa . . . That's Beethoven, the beginning of the Fifth Symphony. That's all you need to know, or you hear one or two things in a car commercial and you go, 'That's classical music.' I started fooling around with this piece and cadential formulas and going back and forth between one and five or using Alberti bass . . . seeing what I could do with that and writing, something that was fairly silly, and trills, and all this stuff. Then it would evolve into these slight quotes . . . So I added two pianos so I could have two Alberti bass against each other . . . One would be going at a normal speed and the other would be going in sextuplets too fast, so they crash into each other, all kinds of little classical music tropes in here. Eventually it gets around to quoting actual music; there are a lot of quotes. The biggest one is the Tchaikovsky Piano Concerto at the end. It's in the wrong key, and it's got sort of chord clusters in one of the pianos while the other one's playing the right notes. It was a little over the top but . . . part of the idea behind the piece was a sad part: that was in the coda of the piece, that all of this history is basically dying. Everybody knows these little tropes and quotes used in commercial stuff, but people are losing that history. (personal communication, February 8, 2019)

Each piece that Morlock writes contains an underlying story and is unique to her compositional process. Another example is demonstrated in the piece, *Sequoia*. *Sequoia* was written in 2009 for trombone octet—six tenor and two bass trombones and percussion. Morlock used a non-traditional performance set up in *Sequoia*:

It was interesting deciding what the percussionists could do [in a non-traditional performance set up] and so I ended up with really diverse percussion instruments. It was also written originally as a spatial piece. The players were around the room instead of being all together. I felt like it was important to have the percussionist be able to keep the beat even but not at quarter note equals 60 [beats per minute] because they were using stopwatches for quarter note equals 60, but I wanted the piece faster. Even though everybody had stopwatches, I wrote the percussion part in quintuplets so when you play along with the stop watch you actually read quarter equals 80; I didn't want a slow piece.

I wanted sort of a moderate tempo. (personal communications, February 8, 2019)

Members of the ensemble had stopwatches on their music stands. If one of the stopwatches did not work or start at the same time, someone would run around and replace it with a spare stopwatch. *Sequoia* does not begin until the stopwatches hit the one-minute mark.

Morlock wanted *Sequoia* to be powerful, which is why she named it after the gigantic trees. The use of six tenor trombones and two bass trombones was intentional to create a “lower and more forceful sound” (personal communication, February 8, 2019). The use of the dark trombone tonal color creates a large sound that resembles the size of the gigantic Sequoia trees. The melodic lines in the middle of the piece are sonorous, weaving through one another ultimately creating three chords. The added mallet percussion part lightens up the mood during this section. The three chords lead the listener back into the dark trombone colors with timpani

to depict the size of the Sequoia trees. Active rhythms create a driving motion to the final release of the last note.

Morlock wrote *In Situ* in 2010 for two flutes, two trumpets, two trombones, two percussion instruments, electronics, and aerial dancers. This piece is unique in that it is not to be performed without an electronic component that establishes the sound environment. Morlock explains,

In Situ, I don't think I've given out that music to very many people because you need to have the whole setup that we had. There were aerial dancers. They [the city] were putting in a several story library in downtown Vancouver. [The aerial dancers] are hanging off the building and dancing in the air. We couldn't have a conductor . . . because there was no place for [the musicians] to see [the conductor]. Everything had to have a click to keep the music together with the dancers. We made MIDI files that had a real pulse, and then we had live parts that would play on top of them. The trumpets could play on top of it or, at one point, there's percussionists playing a typewriter along with parts that were prerecorded because it was in a library . . . this idea of libraries and books and typing.
(personal communications, February 8, 2019)

In Situ, is visually and aurally connected as the music does not work without the aerial dancers. The tempo was carefully crafted for the speed of the performers, since the aerial dancers were suspended from the building and could not change their speed (personal communications, February 8, 2019). The combination of live instrumentalists, with the electronic components created sustained chords like that of an organ or bag pipe but with inactive rhythms. This controlled sound created a connection between the music and the aerial dancers that was beautifully crafted and artistically appealing.

Morlock's early connection with the movie *Amadeus* inspired her to write a piece paying tribute to Mozart. *Zart* was written in 2006, for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, piano, percussion, harp, violin, viola, cello, and bass. She quotes Mozart extensively throughout the piece.

I thought it was fun to write about Mozart, too, because after all, if I never heard Mozart, I probably wouldn't be a composer. *Zart* is delicate, soft, tender, fragile, frail, gentle, delicately colored, like a kiss or a gentle touch. I wrote [*Zart*] for the 258th anniversary of Mozart's birth. [*Zart*] combined a child-like joy of life with a deep mythical longing. I let the piece run the gamut, moving from slightly silly to very serious, interspersing very short quotes into a diverse millage of colors and textures. (personal communication, February 8, 2019)

The music of *Zart*, is pure and gentle but also contains an emotional side, such that of music from the romantic era. The use of unique instrumental techniques and added chromatics help Morlock to intertwine the old with the new. Overall, *Zart* is a unique combination of Morlock's love for Mozart and that of her own unique style of writing music.

Another noteworthy piece that Morlock wrote was *Salamander*. *Salamander* was written in 2012 for flute octet. This piece is distinct from other flute octets because Morlock chose an unusual high register for the piccolos.

That was a weird piece. We knew we were going to need a flute choir but knowing which flutes you would use was quite particular. I think I drove the audience slightly nuts because I was really big on the piccolos. I wrote all this obnoxious, loud piccolo stuff which I like, but there were people covering their ears a little bit. I couldn't help but feel slightly gleeful about that. (personal communications, February 8, 2019)

Salamander begins with six active flute parts that create a sense of flurry and tension. To add to the tension in the lively music, she adds two active piccolo parts. The use of flutter tonguing in the piccolo parts draw even more attention to their already extremely high register. The swirling sound of the flute parts seem unsettled as the piccolos serves as an exclamation point to the end of musical phrases. Overall, this flute ensemble is unique based on the instrumentation and inclusion of two piccolo parts.

“Much of Morlock’s music is inspired by birds, insomnia or a peculiar combination thereof,” (Morlock, 2019). Her use of instrument tonal colors is innovative, her use of performance spaces is inventive, and the methods in which she uses musical quotes in her compositions is creative. Overall, Morlock’s music is not only remarkable but memorable as well.

2.4 Perspectives on Women Composers Today

Women composers are often referred to as “emerging” in music society today. Morlock expressed her thoughts and her personal experiences on this topic.

It's fascinating to me because I felt like that was happening when I just started being a composer 20 years ago. The Association of Canadian Women Composers seemed more prominent then; there were women composer things happening. Then it disappeared again. I guess around the ‘MeToo’ time, #MeToo, it seemed like it was really coming back a lot. My first experience was kind of surprise, thinking do we need to do this? Can't we just be composers instead of women composers? It seemed, to some extent, we can't. I wonder, if every concert would have at least one piece by a woman on them [*sic*], we wouldn't have to talk about it. That would be great, but it's strange right now. It's sort of a

multi-pronged, frustrating situation. I haven't done an all-women concert, but I'll do concerts where every composer is a woman but one. Not say a word and say, this should be normal. I don't like the idea of being marginalized, but it just seemed like there's this strange feeling where somebody says, well, if we're going to have women's music, is it going to be good? Well, of course it's going to be good. I'm not going to program something bad just because it's by a female. (personal communication, February 8, 2019)

There are many ways to help encourage future or even current women composers in the field right now. Morlock shared her insight on this topic:

When I have a female student, I certainly encourage them [*sic*] and try to also push them [*sic*] to get themselves out there. I think women are taught less to brag than men. That was the weirdest thing that happened when I got this job [composer in residence]. As soon as I was announced as having this job, tons of men composers emailed me their music and told me why I should be programming them and . . . that was before I even started. It's always been the case and it goes on and on and on, which is good, I want to know what's out there, but the number of women who've done that is probably three, maybe four. Maybe two. I know there's [*sic*] women composers out there, but they're not pushing themselves . . . we're not taught to do it still. That's the weirdest thing to me. So, I go out there and look for them because if they're not going to talk to you, I try to find them anyway. I also encourage them to go out there and brag, put themselves forward. I didn't realize how much that was still culturally part of us, but I guess it is. (personal communication, February 8, 2019)

Morlock explained how important it is for women composers to get their music in front of live musicians. This ensures that they will have recordings to promote their music on their websites. In order to promote their music, Morlock believes that women need to be,

Proactive. Make friends with the musicians . . . Learn from them as much as you can. Be persistent. Ask for what you want, ask nicely, but ask. Don't wait for somebody to offer it to you. They can always say, no, but if you don't ask, you're already at no, so you might as well ask. Imitate people who are your heroes that are doing good things. Find somebody who's really good, someone whose website is really great . . . Find different people that you can imitate for things that they're good at. I think that getting to know musicians and working with them so you can do things that make them feel good when they're playing, that'll make your music sound better and everybody will be happier, and people will want to play it. If you don't work with the musicians, it's at your own peril because they're the ones who have to go on stage and represent. (personal communications, February 8, 2019)

Morlock feels that there are some technological platforms that she should keep up with but would need time to learn.

I think technology is becoming more and more useful and helpful. You have to keep up with what's going on. People are doing great things, using Ableton or Logic or Pro Tools—any number of platforms, visual audio workspace—to do stuff where they can combine live musician sounds and really any sound. That's one thing [software combining live musicians with any sound] that I don't know . . . I'd love to learn more about, but it's hard to keep up with everything. I think that's something that the younger

composers going forward are doing a really great job of. (personal communication, February 8, 2019)

Morlock also shared her insight on what she wished she would have known before she became a composer.

I wish I had taken instrumental techniques classes like people take when they're doing an education degree. I wish I had taken those. I really would have experience more firsthand . . . I'm doing okay with [instrument techniques] but I would have still been better. I wish I had learned to conduct because I doubt that I'm going to do that at this point in my life. I'd be terrified. But had I done it at a younger age . . . Actually, that's something else that would be good advice for other composers . . . learn to conduct at an early age. Don't put it off. You'll never know when you'll need it. It's not like you necessarily want to be a conductor, but you at least have it in your arsenal of techniques. (personal communications, February 8, 2019)

Morlock has conveyed her perspectives and insight on what it means to be a woman composer today. Although she implies that there are still underlying issues and concerns of women's self-confidence, women composers need to focus on being persistent, fearless, and comfortable with self-promoting in today's music society. Overall, it is important that women are proactive and take charge of their career paths in order to create their own success.

2.5 Awards and Honors

1. Barbara Pentland Award for Outstanding Contributions to Canadian Music (Canadian Music Centre) (2018)
2. Classical Composition/Recording of the Year at Western Canadian Music Awards (2015)

3. CMC Prairie Region Emerging Composer Competition (2003)
4. Wrote imposed work for Eckhardt-Gramatté National Music Competition (2008)
5. Jan V. Matejcek New Classical Music Award (SOCAN) (2018)
6. JUNO Award – Classical Competition of the Year, for *My Name is Amanda Todd* (2018)
7. Mayor’s Arts Award for Music in Vancouver (2016)
8. Wrote imposed work for Montreal International Music Competition (2005)
9. UNESCO International Rostrum of Composers – *Lacrimosa* – Recommended Work (2002)
10. Western Canadian Music Award for Classical Composer of the Year (2018)
11. Western Canadian Music Award for Classical Composition of the Year (2015)

2.6 Wind Chamber Works

1. *Arcadia* (2019)
 - a. Instrumentation: Chamber Ensemble (2 Flutes, 2 Oboes, Clarinet, Bassoon, 2 Horns, 2 Trumpets, 2 Trombones, Tuba, 2 Percussion, 2 Violins, Viola, Cello, and Bass)
 - b. Premiere: Orpheum Annex, Vancouver, BC – Members of the Vancouver Symphony Orchestra, conducted by William Rowson on February 23, 2019
2. *I Love Paul Klee* (2018)
 - a. Instrumentation: Chamber Ensemble (Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Piano, Percussion, 2 Violin, Viola, Cello, and Bass)
 - b. Premiere: Orpheum Annex, Vancouver, BC – members of the Vancouver Symphony Orchestra conducted by William Rowson on February 17, 2018

3. *Luft Ballet Suite* (2015)
 - a. Instrumentation: Large Ensemble (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, Percussion, Harp, 2 Violins, Viola, Cello, and Bass)
 - b. Premiere: White Rock Concerts, White Rock Baptist Church (White Rock, BC) – Turning Point Ensemble conducted by Owen Uderhill on March 10, 2015
4. *Salamander* (2012)
 - a. Instrumentation: Flute Octet
 - b. Premiere: Montreal, QC – Ensemble Alizé, conducted by Véronique Lacroix on February 24, 2013
5. *Luft* (2011) a ballet
 - a. Instrumentation: Large Ensemble (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, Percussion, Harp, 2 Violins, Viola, Cello, and Bass)
 - b. Premiere: Vancouver East Cultural Center (The Cultch) Vancouver, BC – Turning Point Ensemble, conducted by Owen Underhill on March 2, 2011
6. *In Situ* (2010)
 - a. Instrumentation: 2 Flutes, 2 Trumpets, 2 Trombones, 2 Percussion, Electronics, and Aerial Dancers
 - b. Premiere: during Vancouver 2010 Cultural Olympiad, March 17-20, 2010 – members of RedShift Music Society’s Vertical Orchestra
7. *Sequoia* (2009)
 - a. Instrumentation: Trombone Octet and Percussion
 - b. Premiere: January 7, 2010, MacMillan Bloedel Atrium, University of British Columbia Forest Services Centre, Vancouver, BC – The Slide Rule Trombone

Choir (Trombones: Neal Bennett, Jeremy Berkman, Francois Levesque, Andrew Poirier, Greg Cox, Rob McLeod; Bass Trombones: Sharman King, Doug Sparkes; Percussion: Brian Nesselroad)

8. *Zart* (2006)

- a. Instrumentation: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, Percussion, Harp, Violin, Viola, Cello, and Bass
- b. Premiere: Christ Church Cathedral, Vancouver, BC – Turning Point Ensemble, conducted by Owen Underhill on August 15, 2006

9. *Music of Romantic Era* (2005)

- a. Instrumentation: Flute, Oboe, 2 Clarinets, Bassoon, Horn, 2 Pianos, 2 Violins, Viola, Cello, and Bass
- b. Premiere: Windsor Canadian Music Festival, Capitol Theatre, Windsor Ontario – members of the Windsor Symphony Orchestra, conducted by John Morris Russell on January 13, 2006

Chapter 3: Elizabeth Raum

3.1 Biography

Elizabeth Raum is a prominent Canadian composer and oboist. She was born in Berlin, New Hampshire, in 1945 into a musical family. Raum's mother was a music teacher in the public-school system and a church choir director, organist, and pianist until her passing in 2018 at the age of 101. Raum's father was an accomplished tenor and sang in the Handel and Haydn Society in Boston, Massachusetts. He was unable to make a living as a professional vocalist and went back to school on the G.I. Bill, ultimately becoming a lawyer. Raum has two siblings, both of whom played musical instruments as children. Her sister is still a violinist and an extra with the Boston Symphony and Boston Pops Orchestras. Her brother was a clarinetist until he started playing football; the kids made fun of him, so he decided to quit. Many of Raum's extended family members are talented musicians as well.

When Raum was four years old, she begged her mother to let her learn to play the piano. Although she never took private piano lessons, her mother showed her the lines and spaces on the staff, and scale fingerings for the notes (personal communication, January 21, 2019). Raum loved playing music; she would practice and write her own piano music every day after school. She continued practicing because of the passion she had developed for the instrument even though she did not receive formal training on composition or piano technique. Despite her small hands, Raum practiced Beethoven Sonatas, and exercises that helped her approach composition for piano years later.

Raum was assigned the oboe in middle school, an instrument she continued with throughout high school and into college. At the age of eleven, however, Raum was disappointed when selected to play the oboe because she had mistaken it for the bassoon, an instrument in which she had no interest. Her disappointment changed to excitement when she received the oboe because it looked like the clarinet that her brother played. Raum eventually became an oboe performance major at the Eastman School of Music in Rochester, New York.

Upon entering Eastman, she took a theory placement exam that was based primarily on ear training and was surprised to be placed into the advance theory class despite her lack of formal theory training. Raum also took a course called “composition for non-majors,” which she explained was the only true composition training that she had at this point in her career.

We didn't really learn anything about composition. You just wrote pieces and [the instructor] would talk off the top of his head. I was hoping I would learn something like form. You know you need to know certain things in composition. Form is very important. (personal communication, January 21, 2019)

Raum's only formal instrumental music training at this point was on oboe with Rodney Price from the Buffalo Philharmonic, John Holmes from the Boston Symphony, and Eastman professor Robert Sprenkle.

Raum followed a long path to become a composer. Initially, Raum and her husband played together in the Atlantic Symphony Orchestra in Canada. Raum was the principal oboist and her husband was the principal trombonist. The symphony was a regional orchestra which performed concert series as a touring group around the Atlantic provinces.

At this time, Raum had two children and a third on the way. Both she and her husband realized that they could not keep up with the orchestra's touring schedule with three children, so they decided to change their career paths. Raum's husband accepted a position teaching music theory and low brass at the University of Regina and Raum became the second oboist in the Regina Symphony.

Raum discovered something was missing from her life as the second oboist in a semi-professional orchestra. She began writing stories and simultaneously became good friends with Tom Schudel, the composition professor at the University of Regina. Schudel wanted to write "pop" tunes. Schudel and Raum decided to work together to accomplish this; he wrote the music and she wrote the lyrics. Schudel took the resulting songs to Nashville, but they were not well received. So, they changed course—deciding that perhaps pop music was not meant for them—and wrote an opera together. Raum was responsible for the libretto. Schudel encouraged Raum to try composing the opera on her own after a year of no movement. "So, I took one of the arias, and it came to me easily [in regard to] writing the music. I thought to myself, is this all there is to be a composer, you write something you like? Apparently so . . ." (personal communication, January 21, 2019).

Raum's opera is called *The Final Bid*, written in 1980. Raum felt conflicted about composition at the time, concerned that it would take over her life. After enjoying the process and instant success of *The Final Bid*, Raum allowed composition into her life as a hobby, still considering herself to be a professional oboist. The Canadian Broadcasting Corporation (CBC) performed and recorded *The Final Bid*, giving Raum the much-needed exposure to grow as a composer. After the premiere, ensemble directors began to contact Raum about commissioning pieces. She never felt like it was a job to write a commission:

“I just thought it was a privilege to write for people and have them perform [my music]”
(personal communication, January 21, 2019).

Despite the success of *The Final Bid*, Raum still lacked formal training in composition. In May of 1984 she decided to go back to school at the University of Regina for a degree in music education as a part-time student. The university, however, desired that Raum commit as a full-time student, which she could not do with three children. She decided instead to pursue a master’s degree in composition part-time, but the school did not have this degree. Luckily, the University of Regina created a program especially for her. She took courses in figured bass, learned form and analysis from her professor husband, and even played in the university orchestra. Since Raum had experience composing prior to the start of the program, she was able to take private lessons with the composition teacher, and her former writing partner Tom Schudel. Together they met once a week and discussed her compositions. This was Raum’s first official training in composition. Up to this point she had solely relied on her abilities as a performer to help her compose.

Raum is now retired from the Regina Symphony Orchestra and is currently composing. She considers herself first and foremost to be a professional oboist; composition is a hobby. She explained, “[Composing is] a hobby, and when it’s no longer a hobby, I do not know if I want to do it” (personal communication, January 21, 2019). Raum’s motivations for composing lie in her enjoyment of the craft, not because it can be a source of income.

3.2 Compositional Style/Approach

Raum's compositional style and approach began as experimental. She explained that she learned a great deal through experimentation while she was composing without formal training.

Well, trial and error. Keep in mind I played in the Chamber Players. So, I was in a group with a woodwind quintet, string quintet, trumpet, and we played a lot. And not only that, but my husband plays trombone, so I have brass; my daughter and my sister play violin; and my other daughter played drums . . . So, when I play in the orchestra, I sit in the middle of all this. I hear everything. It's great . . . And that was my biggest teacher, was [sic] playing with music. When I wrote *Final Bid*, and I orchestrated it, I had absolutely no idea how to write a score. So, I looked at a score. If you saw my original . . . if you saw my manuscript, you'd know why I'm putting it into Finale because I didn't even know how to write down the notes properly. It was just hilarious, but I just learned as I went . . . I loved doing it so much that I couldn't stop myself. It filled a hole that was there. Probably if I had just kept playing the oboe, I wouldn't have started composing; I wouldn't have known what I was missing. (personal communication, January 21, 2019)

As a composer, Raum states that an enormously beneficial part of the learning process was having the opportunity to ask professional musicians to play her music. Ultimately, this helped her grow into a composer who was cognizant of the musician's technical needs.

When I played in the symphony, I could bring the parts to the clarinet player and say, 'Is this comfortable?' [in regard to range or technical facility] . . . I was always very careful

to do that. And he'd say, 'Well, you've gone over the break with this technical stuff,' so I would rewrite [the music] so it sounds the same, but it wasn't awkward. That was something that was important. I hate playing music that is absolutely ridiculous for the instrument. But a lot of composers think, well, it works well on the piano, why won't it work on the clarinet? . . . little by little I learned how to write for the instruments. (personal communication, January 21, 2019)

Raum described an essential component of her compositional process is to know for whom she is writing the piece for and by receiving a visual inspiration.

The first thing is usually who I'm writing for. I like to get a picture . . . get to know the person, and it can just be a picture, something that kind of kicks it off in my mind . . . then I get an image. I wrote an oboe piece, and the fellow that wanted me to write it told me a bit of his background . . . He sent me a picture of himself, a little boy with a drum when he was one year old [and] I ended up calling [the piece] *The Phantom Drum*. I wrote it for strings, drums, and oboe because there was something about him telling me the story, and it just took my imagination . . . I like to see the person first. Then I just start and . . . go into a different state of mind when I'm writing. I'll write something and then ten minutes later I've forgotten what I wrote, so I go back and play it. I can come back and see what I wrote, and I know if it's good or not, or how it has to be changed because I can see it absolutely fresh, because I forget what it sounded like . . . I just start and keep going and keep going, and it becomes what it is. (personal communication, January 21, 2019)

Raum describes her compositional process for wind chamber music to be the same as that of her large ensemble music. The only difference to her is the instrumentation.

The most important thing to Raum as a composer is how her music makes the audience and performers feel,

That to me is what's important in the music. That people listen to it and get this inner feeling . . . an emotional feeling, and that to me is what I'm trying to do. I'm not even trying to do it . . . I'm happy if my music does it. (personal communication, January 21, 2019)

Raum's focus is to always make her music "beautiful." She wants the audience and the performers to feel her music, to understand it, and be moved, not confused by it. Overall, her compositions captivate audiences and emotionally transports them through her musical storylines.

3.3 Chamber Compositions

Raum wrote *Sir Gawain and the Green Knight* in 1989 for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, two percussionist, and unspecified bowed strings. Raum feels that this piece best exemplifies her neo-romantic style. When asked why, she replied that it is pretty music: "When you see it you'll know it . . . That's what you want to hear" (personal Communication, January 21, 2019).

Musicians truly enjoy performing this piece as it is accessible for the performers to play and the music elicits an emotional connection to the storyline. The work is a suite of five movements, based on a Medieval legend (Raum, 2016). Through multiple movements and the prominent use of the tambourine, she is able to musically depict the story of Sir Gawain and the Green Knight in Medieval times. She wrote, "pseudo middle-ages style of music, although I tend towards the romantic style in Gawain's Lament and the Hunt" (personal communication,

May 1, 2019). Raum composed this piece that transports the audience through time, to castles, knights, Minstrels, and dances in Medieval courts.

Raum wrote *International Suite* in 1992 for two oboes, two clarinets, two bassoons, and two horns. She wrote this composition with the intention of taking the listener on a musical journey through each country. For example, “France is French impressionistic [whole tone], Irish being pentatonic, Spanish being a Habanera, Germany is a Prussian march, and America is Jazz” (personal communications, January 21, 2019 and May 1, 2019). When writing in these styles, she tries to emulate the techniques utilized “from the school of music in that country or time” (personal communication, May 1, 2019). The elegant simplicity of her composition allows for her to portray each country in a clear manner that is both accessible for the player to perform and appealing to the audience. Raum’s meticulous writing and creative use of musical quotes, allows the listener to effortlessly transition from country to country.

Raum has an expansive list of 29 wind chamber works, for a wide range of instrumentation. From a listener’s perspective, her music is intentional, well thought out, and elicits an emotional feeling. Her music is written to draw the attention of each member of the audience. Raum writes tonal music that is accessible and appeals to everyone so they can understand and appreciate it.

3.4 Perspectives on Women Composers Today

Each generation of women has a different experience or different impression of women composers today. Raum shared her thoughts,

It's funny, I'm sure I'm an awful lot older than most of the other women composers that would be emerging now, and in my view . . . it was like doctors. There were no women doctors either . . . It was so rare to see a woman doctor; it was really special . . . I guess it's the same for the composers . . . When I started composing in Regina, it was almost a joke, but I kept going. My kids were actually embarrassed, but . . . I couldn't stop, and it gave meaning to my life. Right now, I almost feel like I should just ride the tide . . . but I feel guilty, because I don't really want to be recognized just because I'm a woman. I want to be recognized because they like my music. I would rather have people listen to my music because I'm a composer, but if I'm going to get a leg up because I'm a woman, I'll take it. (personal communication, January 21, 2019)

Raum's statement reinforces the importance of programming music based on its artistic merit instead of the gender or race of the composer. Even though Raum does not want to be recognized solely on the basis of her gender, she does appreciate and support those who are examining the topic. It is Raum's opinion that such research can help composers who may not be part of the university network to create those professional connections. Being connected to this network helps composers promote their music and increase the chance of performances. She elaborates by sharing her support for this dissertation topic:

I think it's wonderful . . . You have the university network, and I'm not part of the university. There's always something that's going to push people to the front of the line, and certainly the university network is one of them. If you're a university composer, then you're going to get other universities pushing your music. I haven't had that advantage because I'm an oboist . . . And so, this is perhaps the first thing [this dissertation] that has

helped me other than people simply liking my music. (personal communication, January 21, 2019)

At this point in her career, Raum confides that she no longer feels like an “emerging composer” but does appreciate any help she can get in promoting her works: “. . . If I'm going to get a little bit of help because I'm a woman, I'll take it. . . . People get help because they know somebody, it's networking. . . . They're getting invaluable help in that way” (personal communication, January 21, 2019). Raum explained that the most helpful tool to her right now in regard to networking is her computer and the internet.

Raum shared her advice on ways composers can advertise and boost performances of their music. The first step is to find “call for scores” webpages where composers can submit their music for a small fee. If selected, the composer’s music may be published and promoted internationally. These types of webpages help connect a composer’s music to as many interested musicians as possible. This is especially true for those who do not live in large metropolitan cities. Utilizing online tools such as YouTube to post recordings of the music, Dropbox to share music and scores, and social media can bring interested musicians and listeners directly to the composer’s music.

3.5 Awards and Honors

1. Best Classical Composition for Western Canadian Music Awards (2008)
2. Best Musical Score by the Saskatchewan Film and Video Showcase Awards (three-time winner, 1993 and 1998)
3. Canadian Composer Award (2013)
4. Commemorative Medal for the 125th Anniversary of the Confederation of Canada (1992)

5. Commemorative Medal for the Centennial of Saskatchewan (2005)
6. FACTOR Grant (2014)
7. Honorary Doctorate in Humane Letters from Mt. St. Vincent University in Halifax Nova Scotia (2004)
8. Living the Arts Award (2010)
9. Ontario Arts Council Grant (2014)
10. Saskatchewan Art Board Grants (2015)
11. Saskatchewan Order of Merit (2010)

3.6 Wind Chamber Works

1. *Jason and the Golden Fleece* (2016)
 - a. Instrumentation: 2 Percussion and Brass Band
 - b. Instrumentation: Tuba Ensemble (2000)
 - c. Premiere: Winston Morris and the Tuba Ensemble, “Symphonia”
2. *Fanfare for Tuba and Euphonium Quartet* (2013)
 - a. Instrumentation: Tuba and Euphonium Quartet
 - b. Premiere: International Tuba Euphonium Conference in 2014 at Indiana State University
3. *Suite from Carmen, the Passion* (2013)
 - a. Instrumentation: 2 Oboes, 2 Clarinets, 2 Bassoons, and 2 horns
 - b. Premiere: VentElation Wind Octet for performance in Music in the Orchard, a concert series at Spadina Museum

4. *Passacaglia Interruptus* (2009)
 - a. Instrumentation: Trombone Sextet and 2 Tubas
 - b. Premiere: Sergio Carolino, Tuba, and the Wild Bones Gang
5. *Three Perspectives for Tuba Quartet* (2008)
 - a. Instrumentation: Tuba Quartet
 - b. Premiere: Wilson Tuba Quartet premiered at ITEC in Cincinnati in 2008
6. *Quintet for Trombones* (2007)
 - a. Instrumentation: Trombone Quintet
 - b. Premiere: The Colours of Music Festival in Barrie, Ontario
7. *Mr. S.C. for Solo Tuba, Saxophone Quartet, and Vibraphone* (2005)
 - a. Instrumentation: Solo Tuba, Saxophone Quartet, and Vibraphone
 - b. Instrumentation: Solo Euphonium, Saxophone Quartet, and Vibraphone
 - c. Premiere: Sergio Carolino for his new CD
8. *Nation* (2005)
 - a. Instrumentation: Woodwind Quintet, String Quintet, Trumpet, and Percussion
 - b. Premiere: The Regina Symphony Chamber Players in 2005
9. *Queen City Fanfare* (2002)
 - a. Instrumentation: Flute, 3 Horns, 5 Cornet, 3 Trombones, 3 Baritones/Euphonium, 2 Tubas, Other brass, 3 Percussion, and Piano
 - b. Instrumentation: Brass Band
 - c. Instrumentation: Orchestral Brass: 4 Horns, 3 Trumpets, 3 Trombones, Tuba, Timpani, and 2 Other Percussion
 - d. Premiere: Queen City Brass in May 2003

10. *A Little Monster Music* (2000)

- a. Instrumentation: Tuba Ensemble
- b. Premiere: Tubist, Roger Bobo and his Tuba Ensemble

11. *Nessie* (2000)

- a. Instrumentation: Brass Ensemble
- b. Premiere: Unknown

12. *Aegean Perspective* (1999)

- a. Instrumentation: Flute, Clarinet, Bass Clarinet, Tuba, and Percussion
- b. Instrumentation: Flute, Clarinet, Saxophone, Tuba, Percussion, and Narrator
- c. Premiere: International Tuba Euphonium Conference in Regina, in 2000

13. *Diversions for Trombone Quartet* (1998)

- a. Instrumentation: 4 Trombones
- b. Premiere: The Aurora Trombone Quartet

14. *Quartet for Horns* (1998)

- a. Instrumentation: 4 Horns
- b. Instrumentation: 4 Saxophones (Quartet for Saxophones)
- c. Premiere: The International Horn Summit in Banff, Alberta, in 1998

15. *Festival Fanfare* (1997)

- a. Instrumentation: Horn, 2 Trumpets, Trombone, and Tuba
- b. Instrumentation: 3 Horns, 4 Trumpets, 3 Trombones, Tuba, and 2 Other percussion
- c. Premiere: The Regina Symphony Orchestra, in May 1998

16. *Canterbury Ayre* (1995)

- a. Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Horn
- b. Premiere: Unknown

17. *Legislative Assembly Fanfare* (1993)

- a. Instrumentation: 3 Horns, 3 Trumpets, 3 Trombones, Tuba, Timpani, and Other Percussion
- b. Premiere: The Province of Saskatchewan as theme music for the TV coverage of the Legislative Assembly

18. *Salute to Mt. Carmel* (1993)

- a. Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns, Trombone, and Bass
- b. Premiere: Unknown

19. *Sextet for Woodwind Quintet and Piano* (1992)

- a. Instrumentation: Flute, Oboe, Clarinet, Bassoon, Horn, and Piano
- b. Premiere: Music Toronto and recorded for Arts National

20. *The International Suite* (1992)

- a. Instrumentation: 2 Oboes, 2 Clarinets, 2 Bassoons, and 2 Horns
- b. Premiere: Qu'Appelle Wind Octet in Alexandria, Minnesota
- c. Premiere: Unknown

21. *Sir Gawain and the Green Knight* (1989)

- a. Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Timpani, 2 Percussion, and Unspecified Bowed Strings.
- b. Premiere: Unknown

22. *Fanfare from Echoes of Ft. San* (1987)

- a. Instrumentation: 4 Horns, 3 Trumpets, 3 Trombones, Baritone/Euphonium, Tuba, Timpani, and 2 Percussion
- b. Premiere: Unknown

23. *King Lear Fantasy* (1987)

- a. Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Horn
- b. Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Trombone
- c. Premiere: Unknown

24. *Processional Fanfare for Brass and Percussion* (1985)

- a. Instrumentation: 4 Horns, 2 Trumpets, 3 Trombones, Tuba, Timpani, and Percussion
- b. Premiere: the Regina Symphony to open their 1985 season

25. *Processional Fanfare for Trombone Quartet* (1985)

- a. Instrumentation: 4 Trombones
- b. Instrumentation: 4 Trumpets
- c. Premiere: Unknown

26. *The Orphic Thread* (1984)

- a. Instrumentation: Flute, Oboe, Clarinet, Bassoon, Horn, and Mezzo Soprano
- b. Premiere: Unknown

27. *Suite for Woodwind Quintet* (1982)

- a. Instrumentation: Flute, Oboe, Clarinet, Bassoon, and Horn
- b. Premiere: Unknown

28. *Quartet for Brass* (1980)

a. Instrumentation: 2 Trombones and 2 Trumpets

b. Premiere: Unknown

29. *Quintet for Brass* (1980)

a. Instrumentation: Brass Quintet

b. Premiere: Unknown

Chapter 4: Marilyn Shrude

4.1 Biography

Marilyn Shrude was born in Chicago, Illinois, in 1946 into a nonmusical, blue-collar family. She was a first-generation college student, and the pursuit of music was not part of her family history. Of her three siblings—Shrude is the oldest—her sister shared some music aptitude; she was a good singer. Shrude attended Catholic schools from elementary school through her undergraduate degree. She attended Alverno College where she received a bachelor of music degree. She received her master's and doctorate in music from Northwestern University, the first school she attended that was not a Catholic school.

Shrude's elementary school offered piano lessons to the students starting in the second grade. As in most Chicago Catholic Parishes, the school offered lessons during the day for 50 cents, so Shrude signed herself up since her family did not encourage music lessons. The nuns allowed Shrude to practice the piano at school through the noon hour because she did not have access to one at home. The nuns noted Shrude's gift and encouraged her parents to buy her a piano of her own. At great personal expense, they purchased a piano and encouraged her music development. Shrude continued to play the piano from the second grade on.

Since she attended Catholic schools, Shrude's life was infused with Latin Masses and singing in church. In addition to playing the piano, Shrude was competent on the cello, organ, and as a vocalist by the age of 13. She credits her musical training to the nuns in the Catholic schools and stresses that the nuns were both good teachers and great mentors. As a sophomore in high school she decided to enter the convent to become a nun. By the age of 15, Shrude was

attending a type of boarding school to train to become a nun as well as a music teacher in the Catholic parish. However, she did eventually leave the convent.

I did leave the convent after eight years, but a lot of who I am and what I am . . . [religion and music in the church] imbues my music to this day and is largely because of the training. I'm very proud of this part of my life. I have no regrets whatsoever. The convent broadened my perspective in ways that are so unique. Not many people have this kind of experience. I was trained largely by women . . . went to an all-women's Catholic college which was run by nuns. (personal communication, December 23, 2018)

Shrude used to love improvising on the piano like pianists do when tired of practicing and composing was always a secret part of Shrude's life. She wrote her first piece, a Mass, when she was 11 years old. Shrude still has the rough notes from the Mass. She explains,

I wasn't especially encouraged in composition. I didn't try to be because I kept that kind of hidden, primarily because I was always a pianist . . . So that really didn't start manifesting itself until I went to Northwestern for my master's degree. (personal communication, December 23, 2018)

Shrude feels fortunate that many people influenced her career, took interest in her work, and provided her with a variety of opportunities. Two primary influences inspired Shrude's compositions in college—Northwestern University professors Alan Stout and John Paynter. Stout had the biggest influence on her compositions. Shrude attended Northwestern for a master's in music education while she was teaching in a Chicago high school. She chose music education because she lacked a composition portfolio required for the application to be a composition major. Shrude's own interest in composition motivated her to find a way into a composition class and lessons with Alan Stout. Stout supported her interest even though she was

not supposed to have access to composition lessons as a music education major and Shrude views this as a huge turning point in her career. Stout's encouragement made her feel as though she could become an accomplished composer.

He knew what I needed. I was working on something and he'd say, okay listen to this, or go do this. And I did everything he said, the perfect student at that time. You know, most of the time students don't, but I did. It was just great. And Northwestern was good for me too, having gone through a Catholic education and then going to such a major university. (personal communication, December 23, 2018)

Shrude's composing aspirations were also supported and influenced by John Paynter. Shrude worked closely with Paynter when writing a piece called *Infinity* for her dissertation at Northwestern. Paynter gave Shrude independent conducting lessons and took interest in her composition.

I wanted to write a wind ensemble piece for my dissertation because I hated the wind ensemble literature so much at that time . . . Think of the literature from the 70s. It was so conservative; it all sounded the same. I wanted to write something that was more "new music-y" sounding. So, I wrote this monstrosity of a piece with his guidance, and he really championed it. He premiered it, he played it for CBDNA [College Band Directors National Association], he copied the parts, everything. But it . . . didn't take off in the band world because it was just too difficult. (personal communications, December 23, 2018)

Shrude finished her dissertation and received a doctorate in composition from Northwestern in 1984 while working at Bowling Green State University (BGSU). She is currently a Distinguished Artist Professor at BGSU where she teaches composition and

coordinates the doctoral program in contemporary music. Shrude, her husband John Sampen—a saxophone professor at BGSU—and her daughter Maria Sampen—a violin professor at the University of Puget Sound—frequently perform her works. Their son David Sampen is also a professional musician in Los Angeles. Shrude remains an active composer, pianist, teacher, and contemporary music advocate.

4.2 Compositional Style/Approach

Shrude's compositional process is framed by the individual project; she finds that knowing the parameters of the piece, such as deadlines and goals, helps her create the idea of what to write. She uses saxophone quartets as an example when describing her process.

There's the idea itself. What is this piece going to be about? I feel like there's another whole world apart from the saxophone quartet, which is just . . . notes on a certain kind of instrument to the underlying musical idea. What is the narrative? What's the trajectory to get to that point of having a finished piece for a saxophone quartet? So my idea is often very vague in the beginning . . . I do various things [to begin the process]. I like to draw through my ideas. A lot of times I have many sketches and charts and graphs, and I like to think about how time unfolds. How am I going to fill ten minutes, or however long? [Frequently,] I will create an outline narrative and start with a loud bang, or perhaps tiny sounds. Sometimes I use a poem as structure; nobody needs to know that it's there. Good structure comes by various means and it's all about good structure. So, I try to get that idea [structure] in place before I get too attached to notes. I don't work on the computer. I love the computer as an engraving tool, but as a compositional tool . . . it's very restrictive and it boxes [me in]. You and I started in a different generation too. I have to admit, there

are people who are quite successful who have come to the computer generation . . . But I feel like I still have to put pencil to paper and sort of draw my ideas. The graphic shape of a sound might be just something like this [shape] in the beginning, and all I know is I want a big conglomeration of notes. Is it going to be loud, is it going to be soft, how long is it going to be? How high, how low? There are so many parameters. So, I try to define those parameters in the best way I can before I get too attached to the notes. For me, that's how I work best. Many times, I'm simultaneously developing material. For example, I tend to create really, really long tone rows. The last piece I wrote had a 96-note row, which basically is a series of notes. So how am I going to take that series and create the vertical and horizontal language? I can do that [create the series] separately from the narrative. And then I think, oh great, this [series] would really go well right here. (personal communication, December 23, 2018)

Shrude uses painting as a metaphor to compare the difference between composing for small and large ensembles:

I think the larger works, of course, use the bigger brush, bigger brush strokes. But there are small strokes as well . . . that narrative is so important. I always tell my students too, if you don't know what you want to say, why are you even trying to say anything? Decide what you want to say and then you will have an easier time of it . . . There's [*sic*] a zillion ways you can say this. (personal communication, December 23, 2018)

Shrude feels as much at ease composing without the piano as she does with it, even though she is a pianist. She confided that she tends to do as much composing away from the piano as possible so that she does not rely on her abilities as a player. However, she does like to use the piano to improvise because she feels less restricted when writing.

The keyboard is a tremendous tool for composers because you've got that range of sound . . . from the low to the high. In my opinion, there's nothing else that really has that kind of range. You can also use the pedal for sustaining; there's a lot you can do.

(personal communication, December 23, 2018)

Shrude describes her own compositional style as one that has evolved over time. She explains that compositional style is something that is hard to recognize until you look back on your writing. In an article by Susan C. Cook, Shrude describes her own music as being “neo-expressionistic” (1985, p. 7). She states that an important part of her compositional style developed by modeling composers such as Luciano Berio and Witold Lutosławski. Modeling helped Shrude discover what works in her writing.

After trying certain things, I feel, too, that my background has such a profound influence on my style. My colleague actually pointed this out to me. She said, are you aware of how linear your music is? . . . Even when I have dense harmonic language it is indeed, typically, very linear. They call it micropolyphony; the term is often used. And she said, I honestly think it's from your Gregorian chant background, and a lot of your linear material is very half-step, whole-step like Gregorian chant. It's pretty interesting. Another aspect of my music is that I'm very concerned with how sound resonates . . . especially because I'm a pianist and my husband and I have been duo partners since we were students at Northwestern, using the piano as more of a resonating chamber than just a background, you know, accompanist. And so, sound going through sound. Thinking of how sounds combined to make a new timbre. So, I would say stylistically speaking, that's another feature.

In regard to dense harmonic language, I've tried to get less dense because I honestly think I need to do more to simplify that aspect of my compositional style. I'd say I am fairly rhythmically complex and use shifting tonal centers. I wouldn't say I'm ultra-dissonant, but I love dissonance, the tension of dissonance, and feel like dissonance is often more of a timbral quality than a harmonic quality. So, the rhythm of how sounds line up micropolyphonically—that's another tendency of mine. (personal communication, December 23, 2018)

Shrude further explains that she cannot tell if she is a large ensemble or chamber ensemble writer.

I like all of it, honestly. But I think I do favor the smaller chamber [music] because you can get really creative with the intricacies of sound and tweak the timbre much more when you're working on that smaller scale. With the broad brush, with the orchestra, you can't do that in the same way. (personal communication, December 23, 2018)

Regardless of the size of ensemble she is writing for, Shrude is very creative and always carefully crafts sound into beautiful music.

Overall, Shrude “is known for her warm, lyrical music, [which is] highly linear and multi-layered with timbral contrasts that result in a bright, shimmering, and delicately wrought sound world” (Shrude, 2019). Roger Greenberg describes *Evolution V* as “a well-constructed, demanding piece for everyone involved” (Shrude, 2019). Randall E. Faust claims that Shrude’s music “exploits extreme instrumental range, as it moves through both atonal and tonal pitch fields – with rigorous attention to intervallic detail. This intervallic approach allows her to move freely between tonal and atonal pitch organizations” (1995, p.

39). Overall, her music is well crafted and maintains a hint of her musical roots in the Catholic Church.

4.3 Chamber Compositions

Evolution V—written in 1976 for solo saxophone and saxophone quartet—is one of Shrude’s earliest chamber music pieces and was a turning point in her career for a number of reasons. At this early point in her career, Shrude was experimenting with new techniques such as writing aleatoric music. *Evolution V* was performed at the World Saxophone Congress in London in 1976 and brought Shrude attention due to the visibility of the event. As a result, *Evolution V* was considered for a number of awards.

A great deal of Shrude’s chamber music was written for saxophones because her husband is the saxophone professor at BGSU. She explained further,

Saxophone, honestly, has been such a [prominent] instrument as far as embracing contemporary music much before many [other wind instruments]. [Professional saxophonists as well as wind band conductors] just didn't have the literature, they were looking for. They were always looking for works to add to their repertoire. (personal communication, December 23, 2018)

Another turning point in Shrude’s career was her 1983 orchestral composition *Psalms for David*. *Psalms for David* marks a pinnacle moment in Shrude’s career as she was selected to win the prestigious Kennedy Center Friedheim Award, the first woman composer to receive this honor. She elaborates, “I really invested a lot of time and energy into writing that piece and it won the Kennedy Center award, a big prize. The language of it really captured who I was at that time as a composer” (personal communication, December 23, 2018).

One of Shrude's most recent chamber works is *Quietly Revealed*, dedicated to her teacher Alan Stout and premiered in the summer of 2018 in Croatia. Like *Evolution V*, *Quietly Revealed* is also written for five saxophones—two sopranos and three altos. Shrude feels that the most challenging part of the piece is the more consistent use of the instruments' upper register because of the lack of the tenor and baritone saxophone in the ensemble.

Overall, Shrude's music far exceeds listeners' expectations. Her ability to create a narrative and utilize the tonal colors of each instrument to musically craft the storyline is spectacular. Not only is Shrude a supportive teacher but she is also a positive role model and advocate for women composers in today's music society.

4.4 Perspectives on Women Composers Today

Today's women composers are perceived as still emerging in the field of music despite actively composing for the past several decades. Regarding the trends of women composers now, Shrude states,

I've found that an academic environment can breed bullying behavior in a very subtle way. I think sometimes society has an expectation of music and that they feel like a woman's music should be a certain way. They've done blind studies, [asking people whether they thought a piece] was written by a woman or a man? And honestly, they can't tell. I think that there's also been an advantage sometimes to being a woman because, say they want to program a concert and they want [to feature a woman] composer on the concert, and so, you've gotten that spot because you are. It's fine . . . It can be an advantage. (personal communications, December 23, 2018)

Shrude describes the issue of women composers as a “recent trend” or a “hot topic” as “gender-based obstacles.” For example, for some women, getting married and having children could pause their careers and can be seen as a “gender-based obstacle.” She also describes women composers as being split into two generations. For Shrude, today’s composers are the “voice of a new generation,” especially as many of them are both composers and performers. Today, women composers are writing a lot of music that is specific to the group in which they perform. Moreover, there is a new sound in the music that reflects the new generation of composers.

I use the word deconstruction. I feel like the sound today, the newer sound that's coming out, I'd say the [younger] generations, the 30 to 40-year-olds, are taking traditional sounds and deconstructing them. For instance, you don't play a saxophone like a saxophone's been played traditionally. You blow air through it and make it sound like whatever. (personal communication, December 23, 2018)

The new generation of women composers tend to use non-traditional forms, find alternative performance venues, and alter their concert performance attire. This creative “freedom” has opened up a new generation of composers and compositional styles.

You may have extremely long pieces that comprise a concert . . . [or you may have] 30 second pieces. [You’ve also got performances held] in the coffee shops, under a stairway, whatever. Concert format is totally open now. You don't wear tuxedos and might not bow. Perhaps you don't even hand out a program. It's all up for grabs but in a good way. (personal communication, December 23, 2018)

Online presence is another important aspect of being a woman composer today. The internet has made it easy to access and navigate composers’ websites that contain videos or

recordings of their pieces. Many women composers manage their own sites, which makes it easier to keep their information updated but also requires them to be tech-savvy. It is essential that women composers maintain, clean and easy to navigate websites in order to promote their own music. Women composers can find their own direction with the help of technology and self-promotion.

According to Shrude, there are many ways that educators can support women composers. The first way to do this is by helping women composers gain exposure by performing their works.

Yes! Program women . . . You have to make a concerted effort to do it. And I myself sometimes forget that. We do a concert series with our doctoral students at our art museum in Toledo; it's a fabulous museum. We do five concerts a year, chamber music, because the performances are in the galleries—we pair up contemporary music with contemporary art. I have to make a concerted effort to remember to put a woman on the program, and [my students] remind me too. To honestly make that concerted effort . . . it takes time to make sure that you find a piece that's going to work . . . But there's enough out there and I think, too, considering chamber works gives you a rich body of literature.
(personal communication, December 23, 2018)

Shrude reinforces that educators should not only make a concerted effort to program women composers, but also plan music appropriate for their ensembles. For Shrude, the focus must always be on programming good music that simply happens to be written by women composers.

As a collegiate music educator, Shrude is a great resource for and supporter of the world of composition. Her advice could truly help guide women composers struggling to gain visibility for their music and for themselves in their careers.

I think they've all struggled through in their own way to find their own pathway through this, and I think just by continuing, not giving up, and just sticking at it. That's part of it, just staying for the long haul. (personal communications, December 23, 2018)

Shrude reflected on where her career is currently and the changes that she has witnessed as a composer.

Well, I'm at a mature phase of my career, that's for sure, and . . . I am still very excited about what I see happening, the future. I feel like I have been through so many years of change. I mean, I started going to school in 1960s [*sic*], my college career, so I've got a reflection of almost 60 years of change. Coming through the kind of changes personally that I've had, but also the whole onset of technology. This has tremendously changed the field of what we've done, be that how we notate our music or how we share our music, the internet, and how we can distribute things instantaneously. As a composer, you can hear anything you want right away. (personal communications, December 23, 2018)

At this stage in her career, Shrude makes the biggest contributions by teaching and helping students to develop as musicians. “So that part of the process [teaching], I feel like I still have a lot to do and give in that regard” (personal communications, December 23, 2018).

Throughout her career, Shrude has been a valuable resource for and educator to composers, especially women composers. Regardless of the many obstacles women composers face, she continues to advocate for women in the musical arts.

Sometimes you just feel that same wall and you can't let that stop you. You have to stand your ground without being anything different than you really are. For example, a clear sense of what are the problems of getting my band on the field. Here are the problems in taking my band to the Rose Bowl, and they're not going to change because I am a

woman. You don't have to say that, but you'll sometimes have to be, I hate to say it, better than your male counterparts just because you have to stand up in a different way. But don't let that stop you for one minute because it has to be. It has to happen. (personal communications, December 23, 2018)

Though some women composers may experience challenges throughout their career, Shrude is fortunate in her career path. She described her view of her career as a female composer:

I feel so fortunate. Being in academia is, a great way to live out your musical life. I have had a good academic career, and these jobs are hard to get nowadays. I understand that. I've had so many opportunities, there are such a tremendous amount of resources in academia that you have at your disposal. (personal communications, December 23, 2018)

As a composer and educator, Shrude is an advocate for women composers in today's society. In order to create future change, women composers need to self-promote with the use of the internet, conductors and educators need to make a concerted effort when programming music, and musicians need to be conscious of the unintentional gender-bias in music. Together, musicians can create a positive future for women composers.

4.5 Awards and Honors

1. Academy Award in Music from the American Academy of Arts and Letters Music Prize (1997)
2. Chamber Music America/ASCAP Award for Adventurous Programming (1998 and 1993)
3. Cleveland Arts Prize (1998)

4. Guggenheim Fellowship (2011)
5. Kennedy Center Friedheim Award for Orchestral Music (1984)
6. National Endowment for the Arts Composer Fellowship (1993-1995)
7. Rockefeller Foundation Fellowship (2000)
8. Sorel Foundation (Medallion Winner for Choral Music 2011)

4.6 Wind Chamber Works

1. *Quietly Revealed* (2018)
 - a. Instrumentation: Saxophone Ensemble (5 Saxophones – 2 Soprano Saxophones and 3 Alto Saxophones)
 - b. Premiere: 18th World Saxophone Congress, Zagreb, Croatia, BGSU Saxophone Ensemble, conducted by Marilyn Shrude on July 16, 2018
2. *energy flows nervously ... in search of stillness* (2015)
 - a. Instrumentation: SATB Saxophone Quartet
 - b. Premiere: 17th World Saxophone Congress Strasbourg, France. Assembly Saxophone Quartet, on July 10, 2015
3. *The Face of Water* (2014)
 - a. Instrumentation: Brass and percussion (4 Bb Trumpets, 4 Horns, 3 Trombones, Euphonium, Tuba, Timpani, and 2 Percussion)
 - b. Premiere: International Women's Brass Conference, Monarch Brass, North Kentucky University, Highland Heights, KY., conducted by Marie Speziale on June 5, 2014

4. *Trope* (2007) for Variable Ensemble (Any number of winds, etc.)
 - a. Instrumentation: Varied number of wind instruments
 - b. Premiere: Chiesa Evangelica Battista, Florence, Italy, on June 19, 2007
5. *Fantasmì* (2005)
 - a. Instrumentation: 2 Alto Saxophones and Alto Saxophone Ensemble (3 or more)
 - b. Premiere: Associazione Musicale Culturale Domenico Sarro, Trani, Italy on May 30, 2005
6. *Chant* (1998)
 - a. Instrumentation: Chamber Ensemble (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, Harp, Percussion, 2 Violins, Viola, Cello, Bass)
 - b. Premiere: Pittsburgh New Music Ensemble, Levy Hall, Rodef Shalom, Pittsburgh, PA, conducted by David Stock on January 26, 1998
7. *Fanfare for Brass and Percussion* (1994)
 - a. Instrumentation: 4 Trumpets, 3 Horns, 2 Trombones, Bass Trombone, Tuba, Timpani, and 4 Percussion
 - b. Premiere: Bowling Green Philharmonia, Bowling Green State University, conducted by Emily Freeman Brown on February 13, 1994
8. *...and they shall inherit* (1992)
 - a. Instrumentation: Saxophone Ensemble (SSAATTBB Saxophones)
 - b. Premiere: World Saxophone Congress, BGSU Saxophone Ensemble, Pisaro, Italy, conducted by Marilyn Shrude on September 4, 1992

9. *A Gift of Memories* (1992)

- a. Instrumentation: Chamber orchestra (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, 2 Percussion, Piano, Strings)
- b. Premiere: Cleveland Chamber Symphony, Drinko Hall, Cleveland, OH, conducted by Edwin Londonon May 4, 1992

10. *Splintered Visions* (1985)

- a. Instrumentation: Chamber Ensemble (2 Flutes, Clarinet, Alto Sax, Piano, Harp, Percussion, 2 Violins, Viola, Cello, and Bass)
- b. Premiere: 6th Annual New Music Festival, Bowling Green, OH, conducted by Blake Walter on November 9, 1985

11. *Odyssey – Flights of the Imagination* (1984)

- a. Instrumentation: Brass Quintet (2 Trumpets, Horn, Trombone, and Tuba)
- b. Premiere: Tower Brass. Toledo, OH, on August 21, 1984

12. *Masks* (1982)

- a. Instrumentation: SATB Saxophone Quartet
- b. Premiere: 7th World Saxophone Congress. BGSU Saxophone Quartet. Nuremberg, Germany, on July 9, 1982

13. *Arctic Desert* (1979)

- a. Instrumentation: Chamber Ensemble (Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Piano/Celesta, Harp, Percussion, 2 Violins, Viola, Cello, and Bass)

- b. Premiere: Bowling Green State University New Music Ensemble, AKI '79, Cleveland Museum of Art, conducted by Marilyn Shrude on October 6, 1979

14. *Evolution V* (1976)

- a. Instrumentation: Solo Alto Saxophone and SATB Saxophone Quartet
- b. Premiere: 5th World Saxophone Congress. John Sampen and the Chicago Saxophone Quartet. London, England, on July 29, 1976

15. *Quartet for Saxophones* (1972)

- a. Instrumentation: SATB Saxophones
- b. Premiere: Northwestern University Saxophone Quartet, Evanston, IL, on May 1972

Chapter 5: Augusta Read Thomas

5.1 Biography

Augusta Read Thomas was born in Glen Cove, NY in 1964. Although she has a twin brother, Thomas is the youngest of 10 children; her twin brother was born 17 minutes before her. Her mother was a kindergarten teacher for 30 years and an amateur pianist. Her father loved to listen to Bach, Beethoven, Mahler, Mozart, and Strauss as well as Frank Sinatra, Louis Armstrong, and Ella Fitzgerald. He was supportive and interested in music but did not play it himself. Thomas and her nine siblings played music throughout school. Thomas began the piano at a young age, played trumpet throughout grade school and high school, and was a trumpet performance major at Northwestern University. After receiving her undergraduate degree, she attended Yale University (1988) and then The Royal Academy of Music in London (1983-1987). Following this, Thomas received a Guggenheim Fellowship (1989), a Bunting Fellowship at Radcliffe College (1990-1991), and the coveted three-year position as Junior Fellow at the Society of Fellows at Harvard University (1991-1994).

Thomas's composing began while she was taking piano lessons as a child. She started by creating two-measure pieces and even gave them a name. Her piano teacher at the time noticed her interest in composing and encouraged her to write something new each week. This activity developed into the habit of writing music down on paper. Thomas received more formal training in composition once she reached the seventh and eighth grades. While in day school, she composed a large piece for full band, two trumpet soloists, and piano soloist. This piece was performed by her day school band at Greenvale School

when she was in ninth grade, featuring Thomas and her trumpet teacher as the trumpet soloists (Pendle, 1997).

Thomas attended private school for grade school and a private boarding school, St. Paul's School in New Hampshire, for high school. Thomas's goal was to become a professional trumpet player, so she practiced the trumpet diligently while attending St. Paul's School. She was also composing music regularly. One of her teachers took notice and brought in composer Marilyn Ziffrin so that Thomas and two other students could study composition privately (Pendle, 1997). Thomas studied with Ziffrin for the entire four years that she attended St. Paul's School.

Thomas had a difficult time deciding whether she wanted to go to school for music or religion when she was completing her college application. She had an interest in both spirituality and music but decided to attend college for music because she was more advanced in that field. Thomas received composition lessons from William Karlins and Alan Stout while pursuing her degree in trumpet performance at Northwestern. Stout was one of the more influential people in her life because he guided her as she developed her compositional process. He encouraged her by focusing on the details of her music and suggesting ways to make her works more integrated and the notation clearer (personal communications, January 27, 2019).

Thomas spent three summers as a fellow at Tanglewood while attending Northwestern University. She studied with Oliver Knussen during that time and she thinks of him as another extremely influential person in her career. She considered him to be inspiring and helpful as well as a great composer and conductor. Thomas kept in touch with Knussen for 25 years until his recent passing (personal communications, January 27, 2019).

Thomas composed eight concertos and eight string quartets prior to starting her master's degree at Yale University in 1987. While at Yale, she applied for and received the prestigious Guggenheim fellowship in 1989. Thomas accepted this honor and left the master's program to be a full-time composer (Pendle, 1997). She later had the opportunity to continue her post-graduate studies with Paul Paterson at the Royal Academy of Music (1988-1989) in London (Gramophone, September 2014).

Thomas is an accomplished composer and the winner of over 45 awards and fellowships. She is thankful for the guidance she received from her mentors and music teachers who supported her along the way as it was not easy for her to get to this point where she is in her career. It took hard work, dedication, and focus for Thomas to accomplish her goals. As an accomplished composer, all of her current works are commissions.

Thomas is generous with her time and she likes to give back by teaching and serving on committees for the benefit of others. Thomas continues to teach when she is not composing and is currently professor of composition at the University of Chicago where she established the Center for Contemporary Composition. Here, new and established composers and performers study new music for the advancement of their careers (Thomas, 2019). Thomas's hard work, dedication, and generosity makes her an exceptional role model for women composers in the profession today.

5.2 Compositional Style/Approach

Every composer has a different approach to composing music, and Thomas's compositional approach for large ensembles is different than that of small ensembles. Her

approach varies based on the length of the piece, the number of players, and the instrumentation. She ensures that she sculpts each piece precisely for the combination of variables for which she is writing (personal communication, January 27, 2019).

The most important part of Thomas's compositional process is getting acquainted with the group she is writing for. She likes to have an understanding of how the group plays, gain a sense of their "vibe," and get "as personal as possible with the project" (personal communication, January 27, 2019).

The first thing I want to do is listen to the musicians or meet them or meet the conductor or whoever is commissioning it and . . . talk to them, see what they had in mind . . . what else is on the program, how do they play . . . I'll listen to their recordings, try to go to a live concert. It's not always possible . . . I always ask for recordings, videos, and just try to put my head into the space of the people that I'm about to work with. (personal communication, January 27, 2019)

After obtaining an understanding of the group she is working with, Thomas begins to get a feeling for the mood of the piece. She then sits at the piano and improvises for about a week. This helps give her some ideas and allows her to settle on one of them. Regardless of the length of the piece, the opening process is the most challenging for her. Thomas explained that she must ask herself questions such as "what am I making, what kind of material am I building, and who am I writing for" (personal communication, January 27, 2019). Once she has started the piece and it begins to flow, she has no problems embodying and feeling the music. For Thomas, the material is the most important part of writing. It is worth taking the time to carefully craft it, as the material establishes the idea

of the piece and is a direct reflection of the composer (personal communication, January 27, 2019).

Thomas is currently only writing commissions. She does not find the parameters of the commission, such as the length or the timeframe of the piece, to be restrictive to her writing. Rather, Thomas finds that these kinds of stipulations allow her to plan ahead. Having a specific date in mind helps her schedule time to work with her full-time engraver in addition to composing. This allows her to write freely, giving room for the piece to grow instead of being bound by a specific time length (personal communication, January 27, 2019).

It is difficult for Thomas to describe her music philosophy because she is too close to her own music. She explained that she does not write program notes. Instead she desires that the ensembles that perform her pieces, perform them for the sake of the music.

I do not write program notes. I do not want anyone to [play] my music except for musical reasons. If I were to say it's dedicated to the victims of a bus crash, somebody might program it . . . I never do that . . . It's a piece of music on *music's* [italics added] terms . . . Part of my philosophy is that I'm a purist . . . just work hard, build music, and share it with people, then write another piece. (personal communication, January 27, 2019)

Conductors can expect identifiable characteristics and musical elements in Thomas's works. For example, her music is "colorful, rhythmically animated, contains rhythmic contrasts, contains counterpoint, and the building material is handmade like lace" (personal communication, January 27, 2019). In an interview with Karin Pendle, Thomas described her music as "very dramatic, very colorful, molto espressivo . . . chromatic romantic

music . . . contains long lines . . . while finding a sense of clarity, sensitivity, and flow” (Pendle, 1997, p. 41). Thomas’s music and scores are precise and detailed oriented. She explains that her music contains an abundance of,

Dynamics, articulations, adjectives, tempi, it is very . . . clear. Yet, I like the pieces to just sound spontaneous and natural . . . It is a tricky thing to do, but the scores are, hopefully, the [way that the] inner life of the music is felt and brought forward. (personal communication, January 27, 2019)

The titles of Thomas’s pieces are typically “spiritual or cosmic or natural . . . It’s sort of all pure music.” The titles are “not trying to get a gig by some gimmick [a piece focused on an occurrence]” (personal communication, January 27, 2019). Thomas’s attention to detail in her music and in proofreading, allow her to continuously provide musicians with clean scores and parts. Her music is lively, with bold harmonic and rhythmic components that, at times are infused with be-bop and jazz elements. Overall, Thomas is a skilled composer who utilizes elements from different genres of music to carefully craft impressive compositions.

5.3 Chamber Compositions

Thomas is connected to each of her pieces in a different way. For example, “*Ring Flourish Blaze* . . . It’s a hundred seconds. . . . It’s a huge blasting fanfare. I liked the piece . . . so intense and hot” (personal communication, January 27, 2019). Thomas speaks of her piece *Fête* with fondness. *Fête* is a more extensive fanfare than *Ring Flourish Blaze* at four and half minutes in length. She explains it as a “fanfare with different sections. . . . You feel like you went from one place to another” (personal communication, January 27, 2019). Thomas also enjoys the wind

version of *Selene* because of the ambitious percussion and wind parts and because the piece is 18 minutes long.

It is difficult for Thomas to select one piece from her body of work that best represents her. Each piece serves a different purpose and is intended to be “programmed in different contexts.” For the most part, Thomas feels that she is drawn to the larger pieces she writes although she does enjoy writing for small ensembles as well (personal communication, January 27, 2019).

All of Thomas’s works for the last 35 years were commissions; the instrumentation for each piece was requested. In some instances, Thomas wrote a piece that was commissioned for certain instrumentation but later arranged it for other instruments because she could hear it that way. For example, she enjoys writing for saxophone quartets. She explained that there is a percussive side to a saxophone that blends well with percussion instruments (personal communication, January 27, 2019).

Thomas is a flexible and well-rounded composer who can adapt her music to the needs of the ensembles she is writing for. Some of the standard instrumentation includes woodwind quintets, brass quintets, and saxophone quartets. Her music also includes instrumentations for mixed brass ensembles, small mixed chamber ensembles, and mixed woodwind ensembles. Overall, the combination of instruments in Thomas’s music demonstrates her range as a composer, especially since most of her pieces were commissioned.

The care and precision with which Thomas crafts her music is readily perceivable for the listener. The reviews on Thomas’s website give voice to the audiences’ perception. For example, John von Rhein from the Chicago Tribune writes, “Thomas’ music, particularly her orchestral music, fairly explodes with an extroverted boldness of utterance audiences and musicians alike

find challenging yet immediate. It's music that doesn't sound like anybody else's – music that insists you pay attention" (Thomas, 2019). Anthony Tommasini from The New York Times declared, "Ms. Thomas has a vivid ear for instrumental color" (Thomas, 2019). The citation for Thomas's Academy Award stated, "Augusta Read Thomas's music mixes extraordinary clarity and elegance with a bold resonant vitality. Its inventiveness, its lyric turns seem almost magically sustained; and, unfailing, result in a beautiful immediacy" (Thomas, 2019). Even though Thomas's approach to writing for small ensembles varies from large ensembles based on the number of players and instrumentation, her attention to detail and bold writing does not change.

5.4 Perspectives on Women Composers Today

According to Thomas, the topic of women composers in today's society is a complicated one without a simple answer. For a better understanding of society today, one must analyze society in different places from hundreds of years ago. Thomas explains that there is no simple answer but "any gender, any sexuality, any age, with any disability . . . whatever it may be . . . I do not care who it is . . . if they write a good piece . . . that matters" (personal communication, January 27, 2019).

Thomas wants to be known as a composer based purely on the quality of her music. She does not want groups to play her music because she is a woman. She explains, "I think they should say; we should do it because her pieces are good and it's artistically worthy." Thomas places great importance on quality: "I am just looking for excellence and I think that there are plenty of excellent women writing excellent work" (personal communication, January 27, 2019).

She believes that ensembles should always seek to perform excellent music over selecting music because of the composer's gender.

Thomas does not draw attention to her gender to promote her music. She claims, "I've never worn the woman's card on my sleeve ever. Never! No mention of it on my website, my bio, I never refer to it" (personal communication, January 27, 2019). Thomas has an unbelievable work ethic and dedicates 365 days a year to her music. Her output and successes exemplify her dedication to her art; she has over 85 available recordings and has written over 130 pieces of music. Thomas's music speaks to the excellence for which she strives and demonstrates that gender should not have to be an issue in the world of composing.

For Thomas, change begins in the classroom. Music educators have the ability to effect change in music repertoire by supporting all composers. Thomas explains that there is "subliminal stuff [messaging] that young girls pick up on . . . Teachers should be proactive about what their priorities are for their children to learn about" (personal communication, January 27, 2019). For example, a young girl may be inspired to become a composer in the future if she sees that a woman composer has the last piece on the concert or has been asked to commission a piece for their band. In order for teachers to help effect change, they must research music that may be underperformed or under advertised (personal communication, January 27, 2019).

Websites and social media can be extremely helpful tools for composers to promote themselves and their music. Although Thomas does not use social media, she relies on her website to inform those who are interested in her or her music.

For myself, I keep my website really up to date. I have two web masters that do it for me . . . People can come and say . . . what's the instrumentation, what's the duration . . . It's more like self-defense. (personal communication, January 27, 2019)

Thomas's website is a place where people can access her bio, photo, and information about her music. It is a great example of a well-organized source of information about Thomas and her music that is a resource instead of a tool of self-promotion.

Thomas always tries to keep her website, "Lean and clean, but up to date" (personal communication, January 27, 2019). This is a useful recommendation for all composers. A great website can facilitate easy access to a composer's works and open up communication with the composer. The best advice that Thomas gives to any director is to not hesitate to reach out to the composer directly to ask questions. The composer will typically respond quickly, and they love to hear about performances of their pieces. Thomas invites communication: "Call us, write to us, talk to us, email us . . . Communication is so easy with email. I do prefer that someone writes me" (personal communication, January 27, 2019). Composers want to help conductors, just as conductors help them by playing their music.

It is difficult to define what it means to be a composer today because of the enormity of the field in both size and diversity of personal meaning. Thomas explains this sentiment, "You have people doing installations and people doing ballets and people doing video work and people writing notes on pages and people doing electronics. It's really hard to say . . . what's needed as a composer today" (personal communication, January 27, 2019). Thomas explains the purpose of her music in society today: "I write music for musicians to get the part and play it, typically at a concert or . . . in some other spaces, but [it is for] people playing music together" (personal communication, January 27, 2019). For Thomas, it is important to have music that is clean to read, "You need excellent notation, you need to have beautiful parts . . . good proofreading, nice paper that parts are on . . . you have to have a good imagination, a good work ethic, and good material" (personal communication, January 27, 2019). Creativity is an important part of being

an excellent composer; a neat score is also essential to make sure that musicians are able to interpret music through clean and easy-to-read music.

According to Thomas, there are currently two extremes in music. She explains, A lot of music just gets played once and that's it . . . Nobody ever really goes back and plays it again, or they don't want to, and maybe it gets a second performance . . . Then it dies, and then some other pieces that are not very good, are kind of cute or trending or cliché . . . they get a lot of play for a while, and then nobody plays them after a year or two because you realize it's not very nourishing . . . Then you have everything in between those two extremes. (personal communication, January 27, 2019)

Composers who write good music will have pieces that will last throughout the years and be played often.

It is not uncommon for women composers to face what some see as gender-related constraints. Thomas described some of the obstacles she had to overcome as a woman composer in the field. Thomas explained,

Nothing that anyone else wouldn't have to . . . Do I have time to practice? Can I pay my rent? Am I in good health physically? Just the normal stuff . . . I just get up and work and put it out there. That's about it. (personal communication, January 27, 2019)

Her strong work ethic and focus has kept her from feeling as though someone held her back. Thomas has worked extremely hard to achieve the success that she enjoys today. She is a great role model for all women composers to look up to. She shows that good things come to those who work hard, regardless of gender.

Some composers wished they knew about the sacrifices they needed to make to become a composer. Thomas shared her thoughts on this topic.

It's not really my career. It's my life . . . I live for music . . . I don't think anything can prepare you for it except living it and doing it. I don't feel like somebody didn't tell me something that I missed . . . it doesn't seem like work . . . I love to work, but it's not work. (personal communication, January 27, 2019)

The best advice that Thomas can give to any composer is to “write the music you believe in; work enormously hard at it and refine it; make sure that it's deeply honest, utterly integrated, focused, and articulate” (Pendle, 1997, p. 43). Thomas believes that music should be played for the sake of music. Overall, hard work, dedication, and composing artistically worthy music will help composers, regardless of race, gender, or disability.

5.5 Awards and Honors

1. Alumnae Award from Northwestern University (2000)
2. American Academy and Institute of Arts and Letters (2001, 1994, 1989)
3. American Academy of Arts and Letters Lifetime Achievement Award (2001)
4. ASCAP (Multiple Awards)
5. Award of Merit from the President of Northwestern University (1999)
6. Barlow Endowment (2 Times)
7. BMI (1989)
8. Chamber Music America (Multiple Awards)
9. CHEVALIER of the Order of Cultural Merit (Awarded by the Sovereign Prince of Monaco) (2015)
10. Chicago's 40 Under 40 (2001)
11. Columbia University (Bearn's Prize) (1988)

12. Distinguished Alumni Association Award from St. Paul's School in Concord, NH
(1998)
13. Ernst von Siemens Music Prize (2000)
14. Fellowship from Bunting Institute of Radcliffe College (1990-1991)
15. Fellowship from the Aspen Music Festival (1988 and 1989)
16. Fellowship from the Atlantic Center for the Arts (1993)
17. Fellowship from the Gaudeamus Foundation (1987)
18. Fellowship from the International Rotary Foundation to attend the Royal Academy
of Music in London (1988 – 1989)
19. Fellowship from the Rockefeller Foundation (Bellagio)
20. Fellow of the Royal Academy of Music (2004)
21. Fellowship from SUNY at Buffalo's June in Buffalo Festival (Multiple Summers)
22. Fellowship from the Tanglewood Music Center (Three Summers, 1986, 1987, 1989)
23. Fellowship from the Wellesley Composers Conference (2 Times)
24. Finalist Award in the Massachusetts Artists Fellowship Program (3 Times)
25. French International Competition of Henri Dutilleux (1987)
26. Fromm Foundation (1996 and 1992)
27. Grammy Award Winner (2000)
28. Harriett M. Eckstein Fellowship (1990)
29. Honorary Member of Sigma Alpha Iota Music Fraternity (1996)
30. Indiana State University Orchestral Music Prize (1986)
31. John Simon Guggenheim Memorial Foundation (1989)
32. John W. Hechinger Foundation (1990)

33. Junior Fellow in the prestigious Society of Fellows at Harvard University between
1991 - 1994
34. Kate Neal Kinley Foundation (1990)
35. Koussevitzky Foundation (1999 and 2011)
36. L'Ecole Normal in Fountainbleau, France (1985)
37. Lancaster Symphony Orchestra's Composer Award (2015-2016)
38. National Endowment of the Arts (1994, 1992, 1988)
39. Naumburg Foundation (1988)
40. New York Foundation for the Arts (1998)
41. New York State Council for the Arts
42. Rudolph Nissim Award from ASCAP (1988)
43. The Debussy Trio Music Foundation and Thomas van Straaten
44. The Order of Lincoln (2012)
45. Third Century Prize – Awarded by the Office of Copyrights and Patents in
Washington, D.C. (1989)

5.6 Wind Chamber Works

1. *Magic Box* (2019)
 - a. Instrumentation: String Quartet and Percussion Quartet (Originally for
String Quartet and also written for Saxophone Quartet)
 - b. Premiere: Tanglewood in June 2019

2. *Con Moto* (2018)
 - a. Instrumentation: Originally for String Quartet and Percussion Quartet
(Originally for String Quartet and also written for Saxophone Quartet)
 - b. Premiere: Unknown
3. *Silver Chants the Litanies, In memoriam of Luciano Berio* (2018)
 - a. Instrumentation: Horn Solo with Flute, 2 Oboes, 2 Clarinets, 2 Trumpets, 2 Horns, 2 Percussion, 2 Piano/Celesta, Harp, Violin, Viola, and Cello
 - b. Premiere: Southern Methodist University Wind Ensemble, Greg Huestis on Horn, conducted by Jack Delaney, March 2004
4. *Avian Capriccio* (2016)
 - a. Instrumentation: Brass Quintet (2 Trumpets in C, Horn, Trombone, and Tuba)
 - b. Premiere: Axiom Brass on September 16, 2016
5. *Avian Escapades* (2016)
 - a. Instrumentation: Woodwind Quintet (Flute, Oboe, Clarinet, Bassoon, and Horn)
 - b. Premiere: Blair Woodwind Quintet on September 26, 2016
6. *Selene – Moon Chariot Rituals* (2015)
 - a. Instrumentation: Percussion Quartet and String Quartet
 - b. Instrumentation: 4 Percussion and 9 Woodwinds (Piccolo, Alto Flute, Flute, Oboe, 2 Clarinets, Bassoon, 2 Bass Clarinet, and 4 Percussion)
 - c. Saxophone Ensemble Version
 - d. Premiere: Jack Quartet and Third Coast Percussion on March 5, 2015

7. *Fête – A Fanfare* (2010)
 - a. Instrumentation: 6 Trumpets and 3 Trombones
 - b. Premiere: Monarch Brass Ensemble on June 19, 2010
8. *Carillon Sky* (2009)
 - a. Instrumentation: Solo Violin and Small Ensemble (Alternate version for Alto Saxophone in place of Violin).
 - b. Premiere: MusicNow Ensemble, conducted by Oliver Knussen on April 3, 2006
9. *Scherzi Musicali* (2007)
 - a. Instrumentation: 2 Trumpets in C, Horn, and Trombone
 - b. Premiere: Chicago Chamber Series on October 21, 2007
10. *Squeeze* (2007)
 - a. Instrumentation: Saxophone Quartet
 - b. Premiere: Paul Bro Saxophone Quartet
11. *Final Soliloquy of the Interior Paramour* (2004)
 - a. Instrumentation: Small Ensemble, Mezzo Soprano, and Counter-Tenor
 - b. Premiere: Alarm Will Sound, conducted by Alan Pierson on April 7, 2005
12. *In My Sky at Twilight* (2002)
 - a. Instrumentation: Soprano Solo with Flute, 2 Oboes, 2 Clarinets, 2 Trumpets, 2 Horns, 2 Percussion, 2 Piano/Celesta, Harp, Violin, Viola, and Cello
 - b. Premiere: Chicago Symphony Orchestra conducted by Pierre Boulez on December 1, 2002

13. *Ring Flourish Blaze* (2000)

- a. Instrumentation: 16 Winds and Brass (3 Piccolos, 3 Piccolo Trumpets in Bb, 3 Trumpets in C, 4 Horns, 2 Trombones, and Bass Trombone)
- b. Premiere: Northwestern University, conducted by Mallory Thompson on October 21, 2000

Chapter 6: Conclusion

Jocelyn Morlock, Elizabeth Raum, Marilyn Shrude and Augusta Read Thomas have had unique life experiences that have guided them in their professions today. Throughout their careers, each has continued to work hard to succeed as a composer. Each composer shared her story, her compositional styles and approach, her wind chamber music, and her experience as a composer today. Three main themes emerged from these conversations and will be discussed and analyzed. Continued concerns and potential outcomes for the field and future research will also be addressed.

6.1 Emergent Themes

Historically, a woman's access to the professional world of composition has varied based on her socioeconomic status. As Seddon writes, "From birth, a woman musician's generation . . . along with her social and financial position, generally delineated her opportunities, including her education and freedom in her choice of personal relationship and careers" (2013, p. 17). As women composers' past experiences demonstrate, it is important to seek the perspectives of current women composers in order to encourage change and foster equal representation between men and women composers. The interviews given by Jocelyn Morlock, Elizabeth Raum, Marilyn Shrude, and Augusta Read Thomas were informative because of the insight into their compositional process as well as their perspectives on the field of composition as women composers today. Three emergent themes surfaced during the interviews—preference for the term "composer" over "woman composer," the importance of having an online presence, and work ethic.

Defining the Term Woman Composer

In this dissertation, the term “women composers” is used to draw attention to the largely underrepresented repertoire written by composers who are women. The term “woman composer” was used in this study with the intent to highlight the issue of unequal representation, not to contribute to the issue. This is worth mentioning because each composer interviewed expressed her desire to be addressed by the non-gendered term “composer” instead of “woman composer.”

Beyond terminology, the struggle for equal representation and opportunity faced by women composers is not a new issue—an entire generation of British women composers strove for inclusion prior to Morlock, Raum, Shrude, and Thomas. The British composers “were determined to be known as ‘composers,’ not ‘women composers,’ but nevertheless faced undoubted rejection and neglect” (Cooper, 1995, p. 31). Regardless of this rejection and neglect, women composers continue to persevere for the sake of their art. The use of the term “composer” over “women composers” is a small but important way for these composers to be included within the music community.

Women composers desire to be known for the quality of their music and not their gender. As Thomas stated, “I don’t care who it is. If they write a good piece, that matters” (personal communication, January 27, 2019). Regardless of race, ethnicity, or gender, musicians must seek to create quality and artistically worthy music. Morlock, Raum, Shrude, and Thomas have combatted gender-based obstacles in music by producing quality work, staying focused, working hard, by being proactive in their self-promotion, and creating a quality online presence.

Online Presence

All four women composers interviewed expressed the importance of a strong online presence. Due to rapid advancements in the internet, composers need to create a robust online presence and stay up to date in the skills necessary for website maintenance. Jocelyn Morlock suggested modeling a website after that of a personally inspirational composer (personal communications, February 8, 2019). For Augusta Read Thomas, a website that is clean and organized is the best way to access her music, as it serves as the central location to research information about her and her music. Through a composer website, those who are interested in the composer's music can easily search and access information such as instrumentation, composition year, premier date, and recent performances of her music (personal communication, January 27, 2019). Marilyn Shrude shared that it is important for composers to invest in their own self-promotion. A composer's website can serve as a place to sell her music online directly to performers and educators (personal communication, December 23, 2018).

Similarly, Elizabeth Raum explained that the internet is the fastest way to distribute her music. Raum does so through the use of online file sharing sites such as Dropbox or Google Drive. Not only can musicians access sample sheet music, but composers can also share links to performances listed on YouTube. Social media also plays an important role for composers. It allows composers to make connections and network with musicians from around the world. For composers like Raum, who used to live in a remote area of Canada, social media made it easier for her to connect and communicate with musicians (personal communications, January 21, 2019).

If used correctly, an online presence is a valuable tool for women composers to help promote and distribute their music worldwide. In order to do this, women composers need to

keep their websites clean, easy to read, and, most importantly, up to date. Without these important elements, musicians and educators may have issues finding the music that fits their ensembles. With the assistance of the composers and webmasters, devising websites that are easy to navigate will help improve searches and make it easier for music written by women composers to be performed.

Work Ethic

The advice given by each of the four women composers varied. The best advice was to never give up, stay with it, and keep working as hard as possible. With hard work and dedication, composers can overcome almost any adversity. Women composers can also earn respect based on their work ethic.

It is also important for women composers to be honest with their voice, in both composing and verbal communication. Sometimes challenges in the work place can be perceived as a problem related to gender. As Shrude explained, “sometimes you just feel that same wall and you cannot let that stop you. You just have to stand your ground without being nothing [*sic*] different than you really are” (personal communications, December 23, 2018). It is essential for women composers to be proactive, speak up for themselves, and keep trying to get their work out there.

Another way to increase performances is to write and edit music that is clean and easy to read. Thomas shares,

It’s labor, it’s hard . . . But then at the end, there’s this gorgeously polished piece . . . It gets played two years later again, and then it gets recorded, then it gets played again . . . It gets toured and then it was worth it. (personal communications, January 27, 2019)

Taking the time to edit and polish the music before distribution allows conductors to work on sculpting the music rather than editing it.

Raum expressed the value of being a professor or associated with academia, as it creates positive connections and networks. She was extremely thankful for the opportunity to be included in this dissertation because,

You have the university network, and I'm not part of the university. There's always something that's going to put people to the front of the line, and certainly the university network is one of them. If you're a university composer then you're going to get other universities pushing your music. (personal communications, January 21, 2019)

It is important for all composers to seek opportunities for their pieces to be performed. Being connected through the academia network can help composers get their music performed more often.

In sum, women composers need to work hard, be proactive, and seek their own opportunities to promote themselves. It is important for women composers to stay true to themselves and make their voices heard in the field of composition. In order for women composers to succeed in a male-dominated music society, they must work together and support one another's accomplishments.

6.2 Continued Concerns and Potential Outcomes

There are continued concerns and potential outcomes of this research. While some outcomes may affect positive change, there still are many obstacles to overcome. Equal representation for women composers should progress each year with continued perseverance and determination. Some of the concerns the interviewed composers discussed were motherhood and family, the perception of female barriers, the #MeToo movement, and bullying in academia.

Motherhood and Family

Motherhood and family are perceived obstacles based on gender stereotypes that many women composers have had to overcome. Gender stereotypes are considered to be “images, beliefs, attitudes or assumptions about certain groups of women and men. Stereotypes are usually negative and based on assumed gender norms, roles, and relations” (MeToo, 2018). Historically, women were seen as the person who gives birth to and cares for children. Women have had to put their careers on pause in order to attend to their families. While women composers take time off for family, male composers are able to grow and establish themselves as professionals without the same childbearing obligations. As Jill Halstead writes,

The traditional role of a wife as the supporter and champion of her husband’s work, without doubt, allows male composers a much greater freedom to concentrate on their composition. The wives of composers continue to relieve their partners of the mundane but time-consuming tasks and burdens, in addition to providing intellectual support.

(1997, p. 89)

It is also a common perception that women composers’ music sounds different than that written by their male counterparts. Halstead continues, “Motherhood, or just the potential to bear children, has been assumed to impose upon women certain instincts: gentleness, nurturance, self-sacrifice, vulnerability, and dependence on others” (1997, p.47). All of these traits are seen to hinder a woman’s compositional skills based on these gender stereotypes.

Some consider women to be emotional, a trait that can be heard through their music. Sarah Cooper explained that in the past, women were considered, “emotional rather than cerebral, and generally nicer, softer, and less aggressive, and that this is reflected in the music

that they create or perform” (1995, p. 2). Researchers that have tested the validity of this sentiment, found that the data does not support it. A listener cannot tell the difference between pieces composed by a man or a woman. Regardless, women composers should not view motherhood or being a female as an obstacle in their careers. Marilyn Shrude shared that she does not regret having children even though it did present challenges with balancing composing and teaching. In reference to her compositions, she explained, “I think it has opened up another world for me as a person and it’s made my whole world better, my music better” (personal communications, December 23, 2019).

Barriers Faced by Women

In addition to the ability to give birth to children, women composers are seen as facing other gender-based obstacles that prevent them from being considered “real” composers. Halstead explains, “Biological differences between men and women have often been adduced to provide justification for male domination, and this has been the case in music as in many other areas” (Halstead, 1997, p. 3). In other words, music written by women composers is thought to lack the same artistic worth as that of their male counterparts. Cooper elaborates,

For centuries, women who wanted to express themselves creatively through writing music faced a wide range of obstacles, from lack of educational opportunities to the belief that women’s brains were simple, unable to cope with the complex abstract thought needed to create works such as symphonies or sonatas. (1995, p. 31)

Women composers were not given the same opportunities as males to study and create music. Due to insufficient support, the musical careers of women composers have lacked in resources and encouragement throughout music history. Cooper explains that,

There is no doubt that women appear to be strangely absent from much of classical music's past. The canon of 'great music' and 'great musicians' that forms the core of classical music education or concert programming is almost exclusively male" (Cooper, 1995, p. 23).

This is not to say that male composers did not experience struggles along the way, but, as Seddon writes, "rather than the range of barriers facing creative women and the female experience of interacting within a 'patriarchal' music society warrant further investigation." (2013, p. 3) Women composers have continued to work and fight through the years but, "there is a long tradition of arguments which state that women have not become 'great' composers (or indeed composers at all) because they are biologically or psychologically less well equipped than men to create music" (Halstead, 1997, p. 3). It is important for women composers to work extremely hard to control their own destiny and continue to move forward in the world of composition regardless of the absence of support for women composers that has been felt throughout history.

#MeToo Movement

The #MeToo movement started in 2006 but became well known in 2017 after the arrest of American film producer Harvey Weinstein. This movement gives a voice to victims of sexual violence and harassment worldwide, encouraging them to speak up against these acts by sharing their personal experiences. Jocelyn Morlock and Marilyn Shrude explained that the notion of women composers "emerging" has grown because of this movement. It has inspired women composers to speak up about the issue of underrepresentation of their music. The #MeToo movement has seemingly given women composers the support they need to stand together to

advocate for increased involvement, inclusion, and equality vis-à-vis their male counterparts in the field of music.

Although there are those who feel, that the more women speak out, the less they may be included. This idea is based on a fear of women calling out individuals about mistreatment and inequality. “Allegations of sexual misconduct continue to rock the entertainment industry, lawyers predict there could be one unintended consequence: fewer opportunities for women in music” (Newman, 2017, p. 1). There are two sides to this movement, some may see it as empowering to those who did not have a voice, while others now fear that they will be falsely accused of an incident that did not happen (Newman, 2017). Fear of working with women composers may instead create more opportunities for male composers. The most important take away from the #MeToo movement is that it has given a voice to women composers who feel they had been underrepresented or made to feel less than their counterparts. It remains to be seen if music history is altered by the #MeToo movement.

Bullying in Academia

Bullying in academia, whether intentional or unintentional, can be demeaning and intimidating. “A behavior to one person might hardly be noticed,” writes McKay, Arnold, Fratzi, and Thomas, “while for another it would be very stressful and when combined with a series of events be considered bullying” (2008, p. 78). Marilyn Shrude shared that “an academic environment can breed bullying behavior in a very subtle way” (personal communications, December 23, 2018). This can hinder one’s progress and satisfaction as a faculty member at a college or university. “Bullying among faculty is the [sic] impact on job satisfaction, productivity/performance, and turnover as well as abrasive interactions with students” (Keashly

& Neuman, 2010, p. 54). At one university, faculty were asked if they were ever bullied at work. Of those surveyed, “52% replied ‘yes’, 38% ‘no’ and 10 % replied ‘not sure’” (McKay, Arnold, Fratzi, and Thomas, 2008, p. 86). These results are eye opening given that more than half of the respondents to the survey answered that they had been bullied at work. A study by Keashly and Neumann documented that the bullies in academia were usually peers, those in power positions, and students (2000).

Bullying victims shared that their “experiences with bullying behaviors changed the respondent’s productivity at work” (McKay, Arnold, Fratzi, and Thomas, 2008, p. 87). In this case, bullying can hinder the compositional process for women composers. Bullying in academia can make women composers feel vulnerable, frustrated, and unsupported. It is important that colleagues of women composers are conscious of these actions and report them. Academia needs to be a supportive environment within which composers, regardless of who they are, have the freedom to create.

Improvements and the Future

Bridging the gender gap in music may continue to be an obstacle that women composers will need to overcome. Halstead writes, “Gender is an inescapable issue, however much we may wish it otherwise: it is the basic polarity upon which society is constructed and divided” (1997, p. ix). However, there are changes that can be made in the future to close this gender gap. Music educators and directors may not be able to affect change in regard to societal gender stereotypes; they can effect change in gender stereotypes in music. As women composers continue to bridge the gap, “there is clear evidence that many women still suffer from the same social inequalities as were experienced by women of previous generations” (Halstead, 1997, p. 70). To rectify this,

music society must embrace, encourage, and support women composers. Halstead continues, “clearly, aspiring female composers need to be encouraged to develop a range of characteristics enabling them to fulfill their creative potential beyond the level of mere accomplishment” (1997, p. 59).

The women composers interviewed suggest that musicians need to make an effort to find music written by women composers that has artistic value and is a fit for their performance groups. The only way for the music written by women composers to gain exposure is through continued performance. The musical world will begin to normalize and celebrate the contributions of women composers through increased performances of their pieces.

Conferences, articles, and the internet are resources that show recent progress in the support and promotion of women composers. Recently, through increased performance and exposure, large works written by women composers have emerged into the limelight.

There is no doubt that women are playing an important and increasingly visible role in the classical musical world today, a world that is slowly growing more accepting of diversity and beginning to leave behind some of its old prejudices and assumptions. But there is a long way to go. (Cooper, 1995, p. 34)

Women composers will continuously fight to overcome these obstacles until they feel they are treated as equals. “But whatever the obstacles they faced, women have been creating, performing, and enabling music throughout history” (Cooper, 1995). The support of music educators and musicians can effect positive change by performing a variety of music on concert programs regardless of the composer’s race, ethnicity, or gender.

6.3 Limitations

There were some limitations to conducting this study. Initially, six women composers were contacted for interviews in order to gain additional perspectives and insight. Of the six composers contacted, only four composers responded to the original email. The lack of response from two of the composers did not seem to be from lack of interest in the topic. Rather, there was a misunderstanding of the chain of communication that needed to take place to be in direct contact with the composer. One composer was to be contacted through her agent, while the other composer had a form to complete on her website. This created a wall between the composer and the researcher, as there was no direct way to contact the composer.

Scheduling interviews with each individual composer was another limitation of this study. The interviews required careful scheduling to avoid travel plans, rehearsal schedules, class schedules, and previous engagements. Once the composers were able to identify a date, they were flexible and generous with their time. Each composer spent approximately two hours in the interview. At first scheduling was a challenge but was easy to fix.

Another limitation came at an earlier phase of the research. When preparing the database to collect information from women composers' websites, it became clear that many of the websites were neither easy to access nor simple to navigate. This created a challenge when collecting research on wind chamber music for each composer. Some websites contained too much writing on one page, lacked a structured organization of their music, or did not specify instrumentation or composition date for each piece.

The most challenging part of the research was the lack of available resources. There were sources that contained information on chamber music, but with minimal representation of women composers. There were also sources focused solely on women composers of all genres of

music. However, there was no specific research on women composers and wind chamber music. A substantial amount of time was devoted to compiling all relevant resources into a central location. The opportunity to interview four women composers was an added advantage. The interviews allowed the inclusion of the perspectives from women composers in the field today and the necessary insight for future research and improvements on this topic.

6.4 Critical Questions for Future Research

There are many critical questions that emerged based on the research collected in both the database and through the interviews: Who are the women composers and what are their compositional paths? What can conductors do to make sure that women composers feel as though they are treated equally? What can directors do to help women composers? Are there ways to help women composers keep up with technological advances in order to continue to self-promote their work online?

Future research must be conducted by seeking out and interviewing additional women composers. Increasing visibility of the perspectives of different women composers will enlighten and encourage those in the field of music to support their underrepresented and underperformed works. By supporting women composers and programming their music, musicians and music educators can contribute to building a more inclusive music society.

Future research should focus on the presentation of composers' names on concert programs and sheet music. Would there be a positive change in the way in which listeners hear music, based on the way a composer's name is listed in the program? Can gender be taken out of music if the composer's name was listed by last name only or last name and first initial? Could gender be removed from concert programs by using the ungendered singular pronoun "they" in

bios rather than “he” or “she”? In the long-term, this could potentially help listeners choose music without bias and select music based only on artistic merit.

A long-term study could be conducted based on the effects of programming one piece of music written by a woman composer on every program at a college or university. If a piece by a woman composer is programmed on each concert, will anyone notice? Would there be a change in gender stereotypes of pieces composed by women? Could the frequency in which pieces composed by women are performed change the views of their music’s artistic worth?

Future research could potentially have a positive effect on creating an unbiased music society. By gaining the perspectives of current and upcoming women composers in the future, researchers can build and expand this research project. This dissertation also aims to inspire additional research that will broaden the understanding of music history from the perspective of women composers. Overall, through continued research and intentional concert programming, women can gain the respect they deserve in the music profession.

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Appendix A

Recruitment Email

Good Evening _____,

My name is Shayna Stahl and I am in the Doctor of Musical Arts in Wind Conducting program at the University of Washington. This year I will be working on my dissertation which will focus on Women Composers and their wind chamber compositions. I decided to focus my research on this area because I found it difficult to find new chamber music for my recital especially written by women composers. For part of my exams, I decided to create a database of women composers and their wind chamber music containing four or more wind instruments. Through this research I decided to focus my dissertation on conducting interviews with seven women composers who have made significant contributions to wind chamber literature.

My goal, through my dissertation, is to celebrate the contributions of women composers' chamber music to our profession. I hope that this will help take wind chamber music that may be underperformed and make it more accessible. I would like to ask you if you would like to be a part of my dissertation and be one of the women composers that will be interviewed. I would love to speak with you with the goal of creating a compositional profile of your life and your works. I hope that we can set up an interview where we can speak and record our conversation. I will then transcribe our conversation and send it to you for approval.

It would be an honor to have you as part of my dissertation and I promise to not take too much of your time. Thank you for your assistance, I look forward to hearing from you.

Sincerely,

Shayna Stahl

Appendix B

Consent Form

UNIVERSITY OF WASHINGTON CONSENT FORM

Interviews with Women Composers about their Wind Chamber Music

<u>Researchers</u>	<u>Position</u>	<u>Department</u>
Shayna Stahl	Graduate Student	School of Music
Timothy Salzman	Faculty Advisor	School of Music

Researcher's Statement:

We are asking you to be in a research study. This form gives you information to help you decide whether or not to be in the study. Being in the study is voluntary. Please read this carefully. You may ask any questions about the study. Then you can decide whether or not you want to be in the study.

Purpose and Benefits of the Study:

We are asking you to be in a research study in which we are trying to gather information on women composers and their wind chamber music. The purpose of this study is to celebrate and promote women composers and their contributions to the music community. An immediate success would be seeing directors program more wind chamber music written by women composers. A long-term goal would be to inspire a new generation of women composers by making current compositions written by women more accessible.

Study Procedures:

If you agree to participate, you will be asked a series of questions to obtain biographical information, information based on compositional approach and style, your approach to composing wind chamber music, and information based on awards that you have won, and the chamber works you have written. Interviews will be conducted by phone, email, video, or in person. Once the interviews are complete, they will be transcribed and shared with you for your approval. You will have the opportunity to validate and correct the transcriptions as needed.

Risks, Stress, or Discomfort:

The risks of this research are minimal and there are no physical risks. You will be given the opportunity to keep any portion of the interview confidential from the public.

Other Information:

Participating in this study is voluntary. You may stop at any time. If you have any questions, please contact the lead researcher, Shayna Stahl, doctoral student at the University of Washington (sstahl@uw.edu). If you have any questions about your rights as a research participant, you can contact the University of Washington Human Subjects Division at (206) 543-0098.

Subject's Statement:

This study has been explained to me. I volunteer to take part in this research. I have had a chance to ask questions. If I have questions later about the research, or if I have been harmed by participating in this study, I can contact one of the researchers listed at the top of this consent form. If I have questions about my rights as a research subject, I can call the Human Subjects Division at (206) 543-0098 or call collect at (206) 221-5940. I will receive a copy of this consent form.

Printed name of subject

Signature of subject

Date

Appendix C

Semi – Structured Interview Questions

- 1- Biography Questions:
 - a. Where did you grow up/born?
 - b. How did you first get involved in music?
 - c. Were your parents musical?
 - d. Siblings?
 - e. When and how did you start composing?
- 2- Who was your biggest musical inspiration or influence for you?
- 3- Can you discuss your compositional process?
- 4- Can you discuss your compositional philosophy?
- 5- Can you discuss your compositional process of your music and wind chamber music from start to finish?
- 6- Can you give me an overview of your wind chamber music?
- 7- Do you feel you have a compositional style, if so what is it?
- 8- Is there a piece of wind chamber music that you feel reflects your compositional style?
 - a. If so can you identify it?
- 9- Is there anything else you wish the readers to know about you and your style or compositional process?
- 10- What are thoughts and feelings about the topic and trends of women composers emerging right now?
- 11- What can we do to make a change in the future to help women composers?

12- Did you have a woman mentor in your life that may have encouraged you musically or compositionally?

13- Do you have any advice for women composers on how to get their music out in front of musicians?

14- Do you feel you coin yourself as a “woman” composer or do you just identify with composers?

15- Can you talk about what it means to be a composer in the field right now?

16- Is there anything you wished you would have known before pursuing your career?

Appendix D

Women Composers and Wind Chamber Music 1950-2019

Listed by Composer (Alphabetical Order)

291 Composers and 1,188 Wind Chamber Music

<u>Composer:</u>	<u>Composition Title:</u>	<u>Year:</u>
Abbasi, Anahita	Cordatum <i>(Companion piece to Octandre/Verese)</i>	2017
Abbott, Katy	Cross Sections <i>(Brass Ensemble with Solo Trumpet and Trombone)</i>	2014
Abbott, Katy	Punch <i>(Brass Ensemble and Percussion)</i>	2013
Aberdam, Eliane	Renart, Ballet for Eleven Players <i>(Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Saxophone, Double Bass, and 2 Percussion)</i>	1989
Abondano, Michele	Cap (... or the way to protect and object) <i>(Flute, Clarinet, Bassoon, Horn, Trumpet, Harp, 1 Percussion, Violin and Cello)</i>	2012
Abondano, Michele	Gab <i>(Saxophone Quartet)</i>	2011
Ahn, Caroline	Sailing to the Deep Blue Sea <i>(3 Horns, 3 Trumpets, and 3 Trombones)</i>	2007
Albert, Adrienne	Across the C's <i>(Flute Quintet: Piccolo, 2 C Flutes, Alto Flute, and Bass Flute)</i>	2015
Albert, Adrienne	Animology <i>(Woodwind Quintet)</i>	2006

Albert, Adrienne	Bursting with Joy <i>(2 Flute/Piccolo, 2 Oboes, English Horn, Bassoon, 4 Horns, 2 Trumpets, 3 Trombones, Tuba, 3 String Bass, Timpani, and Percussion)</i>	2018
Albert, Adrienne	California Suite <i>(3 Piccolos, 4 C Flutes, 4 Alto Flutes, 4 Bass Flutes, 2 Contrabass Flutes, and 1 Sub-Contrabass Flute or Bass)</i>	2015
Albert, Adrienne	Eastern Hymn <i>(Saxophone Quartet)</i>	2009
Albert, Adrienne	Fanfare for 13 Brass <i>(4 Horns, 4 Trumpets, 4 Trombones, and Tuba)</i>	1998
Albert, Adrienne	Mirror Images <i>(Clarinet Quartet or Flute Quartet or Saxophone Quartet)</i>	2002/2006
Albert, Adrienne	Proclamation for Saxophone Orchestra <i>(Saxophone Ensemble)</i>	2013/2018
Albert Adrienne	Sam's Dance for Woodwind Quintet <i>(Flute, Clarinet, Oboe, Bassoon, and Horn)</i>	1997
Albert, Adrienne	Visions of Grace <i>(Low Flute Quintet: 2 Alto Flutes, 2 Bass Flutes, and Contrabass Flute)</i>	2015
Anderson-Harold, Beth	August Swale <i>(Woodwind Quintet)</i>	2003
Anderson-Harold, Beth	August Swale <i>(Flute, Oboe, Horn, and Bassoon)</i>	1992
Anderson-Harold, Beth	Dactylology <i>(Flute, Clarinet, English Horn, and Bassoon)</i>	1967
Anderson-Harold, Beth	Net Work <i>(Saxophone Quartet and 2 Pianos)</i>	1981

Anderson-Harold, Beth	Revel <i>(Electric Violin, Bb Clarinet, Eb Saxophone, Trumpet, Trombone, Piano, Percussion, and String Bass)</i>	1984
Anderson-Harold, Beth	Saturday/Sunday Swale <i>(Brass Quintet)</i>	1992
Anderson-Harold, Beth	The Brass Swale <i>(Brass Quintet or Brass Quartet)</i>	1991
Anderson-Harold, Beth	Tulip Clause <i>(Tenor Voice, Alto Flute, Clarinet, Bass Clarinet, Tenor Sax, Bass, Cello, Organ, Timpani, and Tape)</i>	
Anderson, Deborah	3 Dances for 4 Voices, Op. 19 <i>(4 C Flutes)</i>	1994
Anderson, Deborah	Bagatelle for Baker's Dozen, Op. 75 <i>(4 C Flutes, 3 Bb Clarinets, Bass Clarinet, Bari Saxophone, Bassoon, Trumpet, and One Piano Four Hands)</i>	2012
Anderson, Deborah	Christmas Cache, Op. 62 <i>(Flute Quartet or Sextet)</i>	2010
Anderson, Deborah	Fan-Tas-Tique!, Op. 85 <i>(Flute Choir)</i>	2016
Anderson, Deborah	Fanfare, Op. 28 <i>(6 Part Flute Choir)</i>	1999
Anderson, Deborah	Fire & Ice, Op. 38 <i>(Two Flute Choirs or Flute Octet)</i>	2003
Anderson, Deborah	Images from Mt. Tahoma, Op. 43 <i>(Bassoon Solo and Flute Octet)</i>	2004
Anderson, Deborah	Persian Silk, Op. 70 <i>(3 C Flutes and Contrabass Flute or Double Bass)</i>	2012
Anderson, Deborah	Reveries, Op. 31 <i>(6 Part Flute Choir)</i>	2000

Anderson, Deborah	Sassafrass Brass, Op. 78 <i>(2 Trumpets, Horn, Trombone, and Tuba)</i>	2013
Anderson, Deborah	Sky Watch, Op. 58 <i>(Flute Quartet or Sextet)</i>	2009
Anderson, Deborah	States of Mind, Op. 27 <i>(6 Part Flute Choir)</i>	1998
Anderson, Deborah	That's Life, Op. 59 <i>(Clarinet Quartet)</i>	2009
Anderson, Deborah	The River, Op. 73, No. 3 <i>(6 Part Flute Choir)</i>	2013
Anderson, Deborah	Uncharted Paths, Op. 21 <i>(6 Part Flute Choir)</i>	1995
Anderson, Deborah	Winter's Gifts, Op. 34 <i>(4 C Flutes)</i>	2001
Archer, Kimberly	Bolero <i>(Tuba/Euphonium Ensemble)</i>	2003
Archer, Kimberly	Chatterboxes <i>(Flute Ensemble)</i>	2015
Archer, Kimberly	Outbreak <i>(Brass Ensemble)</i>	2015
Archer, Kimberly	The Piney Woods of St. Tammany Parish <i>(Flute Ensemble)</i>	2013
Arrieu, Claude	Quintet, Woodwind <i>(Woodwind Quintet)</i>	
Austin, Elizabeth	A Triadic Tribute <i>(Brass Quintet and Organ)</i>	2000
Austin, Elizabeth	To Begin <i>(Brass Quintet)</i>	1990
Austin, Elizabeth	Weep No More <i>(Bb Clarinet Quartet)</i>	2009

Austin, Elizabeth	“Wie Eine Blume”...orch-ideas and roses... <i>(Woodwind Sextet and Percussion)</i>	2001
Ayers, Lydia	Mountain of the Blue Wind <i>(16 Flutes – 8 C Flutes, 2 Piccolos, 4 Alto Flutes, and 2 Bass Flutes)</i>	1989
Ayers, Lydia	Temple of the Dancing Cascade <i>(2 Flutes, 2 Bassoons, and 2 Percussion)</i>	1982
Ayers, Lydia	Temple of Fire-Wind <i>(9 Flutes)</i>	1985
Bacon, Alexis	Capriccio <i>(2 Trumpets, Horn, Trombone, and Tuba)</i>	2013
Bacon, Alexis	Capriccio <i>(Flute, Oboe/English Horn, Clarinet, Alto Sax/Bari Sax, and Bassoon)</i>	2009
Bacon, Alexis	Capriccio <i>(Saxophone Quartet)</i>	2016
Badian, Maya	Movimento <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1978
Badian, Maya	Music Based on Glazunov’s Early Instrumental Duets <i>(Bassoon Quartet)</i>	1999
Bailey, Judith	Chamber Concerto for 10 Wind Instruments <i>(Chamber Winds)</i>	
Bailey, Judith	Cormoran <i>(Brass Band)</i>	
Bailey, Judith	Intrada for 6 Winds <i>(6 Winds)</i>	
Bailey, Judith	Jack Tar for Brass Quartet <i>(Brass Quartet)</i>	
Bailey, Judith	Little Overture for Brass Quintet <i>(Brass Quintet)</i>	

Bailey, Judith	March (from Wind Sinfonietta) <i>(Brass Band)</i>	
Bailey, Judith	Mor Gwyns <i>(Clarinet Choir)</i>	
Bailey, Judith	Music for Four Clarinets <i>(4 Clarinets)</i>	
Bailey, Judith	Sextet for Trombone and Wind Quintet <i>(Trombone and Wind Quintet)</i>	
Bailey, Judith	Sinfonietta for 15 Wind Instruments <i>(Chamber Winds)</i>	
Bailey, Judith	Skyline for 8 Brass Instruments <i>(Brass Octet)</i>	
Bailey, Judith	Sou'wester for Brass (or Wind) Quintet <i>(Brass or Wind Quintet)</i>	
Bailey, Judith	Theme and Variations <i>(Wind Octet)</i>	
Bailey, Judith	Trencrom <i>(Brass Band)</i>	
Bailey, Judith	Tubalate Tanze <i>(Brass Ensemble)</i>	
Bailey, Judith	Visions of Hildegard for Clarinet Quartet <i>(Clarinet Quartet)</i>	
Bailey, Judith	Whethoryon (Overture for Double Wind Quintet) <i>(Double Wind Quintet)</i>	
Bailey, Judith	Wind Quintet <i>(Wind Quintet)</i>	
Bailey, Judith	Zigzag <i>(Saxophone Quartet)</i>	
Ballou, Esther Williamson	Suite for Winds <i>(2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, and 2 Horns)</i>	1957

Barnett, Carol	Four E.E. Cummings Songs <i>(Mezzo, Piccolo, 2 Clarinets, Bass Clarinet, Bassoon, and 2 Percussion)</i>	1972/1974
Barnett, Carol	Music for IMMIX <i>(Brass Quartet, String Quartet, and Percussion)</i>	1980
Barnett, Carol	Shaker Suite: Canterbury <i>(Woodwind Quintet)</i>	2014
Barnett, Carol	She'll Be Swingin' <i>(Flute Quartet)</i>	1983
Barnett, Carol	The Mysterious Brass Band <i>(Brass Quintet)</i>	1990
Bauckholt, Carola	3 Sätze für Blechbläserquintett (3 Movements for Brass Quintet) <i>(2 Trumpets, Horn, Trombone, and Tuba)</i>	1989
Bauckholt, Carola	Reibeklänge (Rubbing Length) <i>(Flute, Clarinet, 2 Saxophones, 2 Horns, 2 Trumpets, Trombone, Tuba, Piano, and Percussion)</i>	2004
Bauckholt, Carola	Streicheln (To Stroke In) <i>(Flute, Clarinet, Bassoon, Horn, Trombone, Cello, Bass, Percussion, and Piano)</i>	2001
Bauckholt, Carola	Zugvögel (Migratory Birds) <i>(Oboe, Clarinet, Alto Sax, Bass Clarinet, and Bassoon)</i>	2011/2012
Bauckholt, Carola	Zwei Trichter (Two Funnels) <i>(Flute, Bassoon, Trumpet, Tuba, Viola, Electric Guitar, and 4 Percussion)</i>	1987/1988
Beaugeais, Katia	Drifting Memories <i>(Saxophone Quartet)</i>	2008/2010
Beaugeais, Katia	First Light at Uluru <i>(Saxophone Orchestra)</i>	2015

Beaugeais, Katia	Manifesto pour la Paix (Manifesto for Peace) <i>(Flute, Oboe, Clarinet, Alto Sax, Bassoon, Horn, Piano, 2 Violins, Viola, Cello, and Bass)</i>	2011
Beecroft, Norma	11 & 7 <i>(Horn, 2 Trumpets, Trombone, Tuba, and Tape)</i>	1975
Beecroft, Norma	Images <i>(Flute Oboe, Clarinet, Bassoon, and Horn)</i>	1986
Bell, Elizabeth	Kaleidoscope <i>(Woodwind Quintet)</i>	1989
Bell, Elizabeth	Spectra <i>(Flute/Piccolo/Alto Flute, Oboe/English Horn, Clarinet/Eb Clarinet/Bass Clarinet, Bassoon, 1 or 2 Percussion, Piano/Celesta, 2 Violins, Viola, and Cello)</i>	1989
Bellor, Jennifer	Celestial Surroundings <i>(Organ, Brass Sextet, and Glockenspiel)</i>	2009
Bellor, Jennifer	North Star: A Listener's Guide to the Flute Choir <i>(Flute Choir and Narrator)</i>	2016
Bellor, Jennifer	Skylark Lullaby <i>(Saxophone Ensemble)</i>	2014
Berg, Stephanie	Caprice <i>(Clarinet, Bassoon, 2 Trumpets, Horn, and Snare Drum)</i>	2009
Berg, Stephanie	Freeway <i>(Low Brass Ensemble and Drum set)</i>	2016
Berg, Stephanie	Heralding Light <i>(Brass Quintet)</i>	2016
Bergman, Katherine	Caricatures <i>(Saxophone Quartet)</i>	2012
Berk, Stacey	A Moon and a Mountain Away <i>(Double Reed Quartet with Narrator)</i>	

Berk, Stacey	Alice and Wonderland <i>(Ballet for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Violin, Cello, and Percussion)</i>	2007
Berk, Stacey	Avian Suite <i>(Woodwind Quintet)</i>	2011
Berk, Stacey	Cornucopian Fanfare <i>(Horn Octet)</i>	
Berk, Stacey	Doodling Through History <i>(2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns with Narration)</i>	1996
Berk, Stacey	Fanfare for the Common Mandrel <i>(Double Reed Quintet)</i>	
Berk, Stacey	Hungarian Wraps a Reed <i>(Double Reed Quartet)</i>	
Berk, Stacey	Ladder Jive <i>(Double Reed Quintet)</i>	
Berk, Stacey	Oboi, Oboi! <i>(2 Oboes and 2 English Horns)</i>	
Berk, Stacey	Portraits of the Odyssey <i>(2 Flutes/Piccolos, 2 Oboes, Bb Clarinet, Bass Clarinet, 2 Bassoons, and 2 Horns)</i>	1997
Berk, Stacey	Summer Scenes <i>(2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns, Vibraphone, and Marimba)</i>	2003
Berk, Stacey	Swingin' the Spring <i>(Double Reed Quintet)</i>	
Berk, Stacey	The Reed-Makin' Blues <i>(Double Reed Quintet)</i>	
Berk, Stacey	Tzango! <i>(Saxophone Quartet)</i>	

Bernofsky, Lauren	Fanfare <i>(Elementary Brass Quintet)</i>	2001
Bernofsky, Lauren	Musica Solaris <i>(Brass Quintet)</i>	2001
Bernofsky, Lauren	Passacaglia <i>(Brass Quintet or Brass Ensemble)</i>	1990
Bernofsky, Lauren	The Duxbury Fanfare <i>(Brass Quintet)</i>	1997
Besharse, Kari	Ecotope <i>(Flute, Clarinet, Horn, Trombone, Piano, Harp, Percussion, 2 Violins, Viola, Cello, Bass, and Live Electronics)</i>	2008
Besharse, Kari	Rails <i>(Flute, 2 Clarinets, Oboe, Bassoon, Horn, Trumpet, Trombone, 2 Violins, Viola, Cello, Bass, Piano, and 2 Percussion)</i>	2011
Betinis, Abbie	Blue Streak: An Essay on Gossip <i>(2 Trumpets, Horn, Trombone, and Tuba)</i>	2011
Bianchi, Dinah	Blind Ice <i>(Bassoon Quintet)</i>	
Bianchi, Dinah	Highlights! <i>(Brass Ensemble)</i>	
Bielawa, Lisa	Chance Encounter <i>(2 Flutes, Oboe, Clarinet, Horn, 2 Trumpets, Trombone, 2 Violins, Viola, and Cello)</i>	2007
Bielawa, Lisa	Double Duet <i>(Saxophone Quartet)</i>	2010
Bielawa, Lisa	Unfinish'd, Sent <i>(Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet in C, Trombone, Percussion, Harp, Piano/Celesta, 2 Violins, Viola, Cello, and Bass)</i>	2000

Bingham, Judith	A Dream of the Past <i>(Brass Quintet)</i>	1993
Bingham, Judith	Be Mindful <i>(Brass Quintet)</i>	2005
Bingham, Judith	Lace-Making <i>(Saxophone Quartet)</i>	2004
Bingham, Judith	The Upper Deep <i>(Flute, Alto Flute, Clarinet, and Bass Clarinet)</i>	2001
Bingham, Judith	Zigguart <i>(4 Trumpets, 4 Horns, 2 Trombones, 2 Bass Trombones, and 2 Percussion)</i>	2007
Biol, Amparo Edo	Bossa <i>(Brass Quintet)</i>	2011
Biol, Amparo Edo	Niño Duende <i>(Flute, Oboe, 2 Clarinets, Bassoon, Horn, 2 Cellos, and 2 Percussion)</i>	2006
Bliss, Marilyn	Flocks <i>(Flute Quartet)</i>	1988
Bliss, Tamara Maria	Elegy for P.B. (Kyrie) <i>(3 Clarinets and Bassoon)</i>	
Bloomer Deussen, Nancy	A Day in the City <i>(Saxophone Quartet)</i>	2014
Bloomer Deussen, Nancy	Afternoon Along the Seine <i>(Flute, Oboe, Clarinet, Bassoon, Violin, Viola, Cello, and Bass)</i>	2001
Bloomer Deussen, Nancy	Canticles for Brass <i>(Brass Sextet)</i>	2005
Bloomer Deussen, Nancy	Canticles for Brass <i>(Double Brass Quintet)</i>	1997
Bloomer Deussen, Nancy	Canticles for Brass Quintet <i>(Brass Quintet)</i>	2014

Bloomer Deussen, Nancy	Ceremonial <i>(Brass Quintet)</i>	2012
Bloomer Deussen, Nancy	Fanfare and Andante for Winds <i>(Flute, Oboe, Clarinet, 2 Bassoons, and Trumpet)</i>	1988
Bloomer Deussen, Nancy	Suite for Ingrid <i>(Piccolo and Saxophone Quartet)</i>	2011
Bloomer Deussen, Nancy	The Baylands <i>(Flute, Oboe, Clarinet, Bassoon, and Piano)</i>	1994
Bloomer Deussen, Nancy	Tribute to the Ancients <i>(Brass Quintet)</i>	1998
Bloomer Deussen, Nancy	We, the People <i>(Brass Quintet and Organ)</i>	2018
Bloomer Deussen, Nancy	Woodwind Quintet <i>(Woodwind Quintet)</i>	1965
Bloomer Deussen, Nancy	Woodwind Quintet #2 <i>(Woodwind Quintet)</i>	1996
Bond, Victoria	Coqui <i>(Flute, Oboe, Clarinet, Bassoon, Horn, 2 Violins, Viola, Cello and Bass)</i>	
Bond, Victoria	Corn in the Rock <i>(Solo Narrator, 2 Horns, 2 Trumpets, Bass Trombone, and Percussion)</i>	2006
Bond, Victoria	Hot Air <i>(Woodwind Quintet)</i>	1991
Bond, Victoria	How Br'er Raccoon Outsmarted the Frogs <i>(Solo Narrator and Woodwind Quintet)</i>	2006
Bond, Victoria	Pastorale <i>(Woodwind Quintet)</i>	1966
Bond, Victoria	Pater Patriae: A Washington Portrait <i>(Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn Trumpet, Bass Trombone, Timpani, and Percussion)</i>	2007

Bond, Victoria	Quintet for Woodwinds <i>(Woodwind Quintet)</i>	1970
Bond, Victoria	The Frog Prince <i>(Woodwind Quintet)</i>	1984
Botti, Susan	Murmurations <i>(Saxophone Sextet plus Alto/Soprano Saxophone Soloist)</i>	
Bouchard, Linda	Props IV <i>(4 Trumpets)</i>	1984
Bouchard, Linda	Quican <i>(Flute Choir)</i>	1978
Bouchard, Linda	Revelling of Men <i>(Trombone Sextet and String Quintet)</i>	1983
Bouchard, Linda	Second Revelling <i>(Trombone Sextet and Percussion Trio)</i>	1984
Bouchard, Linda	Tossing Diamonds <i>(Brass Quintet)</i>	1983
Boudreau, Michelle	Jeux et Figures <i>(Horn, 2 Trumpets, Trombone, 2 Percussion, and Electronic Piano)</i>	1979
Boudreau, Michelle	Pour Quintette a Vent <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1998
Brandon, Jenni	Five Frogs for Woodwind Quintet <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	
Brandon, Jenni	The Great Sea for Horn Choir <i>(8 Horns)</i>	2016
Bremer, Carolyn	Malibu Danbury <i>(Flute, Clarinet, Alto Sax, Tenor Sax, Trumpet, Prepared Piano, Electric Bass, and Computerized-Projected Text)</i>	2004

Bremer, Carolyn	Opposable Thumbs <i>(Brass Quintet)</i>	2000
Bremer, Carolyn	Second Wind <i>(Double Saxophone Quartet)</i>	1999
Bremer, Carolyn	Throw Caution to the Wind <i>(Brass and Percussion)</i>	1996
Brenet, Thérèse	Gémeaux I et II <i>(Double Saxophone Quartet)</i>	1986
Brenet, Thérèse	Petite Suite Pour M. Ré Dièze et Mlle Mi Bémol <i>(12 Saxophones)</i>	1989
Brenet, Thérèse	Tétrapyle <i>(Saxophone Quartet and Piano)</i>	1978
Brenet, Thérèse	Thrène <i>(Tuba Quartet)</i>	1983
Brouwer, Margaret	Celebration <i>(Brass Quintet)</i>	1998
Brouwer, Margaret	Centennial Bells from Century's Song <i>(2 Trumpets, Horn, Trombone, and Percussion)</i>	2003
Brouwer, Margaret	Timespan <i>(Brass Quintet)</i>	1986
Brouwer, Margaret	Tolling the Spirits <i>(Brass Quintet)</i>	1994
Brown, Eliza	A Soundwalk with Resi <i>(Soprano, Flute, Oboe, Clarinet, Alto Sax, Horn, 3 Percussion, Harp, 2 Violins, Viola, Cello and Bass)</i>	2016
Brown, Eliza	Thirteen Trees <i>(Narrator, Violin, Bass, Clarinet, Bassoon, Trumpet, Trombone, and Percussion)</i>	2018
Brown, Elizabeth	Alabama Panorama <i>(Flute Choir – 6 C Flutes and 2 Alto Flutes)</i>	1996

Brown, Elizabeth	The Baths of Caracalla <i>(4 Alto Flutes)</i>	2007
Brown, Elizabeth	Travelogue <i>(Flute Quartet)</i>	2007
Brown, Stacey	Tit Rang Mélancolique <i>(Wind Quintet)</i>	2008
Brown, Stacey	Trahisons Liquides <i>(4 Voices, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, 2 Percussion, 2 Violins, Viola, Cello, and Bass)</i>	2011
Bryant, Alexandra	Chaos & Harmony <i>(Horn Quartet)</i>	2007
Bryant, Alexandra	Unraveled <i>(Woodwind Quintet)</i>	2008/2009
Budiansky, Mollie	Tempting the Fates <i>(Clarinet Quartet)</i>	
Busch, Ashlee	Leap Nation <i>(Flute, Clarinet, Alto Sax, Bass Clarinet, Trumpet, Horn, Trombone, Euphonium, and 2 Percussion)</i>	2015
Busch, Ashlee	Morning <i>(Clarinet Quartet, Sax Quartet, and Percussion)</i>	2015
Busler, Lydia Lowery	Brass Quintet No. 1: Earth, Light & Time <i>(Brass Quintet)</i>	2016
Busler, Lydia Lowery	Brass Sextet No. 1: Earth, Light & Time <i>(Brass Sextet)</i>	2012
Busler, Lydia Lowery	Deep for Tuba Quartet <i>(Tuba Quartet)</i>	2017
Busler, Lydia Lowery	Etoile Filante for Bassoon Quartet <i>(Bassoon Quartet)</i>	2018
Busler, Lydia Lowery	Horns of a Summer Night for 8 Horns <i>(8 Horns)</i>	2015

Busler, Lydia Lowery	Hubertus Invictus Permansit <i>(Horn Sextet)</i>	2017
Busler, Lydia Lowery	Irrational Happiness for Tuba Quartet <i>(Tuba Quartet)</i>	2014
Busler, Lydia Lowery	Madinah <i>(Brass Sextet)</i>	2013
Busler, Lydia Lowery	Nova Cantorum Ventus <i>(Flute, Oboe, Clarinet, Trumpet, and Horn)</i>	
Busler, Lydia Lowery	Sleepless City <i>(Horn Quartet/Choir)</i>	
Busler, Lydia Lowery	The Wagonmaker Awakens <i>(Flute Quartet)</i>	2015
Byström, Britta	In the Tower <i>(Brass Quintet)</i>	2009
Byström, Britta	Inferno <i>(Brass Quintet and One Actor)</i>	2011
Byström, Britta	The Fugitive <i>(Brass Quintet)</i>	2004
Byström, Britta	Tinta <i>(4 Trombones)</i>	2014
Cameron, Allison	Leisure 2 <i>(Soprano Sax/Harmonica, Bass Clarinet, Bari Sax, Trumpet, Trombone, Electric Guitar, Percussion, Violin, Bass, and Piano)</i>	1996
Cameron, Allison	Listful <i>(Oboe, Soprano Sax, Clarinet, Bass Clarinet and Bassoon)</i>	2005
Cameron, Allison	Next Day. Same Time. Same Place. <i>(Flute/Piccolo, Clarinet, Bassoon, Horn, Piano, 3 Violins, and Cello)</i>	1985

Cameron, Allison	Rainsnout <i>(Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Accordion, Electric Guitar, Percussion, Violin, Viola, Cello, and Piano)</i>	1994
Cameron, Allison	Spit and Baling Wire <i>(Woodwind Quintet)</i>	1993
Campbell, Karen	Calls Across Time <i>(Open Quartet – Winds, Brass, or Accordions)</i>	
Campbell, Karen	Fanfare <i>(Brass Quintet)</i>	
Carignan, Nicole	Overture <i>(Saxophone Quartet)</i>	2003
Castelló, Angélica	Cuacochi <i>(9 Players or 9 Groups of any Wind Players/ and at least 9 Radios/3 Tubular Bells)</i>	2016
Castelló, Angélica	Palomilla <i>(Saxophone Quartet and 10 Portable Cassette Players)</i>	2009
Chamberlain, Nicole	Bryd <i>(Brass Quintet)</i>	2011
Chamberlain, Nicole	Chivy <i>(Flute Choir)</i>	2017
Chamberlain, Nicole	Coalescence <i>(Flute Quartet – 2 C Flutes, Alto Flute, and Bass Flute)</i>	2014
Chamberlain, Nicole	Dizzy <i>(Flute Choir – 6 C Flutes)</i>	2016
Chamberlain, Nicole	Enterlied <i>(Flute, Bb Clarinet, Bassoon, Bb Trumpet, Trombone, Tuba, and Cello)</i>	2012

Chamberlain, Nicole	French Quarter <i>(Flute Quartet)</i>	2013
Chamberlain, Nicole	Libertango <i>(Flute Quartet)</i>	2013
Chamberlain, Nicole	Mini Fanfare <i>(2 Trumpets and 2 Trombones)</i>	
Chamberlain, Nicole	Railroaded <i>(Flute Choir – 4 C Flutes, Alto Flute or Optional C Flute, and Bass Flute)</i>	2015
Chamberlain, Nicole	Summer Insomnia <i>(Flute Choir – 2 Piccolos, 3 C Flutes, Alto Flute, Bass Flute, and Optional Contrabass Flute)</i>	2015
Chamberlain, Nicole	Tamar <i>(Piccolo and 3 C Flutes with Optional Alto Flute)</i>	
Chamberlain, Nicole	The Old Charter Oak <i>(Flute Choir)</i>	2018
Chamberlain, Nicole	The Phoenix <i>(Flute Choir – Piccolo, 4 C Flutes, Alto Flute, Bass Flute, and Optional Contrabass Flute)</i>	2015
Chamberlain, Nicole	Wedding Commencement <i>(Brass Quintet)</i>	2011
Chambers, Carol Brittin	Night in Ole San Antone <i>(Saxophone Quartet)</i>	
Chance, Nancy Laird	Ritual Sounds <i>(Brass Quintet and Percussion)</i>	1975
Chance, Nancy Laird	Woodwind Quintet <i>(Woodwind Quintet)</i>	1983/1990
Chang, Dorothy	Aurorae <i>(Brass Ensemble - 14 Players)</i>	2008

Chang, Dorothy	Chamber Variations <i>(Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Harp, 2 Violins, Viola, Cello and Bass)</i>	2004
Chang, Dorothy	Nocturne, in Nine Fragments <i>(Flute/Alto Flute, Clarinet, Bassoon, Horn, Piano, Violin, Viola, and Cello)</i>	2014
Chang, Dorothy	Obsess <i>(Saxophone Quartet)</i>	2003
Chang, Dorothy	Three Windows <i>(Flute/Piccolo, Oboe, Clarinet/Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Harp, Piano, 2 Violins, Viola, Cello, and Bass)</i>	2010/2011
Chang, Dorothy	Waiting <i>(Flute/Piccolo, Oboe, Clarinet, Bassoon, Alto Sax, Bari Sax, Trumpet, Horn, Trombone, Drum Set, Electric Piano, 2 Violins, Viola, Cello, and Bass)</i>	2007
Chen, Wendy Fang	Arsenic and Old Lace <i>(Woodwind Quintet)</i>	1987
Cheney, Lisa	Multiples <i>(Soprano, Flute, Oboe, Clarinet, Bassoon, Horn, and Piano)</i>	2010
Cheney, Lisa	Song of City Ghosts <i>(Oboe, Clarinet, Bassoon, Horn, and Piano)</i>	2008
Cheney, Lisa	Violent Stars <i>(Soprano, Oboe, Clarinet, Bassoon, and Horn)</i>	2010
Cheung, Pui-Shan	Chi'en III (The Dragon III) <i>(Flute, Clarinet, Bass Clarinet, Alto Sax, Horn, Tuba, Accordion, Piano, and Percussion)</i>	2009
Cheung, Pui-Shan	Chi'en IV (The Dragon IV) <i>(Flute, Oboe, Clarinet, Bass Clarinet, and Bassoon)</i>	2011

Cheung, Pui-Shan	Listening to the Fragrance <i>(Woodwind Quintet)</i>	2006
Cheung, Pui-Shan	The Dragon <i>(Saxophone Quartet)</i>	2007
Childs, Mary Ellen	Drawing Lines <i>(Alto Flute, Clarinet, English Horn, Bassoon, Viola, Electric Bass, Piano, and Percussion)</i>	
Childs, Mary Ellen	Fanfare <i>(Brass Quintet)</i>	
Childs, Mary Ellen	Music of the House <i>(Violin, Cello, Bass, 2 Reeds, Trumpet, Trombone, Piano, Drum Set, and Percussion)</i>	
Childs, Mary Ellen	Palimpsest <i>(Multiple Trumpets)</i>	
Childs, Mary Ellen	Scry <i>(Trombone Quartet and Amplified Violin)</i>	
Choi, Kyong Mee	Ever-Present <i>(Wind Quintet)</i>	2016
Chou, Sarana	Memory Theatre <i>(Bassoon Quartet)</i>	2010
Cobuccio, Kerry	Chorale and Conversation for Brass Quintet <i>(Brass Quintet)</i>	
Cobuccio, Kerry	Clarinet Groove <i>(Clarinet Quartet and Tape)</i>	
Cobuccio, Kerry	Rapunzel, A Musical Tale <i>(Flute/Piccolo, Clarinet, Bassoon, Contra Bassoon, and Narrator)</i>	
Cobuccio, Kerry	Suite for Woodwind Quintet <i>(Woodwind Quintet)</i>	
Coleman, Valarie	Afro-Cuban Concerto <i>(Wind Quintet)</i>	2011

Coleman, Valarie	Fire Dance <i>(Flute Choir – 2 Piccolos, 8 C Flutes, 3 Alto Flutes, 2 Bass Flutes, Contrabass Flute, and Optional Piano)</i>	2009
Coleman, Valarie	JUBA <i>(Flute Choir – 2 Piccolos, 4 C Flutes, 2 Alto Flutes, Bass Flute, and Optional Contrabass Flute)</i>	2014
Coleman, Valarie	Nonet for Winds and Strings <i>(Woodwind Quintet and String Quintet)</i>	2008
Coleman, Valarie	Pontchartrain <i>(Piccolo, 4 C Flutes, 2 Alto Flutes, Bass Flute, Contrabass Flute, and Optional Drum Set)</i>	
Coleman, Valarie	Red Clay and Mississippi Delta <i>(Clarinet Quartet)</i>	2009
Coleman, Valarie	Red Clay and Mississippi Delta <i>(Wind Quintet)</i>	2009
Coleman, Valarie	Speech and Canzone <i>(Wind Quintet and Mp4)</i>	2002
Coleman, Valarie	Suite: Portraits of Josephine <i>(Flute, Oboe, Clarinet, Bassoon/Soprano Sax, Horn, Kit, and Percussion)</i>	2006
Coleman, Valarie	Suite: Portraits of Josephine <i>(Wind Quintet)</i>	2006
Coleman, Valarie	Tzigane <i>(Wind Quintet)</i>	2011
Coleman, Valarie	UMOJA <i>(Wind Quintet)</i>	2001
Comolli, Gia	A Little Brass Music <i>(Brass Quintet)</i>	1987
Comolli, Gia	Woodwind Quintet <i>(Woodwind Quintet)</i>	1985

Connell, Robin	Woodwind Quintet <i>(Flute, Oboe, Clarinet, and Bassoon)</i>	1991
Connelly, Krista	Six Legs, One Heart/Seven Images <i>(Brass Quintet)</i>	2015
Cooper, Constance	Variations for Octet <i>(Flute, Clarinet, Bass Clarinet, Bassoon, Horn, Violin, Viola, and Bass)</i>	1988
Corriea, Andreia Pinto	Aldeias <i>(Brass Ensemble with Percussion)</i>	2010
Corriea, Andreia Pinto	Trés Poemas <i>(Woodwind Quintet)</i>	2007
Corriea, Andreia Pinto	Variacões Sobre Temas Populares <i>(Clarinet Quintet)</i>	2009
Cory, Eleanor	Aria Viva <i>(Tenor, Flute, Oboe, English Horn, Bassoon, and Guitar)</i>	1977
Cory, Eleanor	Bouquet <i>(Flute, Clarinet, Horn, Trumpet, Percussion, Piano, Violin, and Cello)</i>	1999
Cory, Eleanor	Septet <i>(Flute, Oboe, Bassoon, Horn, Violin, Viola, and Cello)</i>	1971
Cory, Eleanor	Spectra <i>(Flute/Piccolo, Clarinet/Bass Clarinet, Horn, Trumpet, Violin, Cello, and Piano)</i>	1988
De Kenessey, Stefania M.	Reveries, Op. 23 <i>(Woodwind Quintet)</i>	1987
De Wys, Margaret	Thrall <i>(Woodwind Quintet)</i>	1989

- Denio, Amy Boise
(Sax Quartet – 2 Alto Saxes, Tenor Sax, and Bari Sax)
- Denio, Amy Bye, Hoolie
(Sax Quartet – 2 Alto Saxes, Tenor Sax, and Bari Sax)
- Denio, Amy Darling, Please Don't Wake Me
(Sax Quartet – Alto Sax, 2 Tenor Saxes, and Bari Sax)
- Denio, Amy Disgruntled Postal Worker
(Sax Quartet – Alto Sax, 2 Tenor Saxes, and Bari Sax)
- Denio, Amy Drive
(Sax Quartet – 2 Alto Saxes, Tenor Sax, and Bari Sax)
- Denio, Amy Earth Slows Down in Winter
(Sax Quartet – Alto Sax, 2 Tenor Saxes, and Bari Sax)
- Denio, Amy Marjan
(Wind Quartet – Clarinet, 2 Tenor Saxes, and Bari Sax)
- Denio, Amy Non Lo So, Polo
(Wind Quartet – Clarinet, 2 Tenor Saxes, and Bari Sax)
- Denio, Amy Salvatore
(Sax Quartet – Alto Sax, 2 Tenor Saxes, and Bari Sax)
- Denio, Amy Saxhouse
(Sax Quartet – Alto Sax, 2 Tenor Saxes, and Bari Sax)

Dlugoszewski, Lucia	Tender Theatre Flight Nageire <i>(Brass and Percussion)</i>	
Doguduyal, Meliha	Darbu-Sax <i>(Saxophone Quartet with/without Darbuka)</i>	1994
Doguduyal, Meliha	Ikarus <i>(14 Players – 2 Flutes, Clarinet, Alto Sax, Bari Sax, Horn, Trumpet, 2 Trombones, Tuba, Xylophone, 2 Tom-Toms, Triangle, Piano, Electric Guitar, and Bass Guitar)</i>	1993
Doguduyal, Meliha	Wind Quintet <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1987
Driessen, Miranda	Die Entscheidung <i>(Piano and Tuba Solo, 2 Flutes, 2 Oboes, Clarinet, Alto Sax, Tenor Sax, Horn, 2 Trumpets, and 2 Trombones)</i>	2012
Driessen, Miranda	Horrible Tango <i>(Bandoneon, 2 Trumpets, 2 Trombones, Percussion, and Tape)</i>	2006
Driessen, Miranda	Jacob's Ever-Failing Attempt to Reassemble the Ladder <i>(Flute/Piccolo/Alto Flute, Oboe/English Horn, 2 Clarinets - Eb/Bass, Bassoon, Horn, Trumpet, Trombone, 2 Percussion, 2 Harps, Piano, 2 Violins, Viola, Cello, and Bass)</i>	2010
Driessen, Miranda	La Papa <i>(2 Sopranos, Flute, Oboe/English Horn, Clarinet/Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, Harp, 2 Violins, Viola, Cello, Bass, and Tape)</i>	2005

Driessen, Miranda	Langzaam, Uiterst Langzaam <i>(2 Sopranos, Mezzo, 2 Flutes/Piccolo/Bass Flute, Clarinet, Soprano Sax/Tenor Sax/Bari Sax, Horn, Flugelhorn, 2 Trombones, Tuba, Percussion, Electric Guitar, and Electric Bass)</i>	2006
Driessen, Miranda	The Burden <i>(Tuba Solo, Oboe/English Horn, Clarinet/Bass Clarinet, Horn, Trumpet, Viola, and Cello)</i>	2008
Driessen, Miranda	Zonder Titel <i>(2 Trumpets, Trombone, and Bass Trombone)</i>	2009
Driscoll, Rebekah	Cold Over Gravity <i>(Woodwind Doublers Quartet)</i>	2012
Driscoll, Rebekah	Gemsbird <i>(Flute Quartet)</i>	2005
Driscoll, Rebekah	In Which They are Received <i>(6 Like Instruments – Originally for 6 Clarinets)</i>	2011
Driscoll, Rebekah	Lightning and Evasive Ink <i>(6 or More Players – Parts Available for – Trumpets, Horn, Trombones, Euphonium, and Tuba)</i>	2009
Driscoll, Rebekah	Solar' Saxophone Quartet <i>(Saxophone Quartet)</i>	2007
Dunker, Amy	Across the Continental Divide <i>(Brass Choir)</i>	2010
Dunker, Amy	Along the Wasatch Mountain Range <i>(Trombone Quartet)</i>	2010
Dunker, Amy	Ceremonies <i>(Brass Choir)</i>	2006
Dunker, Amy	Elegy <i>(Woodwind Quintet)</i>	2011

Dunker, Amy	Fantasy on “Christ Lag in Todesbanden” <i>(Brass Choir)</i>	1995
Dunker, Amy	Florisschen <i>(6 Trumpets)</i>	2011
Dunker, Amy	Four on the Flour <i>(Flute Quartet)</i>	2005
Dunker, Amy	Gasconade Fanfare <i>(4 Trumpets)</i>	2011
Dunker, Amy	Heralding <i>(5 Trumpets)</i>	2011
Dunker, Amy	Legends: Cries from the Plains <i>(4 – 6 Trumpets)</i>	1994
Dunker, Amy	One Blackbird <i>(Flugelhorn, 6 Trumpets, and Vibraphone)</i>	2006
Dunker, Amy	Smoke and Steel <i>(Brass Choir)</i>	2010
Eckhardt-Grammatte, S.C.	Blaserquartett <i>(Flute, Clarinet, Bass Horn, and Bass Clarinet)</i>	1966
Eckhardt-Grammatte, S.C.	Fanfare <i>(3 Trumpets, 2 Horns, 2 Trombones, and Tuba)</i>	1971
Eckhardt-Grammatte, S.C.	Nonet <i>(Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Bass)</i>	1972
Eckhardt-Grammatte, S.C.	Woodwind Quintet <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1963
Epstein, Marti	Albion Moonlight <i>(Brass Quintet)</i>	1987
Epstein, Marti	Bluff <i>(Saxophone Quartet)</i>	1997
Epstein, Marti	L’Homme Armé <i>(Brass Quintet)</i>	2005

Epstein, Marti	Tendrils <i>(4 Bassoons)</i>	2008
Epstein, Marti	The Five Chairs <i>(Brass Quintet)</i>	1990
Epstein, Marti	Torrid Nature Scene 2 <i>(Alto Flute, English Horn, Clarinet, Horn, and Bassoon)</i>	2010
Eremiasova, Michaela	Distorted Reflections <i>(Brass Quintet)</i>	2004
Eremiasova, Michaela	Water; Earth <i>(Trombone Quartet)</i>	2004
Eriksson, Anna	Coral from Coral <i>(2 Violins, Viola, Cello, Bass, 2 Trumpets, Horn, Trombone, Tuba, and Percussion)</i>	2004
Eriksson, Anna	Seashore <i>(Flute Quartet)</i>	2012
Eriksson, Anna	The Tasselfan <i>(Trumpet, 3 Trombones, and Party Banners)</i>	2010
Eriksson, Anna	Two Wood Two Metal <i>(Flute, Oboe, Clarinet, and Horn)</i>	2012
Escalzo, Noelia	Candumba <i>(Quartet of Horns and Tuba Solo)</i>	
Escalzo, Noelia	La Escueta <i>(Trombone Quintet)</i>	
Escalzo, Noelia	Malevos <i>(Woodwind Quintet)</i>	
Escalzo, Noelia	Sombras A La Fiesta <i>(Tuba Quartet)</i>	
Escalzo, Noelia	Tromboreá <i>(Trombone Octet)</i>	

Ethridge, Jean	Three Pieces for Woodwind Quintet <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1969
Fábregas, Elisénda	Retorn a la terra (Return to the Homeland) <i>(Narrator, Clarinet, Bassoon, Trumpet, Trombone, Percussion, Violin, and Bass)</i>	2012
Fairlie-Kennedy, Margaret	Night Calls <i>(Flute/Alto Flute, Flute/Piccolo, Oboe/English horn, Clarinet, Percussion, Violin, Cello, and Tape)</i>	1991
Fairlie-Kennedy, Margaret	Quintet III <i>(Woodwind Quintet)</i>	
Fairlie-Kennedy, Margaret	Wind Quintet <i>(Wind Quintet)</i>	1962
Farrell, Eibhils	Fanfare <i>(Brass Band)</i>	1993
Farrell, Eibhils	Fanfare for President Robbinson <i>(Brass Band)</i>	1991
Farrell, Eibhils	Flightpath North <i>(Brass Ensemble and Percussion)</i>	2009
Farrell, Eibhils	Quadralogue <i>(Clarinet, English Horn, Trumpets, and Baritone)</i>	1982
Farrell, Eibhils	Quintalogue <i>(Brass Quintet)</i>	1989
Faulkner, Elizabeth	Brass Quartet <i>(3 - 6 Players)</i>	
Faulkner, Elizabeth	Octet for Winds <i>(More than 6 Players)</i>	
Faulkner, Elizabeth	Three Orchestral Dances <i>(2 Bassoons, 2 Clarinets, 2 Flutes, 4 Horns, 2 Oboes, 5 Percussion, Timpani, 3 Trombones, 2 Trumpets, and Tuba)</i>	

Figuroa Mañas, Adriana Isabel	Argentina <i>(Sax Quartet)</i>	
Figuroa Mañas, Adriana Isabel	Danza Mágica Para Cinco Flautas <i>(Quintet of Flutes)</i>	2018
Figuroa Mañas, Adriana Isabel	La Banda De La Plaza <i>(Brass Ensemble or Brass Octet and Trombone Octet)</i>	
Figuroa Mañas, Adriana Isabel	Spring in the Desert <i>(Wind Quintet and Xylophone)</i>	1996
Figuroa Mañas, Adriana Isabel	Suite Infantil <i>(Woodwind Quintet)</i>	1998
Figuroa Mañas, Adriana Isabel	Tango Suite <i>(Saxophone Quartet)</i>	2001
Figuroa Mañas, Adriana Isabel	Tangormación <i>(Wind Quintet or Wind Quintet and Marimba)</i>	
Figuroa Mañas, Adriana Isabel	Toys <i>(Flute, Oboe, Clarinet, and Bassoon)</i>	1996
Figuroa Mañas, Adriana Isabel	Two Argentinian Pictures <i>(Brass Quintet or Brass Octet)</i>	2008
Fine, Elaine	Ave Maris Stella, a Parody After Josquin <i>(6 Flutes, Alto Flute, and Bass Flute)</i>	2001
Fine, Elaine	Flute Quartet <i>(3 Flutes and Alto Flute)</i>	2003
Fine, Elaine	Introit a 4 <i>(3 Trombones and Bass Trombone)</i>	2002
Fine, Elaine	Study for Woodwind Quartet <i>(Woodwind Quartet)</i>	2001
Fine, Elaine	Three Enigmas for Five Winds <i>(Woodwind Quintet)</i>	2002
Fine, Elaine	Two Pieces for Brass Quintet <i>(Brass Quintet)</i>	2003

Fine, Elaine	Woodwind Quintet <i>(Woodwind Quintet)</i>	2002
Fine, Vivian	Dancing Winds <i>(Woodwind Quintet – Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	1987
Fine, Vivian	For a Bust of Erik Satie: A Mass <i>(Soprano, Mezzo Soprano, Narrator, and Chamber Ensemble – Flute, Bassoon, Trumpet, Trombone, Cello, and Bass)</i>	1979
Fine, Vivian	Quartet for Brass <i>(2 Trumpets, Horn, and Bass Trombone)</i>	1978
Fisher, Susan	Last of the Ice Age <i>(Flute, Oboe, Clarinet, Trumpet, 2 Violins, Viola, Cello, and Bass)</i>	1979
Fol, Alexandra	Brass Quintet, Op. 39 <i>(Brass Quintet)</i>	
Folio, Cynthia	One for Four <i>(4 Flutes)</i>	1985
Frank, Gabriela Lena	Requiem for a Magic America: El Día de los Muertos <i>(Orchestra Winds and Percussion)</i>	2006
Frasier, Jane	Brass Quartet <i>(Brass Quartet – 2 Trumpets, Horn, and Trombone)</i>	1983
Frasier, Jane	Concerto for 2 Bassoons and Woodwind <i>(2 Bassoons and Woodwind)</i>	
Frasier, Jane	Et in Terra Pax <i>(Woodwind Quintet)</i>	
Frasier, Jane	Flute Quartet <i>(Flute Quartet)</i>	
Frasier, Jane	Kyrie from Missa Brevis <i>(Woodwind Quintet)</i>	

Frasier, Jane	The Big Red Ranch <i>(4 Trumpets, 2 Horns, 2 Trombones, and 2 Tubas)</i>	1998
Frasier, Jane	What is our Life? <i>(Woodwind Quintet)</i>	
Frasier, Jane	Woodwind Quintet II <i>(Woodwind Quintet)</i>	
Fujii, Satoko	This is About You <i>(2 Clarinets, Bass Clarinet, and Trumpet)</i>	
Fung, Vivian	Clarinet Quintet: Frenetic Memories <i>(Clarinet Quintet)</i>	2017
Fung, Vivian	Indigenous Rites <i>(Concerto for Bari Sax and Brass Band)</i>	2013
Garrop, Stacy	And All Time <i>(Flute, Oboe, Clarinet, Horn, Bassoon, Piano, Violin, Viola, Cello, Bass, and Narrator)</i>	2016
Garrop, Stacy	Bohemian Café <i>(Flute, Oboe, Clarinet, Horn, Bassoon or Cello, and Bass)</i>	2015
Garrop, Stacy	Flight of Icarus <i>(Saxophone Quartet)</i>	2012
Garrop, Stacy	Helios <i>(2 Trumpets/Flugelhorns, Horn, Trombone, and Tuba)</i>	2011
Garrop, Stacy	Hell Hath No Fury <i>(Saxophone Quartet)</i>	2018
Garrop, Stacy	Jarba, Mare Jarba <i>(SSAATTBB Saxophones)</i>	2018
Garrop, Stacy	Legends of Olympus <i>(2 Trumpets/Flugelhorns, Horn, Trombone, and Tuba)</i>	2016

- Garrop, Stacy Rites for the Afterlife 2018
(Oboe/English Horn, Soprano/Alto Sax, Bass Clarinet, and Bassoon)
- Ghandar, Ann Bus No. 324
(Flute, Recorder, Oboe, Clarinet, Trumpet, Horn, Piano, Violin, Side Drum, Timpani, Cymbals, Triangle, Tambourine, Maracas, Woodblock, Bass Drum, Gong, Bongos, Castanets, Guiro, Ratchet, and Whistle)
- Ghandar, Ann King's Cross Nocturne
(Flute, Recorder, Oboe, Clarinet, Trumpet, Horn, Piano, Violin, Side Drum, Timpani, Cymbals, Triangle, Tambourine, Maracas, Woodblock, Bass Drum, Gong, Bongos, Castanets, Guiro, Ratchet, and Whistle)
- Ghandar, Ann Little Moon 1994
(2 Trumpets, 2 Trombones, Organ, Piano, Timpani, and 3 percussion)
- Ghandar, Ann On the Way to Manly
(Flute, Recorder, Oboe, Clarinet, Trumpet, Horn, Piano, Violin, Side Drum, Timpani, Cymbals, Triangle, Tambourine, Maracas, Woodblock, Bass Drum, Gong, Bongos, Castanets, Guiro, Ratchet, and Whistle)
- Ghandar, Ann Sydney Sounds
(Flute, Recorder, Oboe, Clarinet, Trumpet, Horn, Piano, Violin, Side Drum, Timpani, Cymbals, Triangle, Tambourine, Maracas, Woodblock, Bass Drum, Gong, Bongos, Castanets, Guiro, Ratchet, and Whistle)

Ghandar, Ann	Traffic <i>(Flute, Recorder, Oboe, Clarinet, Trumpet, Horn, Piano, Violin, Side Drum, Timpani, Cymbals, Triangle, Tambourine, Maracas, Woodblock, Bass Drum, Gong, Bongos, Castanets, Guiro, Ratchet, and Whistle)</i>	
Ghandar, Ann	Untitled Work <i>(Flute, Oboe, Clarinet, Trumpet, Horn, Violin, Viola, Cello, Glockenspiel, Side Drum, Tambourine, Triangle, Woodblock, Maracas, and Cymbals)</i>	
Gibson, Mara	Araby <i>(Brass Quintet)</i>	
Gibson, Mara	Plum <i>(Sax Quartet)</i>	
Gipps, Ruth	Seascape, Opus. 53 <i>(2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, and 2 Horns)</i>	1958
Glackin, Clare	Miniature March <i>(Flute, Oboe, Trumpet, Alto Sax or Saxophone Quartet)</i>	2014
Gomelskaya, Julia	AtomAnatomy <i>(Clarinet, Bass Clarinet, Soprano Sax, Alto Sax, Percussion, Piano, Accordion, 2 Violins, Viola, Cello, and Bass)</i>	2007
Gomelskaya, Julia	Major-Major <i>(2 Trumpets, Horn, Trombone, and Tuba)</i>	2012
Gomelskaya, Julia	Strimpellata-Sounds <i>(Flute, Oboe, Clarinet, Bassoon, Horn, 2 Violins, Viola, Cello, and Bass)</i>	2007
Gomelskaya, Julia	Winter Pastoral <i>(Trumpet Quintet)</i>	2011

Gotkovsky, Ida-Rose	Brass Quintet <i>(Brass Quintet)</i>	1993
Gotkovsky, Ida-Rose	Quatuor de Clarinettes <i>(4 Clarinets)</i>	1998
Gotkovsky, Ida-Rose	Quatuor de Saxophones <i>(4 Saxophones)</i>	1983
Graef, Sara	Brass Bucket <i>(Brass Quintet)</i>	2014
Greenberg, Laura	Concert Music <i>(Flute, Clarinet/Bass Clarinet, Trumpet, Horn, Violin, Cello, Bass, Piano, Percussion – Vibes, Marimba, Tom-Toms, and Triangle)</i>	1976
Greene, Joni	Adrift <i>(6 Tubas and 5 Euphoniums)</i>	2016
Greene, Joni	T'china Lema'an Haifa <i>(Saxophone Quartet)</i>	2006
Grenager, Lene	Attitude <i>(Oboe, Clarinet, Sax, Trumpet, Guitar, Percussion, and Piano)</i>	2004
Grenager, Lene	Effect Without Cause <i>(Oboe, Clarinet, Sax, Trumpet, Guitar, Percussion, and Piano)</i>	2006
Grenager, Lene	Intermittent Interplay <i>(Oboe, Clarinet, Sax, Trumpet, Guitar, Percussion, and Piano)</i>	2007
Grenager, Lene	Karavane <i>(4 Flutes – 1 Double Piccolo, and 4 Double Alto Flute)</i>	1999
Grenager, Lene	Late Feet <i>(String Quartet and Saxophone Quartet)</i>	2002

Grenager, Lene	Recycled - Concertino for Percussion and 9 Instruments <i>(Percussion, Flute, Clarinet, Bassoon, Horn, Trombone, Piano, Violin, Cello, and Bass)</i>	2008
Grossner, Sonja	Elegy No. 2 <i>(Clarinet, Bassoon, Oboe, Horn, Violin, Viola, Cello, and Bass)</i>	1995
Grossner, Sonja	Humoresque 2 <i>(Flute, Clarinet, Bassoon, Oboe, Horn, Trumpet, Violin, Viola, Cello, Bass, and Timpani)</i>	2018
Grossner, Sonja	Overture for Brass <i>(Horn, Trombone, Trumpet, and Tuba)</i>	2015
Grossner, Sonja	Sad Prelude and Carefree <i>(Flute, Clarinet, Bassoon, Oboe, Horn, Trumpet, Violin, Viola, Cello, and Bass)</i>	2008
Grossner, Sonja	Streetlife <i>(Clarinet, Oboe, Violin, Cello, Bass Clarinet, Alto Sax, and Bari Sax)</i>	1999
Grossner, Sonja	Streetlife 2 <i>(Piano, Clarinet, Trombone, Trumpet, Violin, Electric Guitar, Bass Guitar, Alto Sax, and Percussion)</i>	2011
Grossner, Sonja	Streetlife Version 3 <i>(Clarinet, Oboe, Trombone, Trumpet, Violin, Viola, Cello, Bass, Bass Clarinet, Alto Sax, and Bari Sax)</i>	2005
Gubaidulina, Sofia	March: The Swan, The Crab, and The Pike <i>(4 Horns, 3 Trumpets, 3 Trombones, Tuba, and Percussion)</i>	1982
Gubaidulina, Sofia	Quartet for 4 Flutes <i>(4 Flutes)</i>	1977

Gubaidulina, Sofia	Quattro <i>(2 Trumpets and 2 Trombones)</i>	1974
Gubaidulina, Sofia	Risonanza (Resonance) <i>(3 Trumpets – Piccolo Trumpet/Bb Trumpet, 2 Trombones, Bass Trombone, Contrabass Trombone, 2 Violins, Viola, Cello, and Bass)</i>	2001
Gubaidulina, Sofia	Transformation (Metamorphosis) <i>(8 Players: Soprano Sax, Alto Sax, Tenor Sax, Bar Sax, Bass Trombone, Tam-Tam, Cello, and 5 string Bass)</i>	2004
Gudnadóttir, Hildur	Music for Airports 2/2 <i>(Brass Sextet)</i>	2008
Gudnadóttir, Hildur	Runway <i>(10 Piece Wind Ensemble and Light Conducting System)</i>	2008
Gudnadóttir, Hildur	Yfir á hæðum <i>(Brass Band)</i>	2013
Guzzo, Anne M.	Life in the Leaves <i>(Saxophone Quartet)</i>	2018
Guzzo, Anne M.	Three Paintings <i>(Woodwind Quintet)</i>	2013
Hablewitz, Christin	...Y La Negra Bailaba! <i>(Clarinet Choir – Eb Clarinet, 3 Bb Clarinets, Alto Clarinet, Bass Clarinet, and Contrabass Clarinet)</i>	2015
Hablewitz, Christin	In that Distant Place <i>(2 Solo Bb Clarinet and Clarinet Choir)</i>	2016
Hablewitz, Christin	Meu Beguin <i>(Clarinet Quartet – 1-3 Bb Clarinets, Bass Clarinet, and Optional Brazilian Pandeiro)</i>	2013

Hablewitz, Christin	Mevlana <i>(Clarinet Quartet – 1-3 Bb Clarinets, Bass Clarinet, and Optional Middle Eastern Percussion)</i>	2011
Hablewitz, Christin	Tenura <i>(Clarinet Quartet – 1-3 Bb Clarinets and Bass Clarinet)</i>	2012
Hahne, Dorothée	Color Tone <i>(3 Trumpets and Trombone)</i>	1988
Hahne, Dorothée	From the Difficulties of People to Draw a Straight Line <i>(Brass Quartet – 2 Trumpets, Horn, and Trombone)</i>	1989
Hahne, Dorothée	Ode to Anne <i>(7 Trumpets)</i>	1998
Hahne, Dorothée	Played by the Hand <i>(Brass Quartet)</i>	1990
Hahne, Dorothée	Revolution <i>(Brass Quartet – 3 Trumpets and Trombone)</i>	1989
Hahne, Dorothée	Simplikon <i>(Brass Quartet)</i>	1990
Hahne, Dorothée	Tiplini <i>(Brass Quartet – 2 Trumpets, Horn, and Trombone)</i>	1990
Hall, Pauline	Suite <i>(Woodwind Quintet)</i>	
Harbach, Barbara	Fanfare for Grand Center <i>(Brass Quintet)</i>	2013
Harbach, Barbara	Fantasy and Fugue on “Swing Low” <i>(Woodwind Quintet)</i>	2006
Harbach, Barbara	Freeing the Caged Bird <i>(Woodwind Quintet)</i>	2007
Harbach, Barbara	Lilia Polka <i>(Woodwind Quintet)</i>	2007

Harbach, Barbara	Rhapsody Ritmico <i>(Brass Quintet)</i>	2004
Harris, Ruth Berman	Woodwind Quintet <i>(Woodwind Quintet)</i>	1984
Harrison, Holly	Cabbages and Kings <i>(Mezzo-Soprano, Piccolo, Flute, Clarinet, Soprano Sax, Alto Sax, Trumpet, Horn, 2 Trombones, Tuba, Electric Guitar, Electric Bass, Piano, and Drum Kit)</i>	2014
Harrison, Holly	Radishes and Strings <i>(Piccolo, Oboe, 2 Clarinets, Bassoon, Horn, C Trumpet, Trombone, 2 Percussion, Piano, 2 Violins, Viola, Cello, and Bass)</i>	2014
Harrison, Holly	Shoes and Ships and Sealing Wax <i>(Piccolo, Flute, Clarinet, Soprano/Bari Sax, Alto Sax, C Trumpet, Horn, 2 Trombones, Tuba, Electric Guitar, Electric Bass, Piano, and Drum Kit)</i>	2015
Harting, Julie	Saxophone Quartet <i>(Saxophone Quartet)</i>	1983
Hays, Sorrel	On the Wind (at Scheveningen Beach) <i>(5 Flutes)</i>	
Hedstrom, Ase	Terra <i>(Flute, Oboe, Clarinet, Trumpet, Horn, Trombone, Celeste, Guitar, Harp, Percussion, 2 Violins, 2 Violas, Cello, and Bass)</i>	1998
Hedstrom, Ase	Voci <i>(Flute, Oboe, Clarinet, Bassoon, 2 Violins, Viola, Cello, and Bass)</i>	1991

Henderson, Ruth Watson	Theme, Variations, and Fugue <i>(3 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 3 Trumpets, 3 Trombones, Tuba, Timpani, 3 Percussion, and Piano)</i>	1988
Henneman, Ig	How Slow the Wind <i>(8 Trombones)</i>	1992
Henneman, Ig	Persistente: for Ensemble <i>(Flute/Piccolo, 2 Clarinets, Alto Sax, Tenor Sax, Bari Sax, Horn, 3 Trumpets in C, 3 Trombones, Piano, and Bass)</i>	2000
Hersh, Sarah	Excited Utterance <i>(Soprano Sax, Alto Sax, Tenor Sax, and Bari Sax)</i>	2010
Hersh, Sarah	Five Lines <i>(Oboe, Bassoon, Trumpet, Horn, and Percussion)</i>	2008
Hersh, Sarah	We Planed a Tree <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	2015
Higdon, Jennifer	Autumn Music <i>(Woodwind Quintet)</i>	1995
Higdon, Jennifer	Bop <i>(Saxophone Quartet)</i>	
Higdon, Jennifer	Ceremonies <i>(Organ and Brass)</i>	2001
Higdon, Jennifer	Fanfare Quintet <i>(Brass Quintet)</i>	
Higdon, Jennifer	Mountain Songs <i>(Flute Choir)</i>	
Higdon, Jennifer	Short Stories <i>(Saxophone Quartet)</i>	
Higdon, Jennifer	Sky Rising <i>(5 Trumpets and Flugelhorn)</i>	

Higdon, Jennifer	Solitudes <i>(3 C Flutes and Alto Flute with 4th C Flute Alternative)</i>	
Higdon, Jennifer	Spirit <i>(Brass and Percussion)</i>	
Higdon, Jennifer	Steeley Pause <i>(4 C Flutes)</i>	1990
Higdon, Jennifer	Stomp and Dance <i>(Saxophone Octet)</i>	
Higdon, Jennifer	Summer Shimmers <i>(Piano and Woodwind Quintet)</i>	
Higdon, Jennifer	Tenfold <i>(Brass and Percussion)</i>	
Higdon, Jennifer	Wind Shear <i>(Orchestral Winds and Horns)</i>	
Hirlinger, Kristen	Emergence <i>(Flute Ensemble)</i>	
Hirlinger, Kristen	Thwhack! <i>(Flute Ensemble and Boomwhackers)</i>	
Hogan, Samantha	Caricature <i>(Woodwind Quintet)</i>	2012/2013
Hogan, Samantha	Chorale on a Palestinalied <i>(Brass Band)</i>	
Hogan, Samantha	Freewill Fanfare <i>(Trombone Ensemble for 8 Parts)</i>	2018
Hogan, Samantha	Green Getaway <i>(Saxophone Quartet)</i>	2011
Hogan, Samantha	Hell's Carnival <i>(Flute Quartet)</i>	2011
Hogan, Samantha	Matt's Music <i>(Brass Quintet – 2 Trumpets, Horn, Trombone, and Euphonium or Baritone)</i>	2013

Hogan, Samantha	Motion <i>(Voice, Flute, Clarinet, Alto Sax, 2 Trombones, Euphonium, Piano, and Optional Tambourine)</i>	2012
Hogan, Samantha	Sunrise <i>(Flute, Clarinet, Alto Sax, Trombone, Vocalise, and Bird Calls)</i>	2010
Hogan, Samantha	Trombone Fanfare <i>(Trombone Octet)</i>	2011
Hoover, Katherine	Homage to Bartok, Op. 8 <i>(Woodwind Quintet)</i>	1975
Hoover, Katherine	Qwindtet <i>(Woodwind Quintet)</i>	1987
Hoover, Katherine	Sinfonia, Op. 10 <i>(4 Bassoons)</i>	1976
Hoover, Katherine	Suite for Saxophones, Op. 20 <i>(SATB Saxophones)</i>	1980
Hoover, Katherine	Symphony <i>(4 Bassoons)</i>	
Hopkins, Esther	Changes <i>(Brass Quintet)</i>	2000
Hopkins, Esther	Perotin Revisited <i>(Tuba Quartet)</i>	2010
Hopkins, Esther	Y Blaid Olaf (The Last Wolf) <i>(Solo Trumpet and Brass Band)</i>	2012
Horick, Sarah	Deleted Scenes (7 Miniatures) <i>(Saxophone Quartet and Optional Media Projection)</i>	2008
Horst, Martha C.	Flicker <i>(Woodwind Quintet)</i>	2016
Horst, Martha C.	Infinite Gestures <i>(Saxophone Octet)</i>	2017

Horst, Martha C.	Straussian Landscapes <i>(2 Flutes, 2 Oboes, Eb Clarinet, 2 Bb Clarinets, Basset Horn or Bass Clarinet, 2 Bassoons, Contrabassoon, and 4 Horns)</i>	2016
Höstman, Anna	Divertissement <i>(10 Spatialized Flutes)</i>	2009
Höstman, Anna	Float <i>(Alto Flute, Bass Clarinet, E Horn, Bassoon, Horn, and Piano)</i>	2017
Howard, Emily	Dualities <i>(2 Flutes, Oboe/English Horn, Clarinet/Eb Clarinet, Bass Clarinet, Trumpet, Percussion, Harp, Piano, 2 Violins, Viola, Cello, and Bass)</i>	2005
Howard, Emily	Obsidian <i>(Brass Band)</i>	2010
Howard, Emily	Settle <i>(Flute/Piccolo, Clarinet, Bassoon, Trumpet, Trombone, Vibes, Violin, Cello, and Bass)</i>	2010
Howard, Emily	Zugzwänge <i>(Clarinet Quintet)</i>	2012
Hsu, Chiayu	Confluence Fanfare for Brass Ensemble <i>(Brass Ensemble)</i>	2018
Hsu, Chiayu	Contrast <i>(Saxophone Quartet)</i>	1999
Hsu, Chiayu	Fanfare for JS for Brass Ensemble and Percussion <i>(Brass Ensemble and Percussion)</i>	2016
Hsu, Chiayu	Sparkle <i>(Brass Quintet)</i>	2011
Hunt, Jessica	Anti[syn]thesis <i>(Antiphonal Double Brass Quintet)</i>	2012

Hunt, Jessica	Brass Chorales on Advent Themes <i>(Brass Quintet)</i>	2013
Hunt, Jessica	Christmas Suite <i>(Brass Quintet)</i>	2010
Hunt, Jessica	Colloquy <i>(Brass Quintet)</i>	2016
Hunt, Jessica	Dragon Call <i>(Brass Quintet, Optional Narrator, and Optional Audience Participation)</i>	2014
Hunt, Jessica	Inside Outside <i>(Mixed Chamber Sextet)</i>	2014
Hunt, Jessica	On a Desert Valley <i>(15 Players – Large Chamber Winds)</i>	2015
Hunt, Jessica	Taraxacum <i>(Mixed Chamber Quintet)</i>	2014
Hunt, Jessica	Three Brass Fanfares <i>(Brass Quintet)</i>	2018
Hunt, Jessica	Three Impromptus <i>(Organ and Brass Quintet)</i>	2010
Hunt, Jessica	Three Movements for Brass <i>(Brass Quintet)</i>	2008
Hunter, Ashlin	And if Ever <i>(Reed Quintet)</i>	2016
Hunter, Ashlin	Breath of Winter, Dreams in Violet <i>(Flute Quartet)</i>	2015
Hunter, Ashlin	In My Dreams there was Never a Road <i>(Flute Choir)</i>	2016
Hunter, Ashlin	Lightfastness: Field with Irises Near Arles <i>(Flute/Piccolo/Bass Flute, Clarinet/Bass Clarinet, Soprano Sax/Alto Sax, Bassoon, Trumpet, Trombone, 2 Violins, Viola, Cello, Bass, and Electric Guitar)</i>	2018

Hunter, Ashlin	Net, Blue, Glass <i>(Brass Quintet)</i>	2016
Hunter, Ashlin	Variation on Ethel Smyth's March of the Women <i>(Wind Quintet)</i>	2018
Hutchings, Sarah	Cerulean Sand <i>(Saxophone Quartet)</i>	2008
Inwood, Mary B.B.	Brass Quintet Number II <i>(Horn, 2 Trumpets, Trombone, and Tuba)</i>	1988
Inwood, Mary B.B.	Three Movements for Brass Sextet <i>(Brass Sextet)</i>	1975
Ivanova, Vera	C-A-G-E for Ensemble <i>(Oboe, Bassoon, Trumpet, Trombone, Marimba, Piano, Violin, Viola, and Cello)</i>	2013
Ivanova, Vera	Chant <i>(Soprano, Flute, Oboe, Clarinet, Trumpet, Piano, and Violin)</i>	2001
Ivanova, Vera	Night Music <i>(Flute/Piccolo, Oboe, Clarinet/Bass Clarinet, Bassoon/Contrabassoon, Horn, Trumpet, Trombone, Percussion, Harp, 2 Violins, Viola, Cello and Bass)</i>	2001
Ivanova, Vera	Refrains & Ritornellos <i>(Oboe, Eb Clarinet/Bb Clarinet, Bassoon, Horn, Trumpet, Trombone, 2 Violins, and Cello)</i>	2004
Ivanova, Vera	Still Images <i>(Flute/Piccolo/Alto Flute, Oboe/English Horn, Clarinet, Bassoon, Horn, Trumpet, Bass Trombone, 2 Percussion, Piano, 2 Violins, Viola, Cello, and Bass)</i>	2008

Ivanova, Vera	Winter Music <i>(Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, 2 Percussion, Harp, 2 Violins, Viola, Cello, and Bass)</i>	2005
Jackson, Jenny	Cloudscape <i>(Flute Choir)</i>	2017
Jackson, Jenny	Hooting, Not Drinking <i>(Solo Flute/Alto Flute, with Blown Bottles, and Flute Ensemble)</i>	2017
Job, Lynn	American Wood <i>(Clarinet Septet)</i>	1988
Job, Lynn	Chalice Hill: Ascent & Elegy <i>(Shofar, Flute, Oboe, Brass Ensemble, Timpani, and Ocean Drum)</i>	2001
Job, Lynn	Eulogy for St. John <i>(12 Trumpets)</i>	1984/2000
Job, Lynn	Kidrish Fields <i>(7 Flutes, Vibraphone, and Cello)</i>	1984/1988
Job, Lynn	Olympic Fanfare '86 <i>(Brass Quintet)</i>	1986/2002
Job, Lynn	Potiphar's Wife <i>(Brass Ensemble)</i>	1982
Job, Lynn	Sylvan Pipe Quintet <i>(Pipe Quintet and Woodwind Quintet)</i>	1994
Job, Lynn	Toumai – Hope of Life <i>(7 Bb Trumpets)</i>	2002
Jolas, Betsy	Points d'Aube <i>(Solo Viola with 2 Flutes/Piccolos, 4 Clarinets/ Bass Clarinet/Contrabass Clarinet, 2 Horns, 3 Trumpets, and 3 Trombones)</i>	

Jolley, Jennifer	Blue Glacier Decoy <i>(Flute, Clarinet, Bass Clarinet, Alto Sax, Tape, Vibraphone, Piano, and Electronics)</i>	2018
Jolley, Jennifer	Emoticons <i>(Horn Quartet)</i>	2008
Jolley, Jennifer	Sounds from the Gray Goo 2.11 <i>(Clarinet Ensemble)</i>	2011
Jones, Carol J	Turn in Elevation <i>(Wind Nonet)</i>	2014
Joosten, Heidi	Building Cathedrals <i>(Brass Quintet)</i>	2016
Joosten, Heidi	Excelsior Overture <i>(Brass Quintet)</i>	2013
Kahler, Elyse	Clarinet Quartet No. 2 ‘Transformations’ <i>(Clarinet Quartet – Eb Clarinet, 2 Bb Clarinets, and Bass Clarinet)</i>	2016
Kahler, Elyse	Five Thoughts for Saxophone Quartet <i>(Saxophone Quartet)</i>	2010
Kahler, Elyse	To the Stars <i>(Brass Ensemble)</i>	2010
Kahler, Elyse	Two Companion Pieces for Brass Ensemble <i>(Brass Ensemble)</i>	2013
Kaminski, Laura	Cadenza Variations <i>(Woodwind Quintet)</i>	2004
Kats-Chernin, Elena	A Rag and Tango for Orchestra <i>(Wind Orchestra)</i>	2010
Kats-Chernin, Elena	Fast Blue Village 4 <i>(4 Clarinets)</i>	2007
Kats-Chernin, Elena	Mater <i>(Brass Choir and Percussion)</i>	2006

Kats-Chernin, Elena	Skeletons in the Cupboard <i>(Flute/Piccolo, Clarinet, Saxophone, Trumpet, Horn, Trombone, Percussion, Piano, and Bass)</i>	1999
Kats-Chernin, Elena	The Beaver Blaze <i>(Brass Ensemble)</i>	2007
Kelly, Elizabeth	Addicted to Wah <i>(Flute, Clarinet, Bassoon, Trumpet, Trombone, Piano, Violin, Cello, and Bass)</i>	2012
Kelly, Elizabeth	Bellshift <i>(Antiphonal Brass Ensemble)</i>	2008
Kelly, Elizabeth	Hard Knocks <i>(Brass and Electronics)</i>	2016
Kelly, Elizabeth	Tremor <i>(Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Bass)</i>	2012
Kelly, Elizabeth	Wild Winds <i>(Clarinet Quartet)</i>	2015
Kieffer, Olivia	...and then the Universe Exploded <i>(Saxophone Orchestra)</i>	2017
Kieffer, Olivia	Industrial Joy <i>(Flute, Trumpet, Alto Sax, Horn, Trombone, and Toy Piano)</i>	2016
Kieffer, Olivia	Pop Rock in Metal <i>(Saxophone Quartet)</i>	2018
Kilstofte, Anne	Brass Quintet No. 1 <i>(2 Trumpets, Horn, Trombone, and Tuba)</i>	
Kilstofte, Anne	Christmas Reflections <i>(Brass Octet or Brass Quintet)</i>	2006
Kilstofte, Anne	Requiem for Fallen Stars <i>(Double Woodwind Quintet and Piano)</i>	1991

Kilstofte, Anne	Sicilian Lullaby <i>(5 Flutes and Soprano, or 6 Flutes)</i>	2002
Koh, Emily	Cryptonym <i>(Soprano Sax, Alto Sax, Tenor Sax, and Bari Sax)</i>	2018
Koh, Emily	Heteronym <i>(Soprano Sax, Alto Sax, Tenor Sax, and Bari Sax)</i>	2016
Koh, Emily	Homonym <i>(Soprano Sax, Alto Sax, Tenor Sax, and Bari Sax)</i>	2013
Koh, Emily	In Retro Re-Intro: Spect <i>(Sinfonietta)</i>	2011
Koh, Emily	Petrichor <i>(2 Flutes, Clarinet, Soprano Sax, Bari Sax, Horn, Trumpet, 2 Trombones, Tuba, Percussion, Electric Guitar, Electric Bass, Soprano, and Mezzo)</i>	2014
Koh, Emily	Trans-[Migra].Nation <i>(Flute/Piccolo, Clarinet, Horn, Bass Trombone, Percussion, Piano, Violin, and Bass)</i>	2010/2011
Komschlies, Chelsea	Beyond Machines and Human Fear, Space Which Was Never Our Frontier <i>(Flute/Alto Flute, Clarinet or Oboe, Bassoon, and Bari Sax)</i>	
Komschlies, Chelsea	Cabinet of Curiosities <i>(Woodwind Quintet)</i>	2016
Koontz, Justine	Motive and Chorale <i>(Brass Quintet – 2 Trumpets, Horn, Trombone, and Tuba)</i>	
Koontz, Justine	Shakespeare Dances <i>(Woodwind Quintet)</i>	
Koppel, Mary Montgomery	Tributaries <i>(Flute, Oboe, Clarinet, and Tenor Sax)</i>	2003

Kouvaras, Linda	Fanfare for Brass and Percussion: Chamber Ensemble <i>(Brass and Percussion)</i>	2010
Kuster, Kristin	Breath Beneath <i>(Saxophone Quartet)</i>	2004
Kuwabara, Yu	A World Under the World <i>(Baritone, Reading in Japanese, and 7 Musicians – Clarinet/Bass Clarinet, Tenor Sax, Trumpet, Trombone, Percussion, Piano, and Bass)</i>	2018/2019
Kuwabara, Yu	Pygmalion <i>(Wind Quintet – Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	2003
Kuwabara, Yu	Ten Voices <i>(Flute/Alto Flute, Clarinet/Bass Clarinet, Horn, Trombone, Percussion, Piano, 2 Violins, Viola, and Cello)</i>	2017
Kuzmenko, Larysa	Grimoire <i>(Brass Quintet)</i>	1982
Kuzmenko, Larysa	Impromptu and Toccata for Brass Quintet <i>(Brass Quintet)</i>	2003
Lam, Bun-Ching	Masks <i>(Flute, Clarinet, Horn, Trumpet, Trombone, 2 Percussion, Piano, Viola, and Bass)</i>	1978
Lam, Bun-Ching	Springwaters <i>(2 Flutes, Bb Clarinet, Eb Clarinet, Bass Clarinet, Horn, Trumpet, Trombone, and Piano)</i>	1980
Lane, Liz	Anniversary Fanfare <i>(4 Trumpets, Horn, 4 Trombones, Tuba and 3 Optional Percussion)</i>	2010
Lane, Liz	Antiphony <i>(Brass Band)</i>	2013

Lane, Liz	Antiphonary <i>(Brass Ensemble – Piccolo Trumpet/Trumpet, Flugelhorn/Trumpet, 2 Trumpets, 2 Trombones, Bass Trombone, Tuba, and 3 Percussion)</i>	2011/2016
Lane, Liz	Antiphonary <i>(Symphonic Brass Ensemble – Piccolo, 4 Trumpets, Flugelhorn, 4 Horns, 4 Trombones, Optional Euphonium, 2 Tubas, Optional Bass, and 3 percussion)</i>	2011/2017
Lane, Liz	Antiphonary <i>(Wind Dectet and Piano)</i>	2012
Lane, Liz	Bright Lights <i>(Trombone Quartet)</i>	2013
Lane, Liz	Canzon à 8 <i>(Trombone Octet)</i>	2013
Lane, Liz	Cloud Colours <i>(4 Trumpets, Horn, 4 Trombones, and Tuba)</i>	2009
Lane, Liz	Diamond Fanfare <i>(Brass Band)</i>	2012
Lane, Liz	Diamond Fanfare II <i>(Brass Band)</i>	2017
Lane, Liz	Fanfair <i>(Brass Quintet)</i>	2009
Lane, Liz	FDNC Fanfare <i>(Brass Ensemble)</i>	2006
Lane, Liz	Five Word-Picture-Music Stories for Chestnut Tree House <i>(Narrator and Wind Quintet)</i>	2015
Lane, Liz	Innovation 216 <i>(Brass Band - with Optional Training Band and SATB Choir)</i>	2016

Lane, Liz	Silver Rose <i>(Brass Band and Narrator)</i>	2014
Lane, Liz	Silver Rose <i>(Brass Band and Soprano)</i>	2014/2017
Lane, Liz	Slate, Sea and Sky <i>(Cornet Solo and Brass Band)</i>	2016
Lane, Liz	The Grand Union Waltz <i>(Brass Band)</i>	2017
Lane, Liz	Their Songs of Freedom <i>(Brass Band and Narrator)</i>	2015
Lane, Liz	Tide and Time <i>(Brass Band)</i>	2018
Lane, Liz	Why Cats Sit on Doorsteps in the Sun <i>(Wind Dectet, Piano, and Optional Narrator and/or Dancers)</i>	2003
Lann, Vanessa	Ad's Gravesande <i>(Oboe Quartet)</i>	2014
Lann, Vanessa	Beneath the Veils <i>(Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Alto Sax, 2 Violins, Viola, Cello, Bass, Percussion, and Harp)</i>	1991
Lann, Vanessa	Beyond "Is" and "Is Not" <i>(Piccolo Quartet)</i>	1991
Lann, Vanessa	Dancing to an Orange Drummer <i>(2 Flutes/Piccolo, Clarinet/Bass Clarinet, Soprano Sax, Alto Sax, Trumpet, Horn, 2 Trombones, Tuba, Percussion, Piano, Electric Guitar, and Electric Bass)</i>	1993
Lann, Vanessa	Embracing the Currents of Avalon <i>(Brass Quintet)</i>	1993
Lann, Vanessa	Lather. Rinse. Repeat. <i>(Bass Clarinet Quartet)</i>	2015

Lann, Vanessa	Madness and the Moonwoman, for Ensemble <i>(Flute/Alto Flute, Soprano Sax, Double Bassoon, Trumpet, Cello, Accordion, and Piano)</i>	1991/1994
Lann, Vanessa	Masquerade in Ribbons <i>(String Quintet plus Saxophone Quintet)</i>	1997
Lann, Vanessa	Present Tense <i>(Oboe Quartet)</i>	2014
Lann, Vanessa	The Way of the Ram <i>(Flute/Piccolo/Alto Flute, 3 Saxophones, Horn, 3 Trumpets in C, 2 Trombones, Bass Trombone, Piano, and Bass)</i>	1997
Lann, Vanessa	Towards the Center of Indigo <i>(Saxophone Quartet)</i>	1996
Larkin, Rebecca	Ikaga Shite: A Prayer for Peace <i>(Woodwind Quintet)</i>	2012
Larkin, Rebecca	In Contrast <i>(Flute Quartet)</i>	2016
Larkin, Rebecca	My Call to Be <i>(Saxophone and Brass Sextet)</i>	2017
Larkin, Rebecca	Waves <i>(Flute Choir)</i>	2016
LaRose, Andrea	Banns <i>(Brass Quintet)</i>	2006
LaRose, Andrea	Holler <i>(4 Alto Saxes and 4 Toms)</i>	2000
LaRose, Andrea	Saxophone Quartet <i>(Soprano Sax, Alto Sax, Tenor Sax, and Bari Sax)</i>	1997
LaRose, Andrea	Take Out <i>(Soprano, 3 Flutes, and Bass Clarinet)</i>	2003
LaRose, Andrea	Two Songs for an Odd Quintet <i>(Flute, 2 Clarinets, Viola, and Bass Clarinet)</i>	1995

LaRose, Andrea	Zwiefache: Jenny, the Dirndle Queen of Ghana <i>(4 Alto Saxes and Thunder Tubes)</i>	2015
Larsen, Libby	And Another Thing <i>(Saxophone Quartet)</i>	2012
Larsen, Libby	Black Roller <i>(Flute, Oboe, Clarinet, Bassoon, Violin, Viola – Featured, Cello, and Piano)</i>	1981
Larsen, Libby	Blue Windows <i>(Woodwind Quintet and Piano)</i>	2005
Larsen, Libby	Brass Flight <i>(Brass Choir – 2 Trumpets, 4 Horns, 3 Trombones, and 2 Tubas)</i>	1996
Larsen, Libby	Brazen Overture <i>(Brass Quintet)</i>	2000
Larsen, Libby	Concertino for Tenor Steel Drum and Chamber Ensemble <i>(Tenor Steel Drum Solo, Flute/Piccolo, Clarinet/ Bass Clarinet, Trumpet, Trombone, Violin, Cello and Piano)</i>	2004
Larsen, Libby	Confluence <i>(Saxophone Quartet)</i>	2014
Larsen, Libby	Fanfare for a Learned Man <i>(Brass Quintet)</i>	2005
Larsen, Libby	Fanfare for Humanity <i>(3 Trumpets, 4 Horns, 3 Trombones, and Tuba)</i>	2003
Larsen, Libby	He Arose: Fanfare for Easter <i>(Organ, 2 Trumpets, 2 Trombones, and Optional Horn)</i>	2007
Larsen, Libby	River Fanfare <i>(British Band)</i>	2004

Larsen, Libby	Wait a Minute <i>(Saxophone Quartet)</i>	2004
Larsen, Libby	With Love and Hisses <i>(Double Woodwind Quintet – Accompanies the Silent Laurel and Hardy Film “Love and Hisses” Piece can be performed without the film)</i>	1985
Lee, Eun Young	Yeol-doo-dal <i>(Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, 2 Percussion, Piano, Harp, 2 Violins, Viola, Cello and Bass)</i>	2009
León, Tania	Ascend <i>(4 Horns, 4 Trumpets, 3 Trombones, Tuba, and 3 Percussion)</i>	1983
León, Tania	Crossings <i>(Horn, 4 Trumpets, 4 Trombones, and Tuba)</i>	1992
León, Tania	De Memorias <i>(Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	2000
León, Tania	Fanfarria <i>(4 Trumpets, 2 Trombones, Bass Trombone, and Percussion)</i>	2000
León, Tania	Indígena <i>(Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Piano, Percussion, 2 Violins, Viola, Cello, and Bass)</i>	1991
León, Tania	Origenes <i>(Brass Ensemble)</i>	2012
León, Tania	Parajota Delaté <i>(Flute, Oboe, Clarinet, Bassoon, and Piano)</i>	1990
León, Tania	Saóko <i>(Brass Quintet)</i>	1997

León, Tania	The Beloved <i>(Flute, Oboe, Clarinet, Bassoon, Piano, Violin, and Bass)</i>	1972
Lewis, Sarah Lianne	Different Pathways <i>(Saxophone Quartet)</i>	2010
Lewis, Sarah Lianne	Those Echoes Around <i>(Brass Quintet)</i>	2011
Lewis, Sarah Lianne	Train Tracks <i>(Saxophone Ensemble)</i>	2013
Li, Shuying	Suite for Saxophones <i>(Saxophone Quartet)</i>	2015
Likhuta, Catherine	Apex Predators <i>(Brass Quintet)</i>	2015
Likhuta, Catherine	Bad Neighbours <i>(2 Horn Soloists and Horn Quartet)</i>	2017
Likhuta, Catherine	Hard to Argue <i>(Horn Choir)</i>	2014
Likhuta, Catherine	Hard to Argue <i>(Saxophone Quartet)</i>	2015
Likhuta, Catherine	It Comes and Goes <i>(Brass Quintet)</i>	2013
Lipper, Binnette	Chorale and Escapade <i>(2 Trumpets, Horn, and 2 Trombones)</i>	1984
Lipper, Binnette	Govotte for Woodwinds <i>(Flute, Clarinet, Oboe, and Bassoon)</i>	1975
Loudová, Ivana	Cassazione <i>(4 Trumpets, 4 Trombones, and Tuba)</i>	1991
Loudová, Ivana	Don Giovanni's Dream. Fantasy <i>(Wind Octet)</i>	1986
Loudová, Ivana	Duette Melancolici <i>(2 Flutes, 2 Oboes, and 2 Clarinets)</i>	1997

Loudová, Ivana	The Sleeping Landscape <i>(10 Brass Instruments and Percussion)</i>	1985
Loudová, Ivana	Veni etiam (I Came Again) <i>(6 Wind Instruments in Space – 6 Oboes or 2 Oboes and 4 Flutes or 6 Flutes)</i>	1996
Love, Karlin	Clarinet Quartet for Vasco Pyjama <i>(3 Clarinets and Bass Clarinet)</i>	1991
Love, Karlin	Emerald Boa <i>(Clarinet Quartet)</i>	1997
Love, Karlin	Fantasy on ‘Grey Rocks, Grey Sea’ a Chordwainers 2011 Shanty <i>(Clarinet Quartet: Eb Clarinet, Bb Clarinet, Basset Horn or Alto Clarinet, and Bass Clarinet)</i>	2011
Love, Karlin	Over the Top <i>(Quintets - 5 Saxophones)</i>	1999
Love, Karlin	Over the Top <i>(Saxophone Quartet - Soprano Sax, Alto Sax, Tenor Sax, and Bari Sax)</i>	1999
Love, Karlin	Pinhead Dancing <i>(Quartets: Brass, Percussion, String, and Woodwind)</i>	1995
Luengen, Ramona	Theme and Variables <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1991
Lutyens, Elizabeth	Music for Wind, Opus 60 <i>(2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, and 2 Horns)</i>	1964
Lutyens, Elizabeth	Quintet, Op. 45 <i>(Woodwind Quintet)</i>	
Macklay, Sky	Inner Life of Song <i>(Oboe Choir)</i>	

Macklay, Sky	Microvariations <i>(Flute, Oboe, Clarinet, Bass Clarinet, Contrabassoon, Horn, Trumpet, Bass Trombone, 2 Violins, Viola, Cello, Bass, Piano, and Timpani)</i>	2016/2017
Macklay, Sky	White/Waves for Large Ensemble and Electronics <i>(Flute, Oboe, Bass Clarinet, Tenor Sax, Trumpet, Trombone, 2 Violins, Viola, Cello, Piano, Percussion, and Electronics)</i>	2015
Magin, Carrie	Amber Autumn <i>(Saxophone Quartet)</i>	
Mamlock, Ursula	Concertino <i>(Woodwind Quintet)</i>	1985
Mamlock, Ursula	Festive Sounds <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1978
Mamlock, Ursula	Quintet for Wind Instruments <i>(Woodwind Quintet)</i>	1956
Marwood, Shelley Elizabeth	Awakening <i>(Solo Alto Sax, 2 Flutes, 2 Oboes, 2 Clarinets, Bass Clarinet, 2 Bassoons, Trumpet, Trombone, Bass, Percussion, and Piano)</i>	2008
Marwood, Shelley Elizabeth	Phase <i>(Flute, Clarinet, Horn, Trombone, Percussion, Piano, Violin, Viola, Cello, and Bass)</i>	2006
McAlvin, Bonnie	Flute Kids <i>(4 Flutes, Piano, and Optional Bass Flute)</i>	2017
McCommas, Inez	Fish Bowl <i>(Saxophone Quartet)</i>	2002
McCommas, Inez	I Lost My Life in Long Term Parking <i>(Piccolo/Flute, Clarinet, Bassoon, 2 Flugelhorns, Tuba, Viola, Cello, Percussion, and Video)</i>	2009

McCommas, Inez	Maps <i>(Woodwind Quartet)</i>	1999/2008
McCommas, Inez	Spinner <i>(Trombone Quartet and Recorded Sound)</i>	2013
McCommas, Inez	Wake <i>(Flute, Oboe, Clarinet, Soprano Sax, Bassoon, Piano, and Orator)</i>	2002
McGuinty, Anne	Ambage <i>(4 Flutes)</i>	
McGuinty, Anne	Changes <i>(Flute Choir)</i>	2014
McGuinty, Anne	Changes <i>(Trumpet, 2 Horns, 2 Trombones, and Tuba)</i>	2012
McGuinty, Anne	Drive Thru <i>(Brass Quintet)</i>	2011
McGuinty, Anne	Epigrams <i>(4 Flutes)</i>	
McGuinty, Anne	Equinox <i>(Bb Cornet, 2 Horns, Tuba, 2 Bb Trumpets, 2 Trombones, and Bass Trombone)</i>	2009
McGuinty, Anne	Feels Like Far <i>(Mixed Quintet – Flute, Clarinet, Trumpet, Horn, and Tuba)</i>	2007
McGuinty, Anne	Illusions <i>(Flute Choir)</i>	2014
McGuinty, Anne	Illusions <i>(Flute, Clarinet, Alto Sax, Bass Clarinet, and Tuba)</i>	2010
McGuinty, Anne	No Strings Attached <i>(Brass Quintet)</i>	2017
McGuinty, Anne	Nuances <i>(4 Flutes)</i>	1985

McGuinty, Anne	Prelude and Rondo <i>(Piccolo, 5 Flutes, and Optional Bass Flute)</i>	1982
McGuinty, Anne	Seven <i>(Brass Septet – 2 Trumpets, 2 Horns, 2 Trombones, and Tuba)</i>	2010
McGuinty, Anne	The Oddball Tomatoe <i>(Tuba and 3 Horns)</i>	2012
McGuinty, Anne	Timeless <i>(Flute Choir)</i>	2018
McGuinty, Anne	Tuba & 12 <i>(Mixed Large Ensemble: Piccolo, Flute, 2 Clarinets, Alto Sax, Bass Clarinet, 2 Trumpets, 2 Horns, 2 Trombones, and Tuba)</i>	2009
McIntosh, Diana	Bow Them Away <i>(Flute Choir)</i>	2005
McIntosh, Diana	Patterns and Digressions <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1987
McMichael, Catherine	Beach Music <i>(Flute Quartet or Choir)</i>	
McMichael, Catherine	Contra Songs <i>(Contrabass Flute with C Flute, Alto Flute, and Bass Flute)</i>	
McMichael, Catherine	Floris <i>(4 Flutes and Piano)</i>	1992
McMichael, Catherine	Salt of the Earth <i>(Flute Quartet or Choir)</i>	
McTee, Cindy	Fanfare for Trombones <i>(2 Trombones or Trombone Ensemble in 2 parts)</i>	2007
McTee, Cindy	Fanfare for Trumpets <i>(2 Trumpets or Trumpet Ensemble in 2 parts)</i>	2004

McTee, Cindy	Notezart <i>(Brass Ensemble and Percussion)</i>	2016
McTee, Cindy	Octonal Escalade <i>(Trumpet Ensemble)</i>	1985
McTee, Cindy	The Twittering Machine <i>(Chamber Ensemble)</i>	1993
McTee, Cindy	Wind Quintet No. 1 <i>(Wind Quintet)</i>	1981
Megias, Sonia	Love and Cantilena <i>(Saxophone Quartet)</i>	2014
Megias, Sonia	Small Peninsular Suite <i>(Wind Quintet)</i>	2004
Metcalf, Joanne	Ephemera <i>(Flute Octet – 4 Flutes, 2 Alto Flutes, and 2 Bass Flutes)</i>	2014
Meyer, Jessica	If Only I <i>(Wind Quintet)</i>	2018
Meyer, Jessica	Luminosity <i>(Brass Quintet)</i>	2016
Mikhailova, Anna	Flute Quartet <i>(Flute Quartet)</i>	2004
Mikhailova, Anna	Relictus Lumns <i>(Organ and Flute Orchestra)</i>	2006
Mikhailova, Anna	Under the Apple Tree <i>(6 Trombones)</i>	2011
Mikova, Tatiana	Composition for Wind Quintet <i>(Wind Quintet)</i>	2010
Mikova, Tatiana	Rondo <i>(Wind Quintet)</i>	1998
Moller, Natalie	Phantoms <i>(Saxophone Quartet)</i>	2013

Morehead, Patricia	Disquieted Souls <i>(English Horn, Woodwind Quintet, and String Quintet)</i>	2009
Morehead, Patricia	Down Quicksand Alleys <i>(Woodwind Quintet and Piano)</i>	2001
Morlock, Jocelyn	Arcadia <i>(2 Flutes, 2 Oboes, Clarinet, Bassoon, 2 Horns, 2 Trumpets, 2 Trombones, Tuba, 2 Percussion, 2 Violins, Viola, Cello, and Bass)</i>	2019
Morlock, Jocelyn	I Love Paul Klee <i>(Flute, Oboe, Clarinet, Bassoon, Trumpet, Horn, Trombone, Piano, Percussion, 2 Violins, Viola, Cello, and Bass)</i>	2018
Morlock, Jocelyn	In Situ <i>(2 Flutes, 2 Trumpets, 2 Trombones, 2 Percussion, Electronics, and Aerial Dancers)</i>	2010
Morlock, Jocelyn	Luft <i>(Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, Percussion, Harp, 2 Violins, Viola, Cello, and Bass)</i>	2011
Morlock, Jocelyn	Luft Ballet Suite <i>(Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, Percussion, Harp, 2 Violins, Viola, Cello, and Bass)</i>	2015
Morlock, Jocelyn	Music of the Romantic Era <i>(Flute, Oboe, 2 Clarinets, Bassoon, Horn, 2 Pianos, 2 Violins, Viola, Cello, and Bass)</i>	2005
Morlock, Jocelyn	Salamander <i>(Flute Octet)</i>	2012
Morlock, Jocelyn	Sequoia <i>(Trombone Octet and 1 Percussion)</i>	2009

Morlock, Jocelyn	Zart <i>(Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, Percussion, Harp, Violin, Viola, Cello, and Bass)</i>	2006
Morris, Alyssa	Motion <i>(Flute, Oboe, Clarinet, and Bassoon)</i>	2013
Mountain, Rosemary	Designs in Brass <i>(2 Trumpets, Horn, Trombone, and Tuba)</i>	1987
Mountain, Rosemary	Lalia <i>(2 Trumpets, Horn, Trombone, and Tuba)</i>	1988/2000
Mountain, Rosemary	Partly Cloudy <i>(2 Trumpets, Horn, Trombone, and Tuba)</i>	1978
Mountain, Rosemary	Tremors in the Fens <i>(Brass)</i>	1992
Mouyis, Angelique	Moody Modes <i>(2 Flutes/1 Doubling Piccolo, Oboe, Clarinet, and Piano)</i>	
Mouyis, Angelique	Sam Sings Song <i>(Saxophone Quartet)</i>	
Munn, Zae	A Fine Garment, a Gentle Weave, Woven with Whispers and Exclamation Points <i>(Woodwind Quintet)</i>	1998
Munn, Zae	Arc <i>(Flute Choir)</i>	2016
Munn, Zae	Broken Tulip <i>(Flute, Clarinet, Alto Sax, Bassoon Contraforte or Contrabassoon, Trombone, and Percussion)</i>	2008
Munn, Zae	Hanging onto the Vine <i>(Saxophone Quartet)</i>	2012
Munn, Zae	Ockeghem Today <i>(3 Trumpets, 4 Horns, 3 Trombones, and Tuba)</i>	

Munn, Zae	Trumpet Calls <i>(20 C Trumpets in Five Separated Groups)</i>	2010
Murphy, Kelly-Marie	Drumming the Plain, the Horseman is Coming <i>(Brass Band)</i>	1992
Murphy, Kelly-Marie	Fanfare <i>(4 Trumpets in C)</i>	2006
Murphy, Kelly-Marie	Hartford Accident and Indemnity <i>(Brass Band)</i>	2004
Murphy, Kelly-Marie	Signals <i>(9 Brass Instruments)</i>	2009
Murphy, Kelly-Marie	The Reanimation of Forrester's Corpse <i>(Brass Band)</i>	2016
Murphy, Nicole	Glide <i>(Brass and Percussion – 4 Horns, 3 Trumpets, 2 Trombones, 2 Euphoniums, 2 Tubas, and 7 Percussion)</i>	2013
Musgrave, Thea	The Golden Echo II <i>(16 Horns)</i>	1966
Musgrave, Thea	Wind Quintet <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1992
Neikirk, Annie	Partial Arts <i>(Clarinet, Trumpet, and 2 Trombones)</i>	2009
Neikirk, Annie	Querido <i>(Flute Quartet)</i>	2007
Noonan, Brenna	Rest Cure <i>(Brass Quintet)</i>	2012
Notareschi, Loretta	Dimwit's Delight <i>(Saxophone Quartet)</i>	2005
Notareschi, Loretta	Moon Jazz: River on the Moon <i>(Woodwind Quintet – Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	1999

Osberg, Kimberly	Almost Ready <i>(Brass Quintet)</i>	
Osberg, Kimberly	Passing Through <i>(Woodwind Octet)</i>	
Pavia, Marcela	Shalott <i>(Wind Instruments, Celesta, Glockenspiel, and String Quartet)</i>	
Pavia, Marcela	Siwasito <i>(Brass)</i>	
Pearson, Natasha	Blugerian <i>(Brass Ensemble)</i>	
Pearson, Natasha	On the Brink <i>(Alto Sax, 2 Clarinets, and Bass Clarinet)</i>	
Pearson, Natasha	On the Brink <i>(Flute Quartet)</i>	
Pettersen, Agnes Ida	Rondo alla Impromptu <i>(Wind Quintet)</i>	2010
Pettersen, Agnes Ida	Verdensfryd! <i>(Brass Quintet and Countertenor)</i>	2017
Pettigrew, Laura	A Terra <i>(Brass Ensemble with Percussion)</i>	
Pettigrew, Laura	A Terra <i>(British Brass Band)</i>	
Pettigrew, Laura	Aurora <i>(Brass Quintet)</i>	
Pettigrew, Laura	Fanfare 55 <i>(Brass Choir)</i>	
Pettigrew, Laura	Fanfare for the Royal Family <i>(Brass Choir)</i>	
Pettigrew, Laura	Ghosties in the Piano <i>(Flute Quartet)</i>	

Pettigrew, Laura	Iris <i>(Flute Quartet)</i>	
Pettigrew, Laura	Neptune <i>(Brass Ensemble and Drum Line)</i>	
Pettigrew, Laura	Soaring...on Eagles' Wings <i>(Flute Quartet and Piano)</i>	
Pettigrew, Laura	Soaring...on Eagles' Wings <i>(Wind Quartet – Oboe, Clarinet, Horn, Bassoon, and Piano)</i>	
Pettigrew, Laura	Spirits of the Land <i>(Flute Choir)</i>	
Pettigrew, Laura	Tranquillitas Amini <i>(Brass Quintet)</i>	
Piunno, Nicole	All the Skies Above <i>(10 Trombones)</i>	
Piunno, Nicole	All the Skies Above <i>(4 Tubas and 8 Euphoniums)</i>	
Piunno, Nicole	In the Seeking <i>(Brass Quintet)</i>	
Piunno, Nicole	Look Not on Us <i>(Brass Ensemble)</i>	
Piunno, Nicole	Monterey Sketches <i>(Brass Quintet)</i>	2016
Piunno, Nicole	New York Light <i>(6 Trumpets)</i>	
Piunno, Nicole	The Heaven's Proclaim <i>(12 Trumpets)</i>	
Piunno, Nicole	The Path of Most Resistance <i>(4 Trumpets)</i>	
Piunno, Nicole	The Spirit is Willing <i>(Brass Band)</i>	2017

Piunno, Nicole	Until the Peace Comes <i>(Tuba/Euphonium Quartet)</i>	
Pizer, Elizabeth Hayden	Elegy <i>(Flute, English Horn, Bassoon, and Horn)</i>	1977
Polin, Claire	Cader Idris <i>(Brass Quintet)</i>	
Polin, Claire	Res Naturae: The Carmathan Dove in a Maliseet Dance <i>(Woodwind Quintet)</i>	1982
Pon, Nova	Fanfare for New Places <i>(Woodwind Quintet)</i>	2009
Pon, Nova	Fanfarria <i>(Saxophone Quartet)</i>	2017
Pon, Nova	Quartet No. 1 <i>(Saxophone Quartet)</i>	2008
Pon, Nova	Serenade <i>(Woodwind Quintet)</i>	2010
Pon, Nova	Waves Azure, A Sun in Splendour, an Open Book <i>(Saxophone Quartet)</i>	2015
Price, Deon Nielsen	A Fateful Trip – President Hardings Train Ride To Alaska <i>(Brass Quintet – 2 Trumpets, Horn, Trombone, and Tuba)</i>	1993
Price, Deon Nielsen	Angel Quintet <i>(Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	1994
Price, Deon Nielsen	Angel Woodwind Quintet <i>(Woodwind Quintet)</i>	2015
Price, Deon Nielsen	Five Chorales and a Dance for Clarinet Quartet <i>(3 Bb Clarinets and Bb Bass Clarinet)</i>	1985
Price, Deon Nielsen	Lullaby for Saxophone Quartet <i>(2 Alto Saxes, Tenor Sax, and Bari Sax)</i>	2009

Price, Deon Nielsen	Meditation for Saxophone Quartet <i>(2 Alto Saxes, Tenor Sax, and Bari Sax)</i>	2009
Price, Deon Nielsen	Persuasion for Saxophone Quartet <i>(2 Alto Saxes, Tenor Sax, and Bari Sax)</i>	2009
Price, Deon Nielsen	Sketchbook Gems for 4 Clarinets <i>(4 Bb Clarinets)</i>	2016
Price, Deon Nielsen	Sketchbook Gems for 4 Flutes <i>(Piccolo, 2 Flutes, and Alto Flute)</i>	2016
Price, Deon Nielsen	Sketchbook Gems for 4 Horns <i>(4 Horns and Timpani)</i>	2016
Price, Deon Nielsen	Sketchbook Gems for Brass Quintet <i>(2 Trumpets, Horn, Trombone, and Tuba)</i>	2016
Price, Deon Nielsen	Sketchbook Gems for Saxophone Quartet <i>(Soprano Sax, Alto Sax, Tenor Sax, and Bari Sax)</i>	2016
Price, Deon Nielsen	Sketchbook Gems for Woodwind Quartet <i>(Flute, Oboe, Clarinet, and Bassoon)</i>	2016
Price, Deon Nielsen	Sketchbook Gems for Woodwind Quartet <i>(Oboe, Clarinet, Horn, and Bassoon)</i>	2016
Price, Deon Nielsen	Sketchbook Gems for Woodwind Quintet <i>(Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	2016
Price, Deon Nielsen	Villanelle for Saxophone Quartet <i>(2 Alto Saxes, Tenor Sax, and Bari Sax)</i>	2009
Primiani, Leanne	Shadowbanks for Chamber Orchestra <i>(Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, 2 Percussion, Piano, and Strings)</i>	2009
Primiani, Leanne	Thursday and Saturdays and Twice on the Sabbath <i>(Flute, Oboe/English Horn, Clarinet/Bass Clarinet, Bassoon/Contrabassoon, Horn, Trumpet, Trombone, 2 Percussion, Piano, and Strings)</i>	2013

Pukinskis, Kate	Gristmill <i>(Brass Quintet)</i>	2017
Purrington, Hillary	A Declaration of Sentiments <i>(Brass Ensemble and Percussion)</i>	2015
Purrington, Hillary	A Joyful and Strange Lightness of Being <i>(Flute, Clarinet, Oboe, Bassoon, Horn, 2 Violin, Viola, Cello, and Bass)</i>	2011
Purrington, Hillary	Events and their Horizons <i>(Trombone Quartet)</i>	2013
Purrington, Hillary	Heartbeat without Rhythm <i>(Brass Quintet)</i>	2016
Purrington, Hillary	Memories Unstopped <i>(2 Flutes, 2 Clarinets, 2 Horns, Percussion, Harp, Violin, Cello, and Bass)</i>	2013
Purrington, Hillary	Notions <i>(2 Trumpets and 2 Trombones)</i>	2014
Purrington, Hillary	Stress and Sunshine <i>(Wind Quintet)</i>	2016
Purrington, Hillary	The Treachery of Images <i>(Wind Octet – Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Bass Trombone)</i>	2014
Ragsdale, Lisa Renee	In a Dark Time/ Woodwind Quintet # 2 <i>(Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	2006
Ragsdale, Lisa Renee	Octet for 4 Winds and 4 Brass <i>(Flute, Oboe, Clarinet, Bassoon, 2 Horns, and 2 Trombones)</i>	1995
Ragsdale, Lisa Renee	Quintet for Double Reeds <i>(Double Reeds Quintet)</i>	2002
Ragsdale, Lisa Renee	Winter Music/Woodwind Quintet # 3 <i>(Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	2011

Ragsdale, Lisa Renee	Woodwind Quintet #1 <i>(Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	1994
Ran, Shulamit	Adoni Malach <i>(Cantor, Piccolo, Oboe, Clarinet, and Horn)</i>	1985
Ran, Shulamit	Concerto da Camera I <i>(Woodwind Quintet)</i>	1985
Ran, Shulamit	Double Vision <i>(Flute, Oboe, 2 Clarinets, Bassoon, Horn, 2 Trumpets, 2 Trombones, and Piano)</i>	1977
Ratay, Beth	Chorale and Flourish <i>(2 Trumpets and 2 Trombones)</i>	2010
Ratay, Beth	Miniatures <i>(Piccolo, Flute, Clarinet, Bass Clarinet, and Percussion)</i>	2018
Ratay, Beth	Personality Quirks <i>(Solo Euphonium/Trombone and 3 Flutes)</i>	2006
Ratay, Beth	Sketches <i>(Flutes)</i>	2003
Ratay, Beth	Zrcadlit Se (To Be Reflected) Spiegeln <i>(Soprano and Baritone Soloists with Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Violin, Cello, and Percussion)</i>	2013
Raum, Elizabeth	A Little Monster Music <i>(Tuba Ensemble)</i>	2000
Raum, Elizabeth	Aegean Perspective <i>(Flute, Clarinet, Bass, Clarinet, Tuba, and Percussion)</i>	1999
Raum, Elizabeth	Aegean Perspective <i>(Flute, Clarinet, Saxophone, Tuba, Percussion, and Narration)</i>	1999

Raum, Elizabeth	Canterbury Ayre <i>(Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1995
Raum, Elizabeth	Diversions for Trombone Quartet <i>(Trombone Quartet)</i>	1998
Raum, Elizabeth	Fanfare for Tuba and Euphonium Quartet <i>(Tuba and Euphonium Quartet)</i>	2013
Raum, Elizabeth	Fanfare from Echoes of Ft. San <i>(4 Horns, 3 Trumpets, 3 Trombones, Baritone/ Euphonium, Tuba, Timpani, and 2 Percussion)</i>	1987
Raum, Elizabeth	Festival Fanfare <i>(3 Horns, 4 Trumpets, 3 Trombones, Tuba, and 2 Other Percussion)</i>	1997
Raum, Elizabeth	Festival Fanfare <i>(Horn, 2 Trumpets, Trombone, and Tuba)</i>	1997
Raum, Elizabeth	Jason and the Golden Fleece <i>(2 Percussion and Brass Band)</i>	2016
Raum, Elizabeth	Jason and the Golden Fleece <i>(Tuba Ensemble)</i>	2000
Raum, Elizabeth	King Lear Fantasy <i>(Flute, Oboe, Clarinet, Bassoon, and Trombone)</i>	1987
Raum, Elizabeth	King Lear Fantasy <i>(Woodwind Quintet – Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	1987
Raum, Elizabeth	Legislative Assembly Fanfare <i>(3 Horns, 3 Trumpets, 3 Trombones, Tuba, Timpani, and Percussion)</i>	1993
Raum, Elizabeth	Mr. S.C. 2005. Tuba or Euphonium <i>(Tuba or Euphonium Soloist with Saxophone Quartet and Vibraphone)</i>	2005

Raum, Elizabeth	Nation <i>(Woodwind Quintet, String Quintet, Trumpet, and Percussion)</i>	2005
Raum, Elizabeth	Nessie <i>(Brass Ensemble)</i>	2000
Raum, Elizabeth	Passacaglia Interruptus <i>(Trombone Sextet and 2 Tubas)</i>	2009
Raum, Elizabeth	Processional Fanfare for Brass and Percussion <i>(4 Horns, 2 Trumpets, 3 Trombones, Tuba, Timpani, and Percussion)</i>	1985
Raum, Elizabeth	Processional Fanfare for Trombone Quartet <i>(Trombone Quartet)</i>	1985
Raum, Elizabeth	Quartet for Alto Saxophones <i>(Saxophone Quartet)</i>	1998
Raum, Elizabeth	Quartet for Brass <i>(2 Trombones and 2 Trumpets)</i>	1980
Raum, Elizabeth	Quartet for Horns <i>(Horn Quartet)</i>	1998
Raum, Elizabeth	Queen City Fanfare <i>(Brass Band)</i>	2002
Raum, Elizabeth	Queen City Fanfare <i>(Flute, 3 Horns, 5 Cornet, 3 Trombones, 3 Baritone/Euphonium, 2 Tubas, Other Brass, 3 Percussion, and Piano)</i>	2002
Raum, Elizabeth	Queen City Fanfare <i>(Orchestral Brass – 4 Horns, 3 Trumpets, 3 Trombones, Tuba, Timpani, and 2 Other Percussion)</i>	2002
Raum, Elizabeth	Quintet for Brass <i>(Brass Quintet)</i>	1980

Raum, Elizabeth	Quintet for Trombones <i>(Trombone Quintet)</i>	2007
Raum, Elizabeth	Salute to Mt Carmel <i>(2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns, Trombone, and Bass)</i>	1993
Raum, Elizabeth	Sextet for Woodwind Quintet and Piano <i>(Flute, Oboe, Clarinet, Bassoon, Horn, and Piano)</i>	1992
Raum, Elizabeth	Sir Gawain and the Green Knight <i>(2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Timpani, 2 Percussion, and Unspecified Bowed Strings)</i>	1989
Raum, Elizabeth	Suite for Woodwind Quintet <i>(Woodwind Quintet)</i>	1982
Raum, Elizabeth	Suite from Carmen, The Passion <i>(2 Oboes, 2 Clarinets, 2 Bassoons, and 2 Horns)</i>	2013
Raum, Elizabeth	The International Suite <i>(2 Oboes, 2 Clarinets, 2 Bassoons, and 2 Horns)</i>	1992
Raum, Elizabeth	The Orphic Thread <i>(Flute, Oboe, Clarinet, Bassoon, Horn, and Mezzo Soprano)</i>	1984
Raum, Elizabeth	Three Perspectives for Tuba Quartet <i>(Tuba Quartet)</i>	2008
Reid, Darlene Chepil	Variazioni: il topo senza sorriso <i>(Flute, Oboe, Clarinet, Bassoon, Horn, Other Percussion, Piano, 2 Violins, Viola, Cello, and Bass)</i>	2007
Reiling, Loes	A Video of Escalator <i>(Saxophone Ensemble)</i>	
Reinkemeyer, Andrea	Crisp Point Fanfare <i>(Brass Quintet)</i>	2017

Richter, Marga	Ricercare <i>(2 Trumpets, Trombone or Horn, and Trombone or Tuba)</i>	1958
Rickard, Sylvia	Five Elements <i>(Woodwind Quintet)</i>	1987
Rickard, Sylvia	Kuer Fur Wolfgang: Suite for Brass Sextet <i>(Brass Sextet, Solo Bassoon, and 4 Percussion)</i>	1990
Rogers, Erin	Duluth <i>(Saxophone Quartet)</i>	2010
Rogers, Erin	Gorilla <i>(12 Players – Flute, Bass Clarinet, Soprano Sax/ Tenor Sax, Trumpet, Trombone, Guitar, Piano, Percussion, 2 Violins, Cello, and Bass)</i>	2018
Rogers, Erin	Mother Earth <i>(Flute, Saxophone Quartet, and Electronics)</i>	2014
Rogers, Erin	Urban Composites <i>(Saxophone Quartet)</i>	2012
Rudman, Jessica	A Fragment Unfurled <i>(Woodwind Quintet)</i>	2008
Rudman, Jessica	Continuities <i>(Woodwind Quintet)</i>	2012
Rudman, Jessica	Iseult Speaks <i>(Mezzo Soprano and Flute/Piccolo, Oboe, English Horn, Clarinet/Bass Clarinet, Bassoon, Horn, Percussion, Harp, and Strings)</i>	2016
Rudman, Jessica	The Time Before We Became Strangers <i>(Flute, Clarinet, Horn, Trombone, Violin, and Bass)</i>	2015
Rudman, Jessica	Twisted Blue <i>(Flute/Piccolo, Oboe, Bassoon, Horn, Trumpet In C, Trombone, 2 Percussion, Solo Clarinet, 2 Violins, Viola, Cello, and Bass)</i>	2011/2013

Ruehr, Elena	Five Dance Overtures <i>(Brass Quintet)</i>	
Ruehr, Elena	In Time of Silver Rain <i>(10 Piece Brass Ensemble and Percussion)</i>	2005
Ruehr, Elena	The Law of Floating Objects <i>(5 Flutes)</i>	2000
Ruehr, Elena	The Voyage Out <i>(10 Piece Brass Ensemble)</i>	1995
Ruehr, Elena	The Voyage Out <i>(10 Piece Saxophone Ensemble)</i>	1995
Rugani, Jessica	Bead <i>(Clarinet Quartet)</i>	2006
Rugani, Jessica	Rondo for Woodwind Quintet <i>(Woodwind Quintet)</i>	2005
Rugani, Jessica	Two Poems of Kahlil Gibran <i>(Soprano, Woodwind Quartet, Harp, and String Quartet)</i>	2008
Sainte Croix, Judith	Emerald Heart <i>(5 Trumpets)</i>	1992
Sainte Croix, Judith	Golden <i>(4 Trumpets, 2 Horns, 4 Trombones or 2 Trombones and 2 Baritones, Tuba, and Drum Set)</i>	1993
Sainte Croix, Judith	Obsidian Secret <i>(5 Trumpets, 3 Trombones or 2 Baritones, and Trombone, Tuba, Timpani, and Percussion)</i>	1992
Salfelder, Kathryn	Fanfare and Fugue <i>(Trombone Quartet)</i>	2013
Salfelder, Kathryn	Prospect Hill: Flourish for Brass <i>(6 Trumpets in C, 4 Horns, 3 Trombones, Bass Trombone, and Tuba)</i>	2016

Salfelder, Kathryn	Six Miniatures <i>(Solo Trumpet and Wind Quintet)</i>	2009
Salfelder, Kathryn	Stolen from Above <i>(Saxophone Quartet)</i>	2015
Salfelder, Kathryn	Three Fanfares <i>(Brass Quintet)</i>	2006
Samuel, Rhian	Brass Tacks <i>(Brass Quintet)</i>	2013
Samuel, Rhian	Dovey Junction <i>(Brass Quintet)</i>	2005/2017
Samuel, Rhian	Fantasy Quintet <i>(5 C Flutes)</i>	1998
Samuel, Rhian	Locomotion <i>(4 Clarinets)</i>	2016
Samuel, Rhian	Primavera <i>(Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	2002
Samuel, Rhian	Taliesin <i>(Brass Band)</i>	2016
Samuel, Rhian	The Witch's Manuscript <i>(Soprano and Brass Quintet)</i>	1985
Samuel, Rhian	Variations <i>(Trombone Quartet)</i>	1988/2002
Sasaki, Miho	Brick of Pressure <i>(5 Trumpets)</i>	2014
Sasaki, Miho	Silver Gentle <i>(Brass Choir and Percussion)</i>	2015
Schwartz, Laura	Betwixt <i>(Flute/Piccolo, Clarinet/Bass Clarinet, Bassoon, Trombone, Trumpet, 2 Violins, Viola, Cello, Bass, Percussion, and Piano)</i>	2015

Schwartz, Laura	For my Mother <i>(Flute/Piccolo, Soprano/Alto Sax, Trumpet, Trombone, Bass Trombone, Cello, and Piano)</i>	2017
Schwartz, Laura	Semantics <i>(Brass Quintet)</i>	2014
Schwartz, Laura	Tango for Octandre <i>(Piccolo, Oboe, Bassoon, Clarinet, Trumpet, Horn, Trombone, and Bass)</i>	2012
Schwartz, Laura	Wash <i>(Trumpet Quartet)</i>	2015
Seeger, Ruth Crawford	Suite <i>(Wind Quintet)</i>	1953
Seo, Juri	Concerto for Brass and Percussion <i>(5 Trumpets, 6 Horns, 3 Trombones, Bass Trombone, Tuba, and 2 Percussion)</i>	2012
Seo, Juri	Lost Songs <i>(Clarinet Quintet)</i>	2018
Shapiro, Alex	Bioplasm <i>(Flute Choir)</i>	2011
Shapiro, Alex	Bioplasm <i>(Flute Quartet – Piccolo, 2 Flutes, 2 Alto Flutes, and 2 Bass Flutes)</i>	2004
Shapiro, Alex	Even Deeper <i>(Double Reed Choir and Prerecorded Electronics)</i>	2014
Shapiro, Alex	Plasma <i>(Flute Quartet)</i>	2004
Shapiro, Alex	Train of Thought <i>(Bass Clarinet, Bari Sax, Horn, Trombone, Euphonium, Tuba, and Audio Track)</i>	2015
Sharma, Elizabeth (Liz)	Dance of the Blessed Spirits <i>(Brass Band and Large Brass Ensemble)</i>	

Sharma, Elizabeth (Liz)	Dance of the Groovy Spirits <i>(Brass Band and Large Brass Ensemble)</i>	
Sharma, Elizabeth (Liz)	Fanfare for a Celebration <i>(Brass Band and Large Brass Ensemble)</i>	
Sharma, Elizabeth (Liz)	Fanfare for Reeds <i>(Quartet)</i>	
Sharma, Elizabeth (Liz)	Finale and Concerto Grosso <i>(Brass Band and Large Brass Ensemble)</i>	
Sharma, Elizabeth (Liz)	Memories and Myths <i>(Brass Band and Large Brass Ensemble)</i>	
Sharma, Elizabeth (Liz)	Night Spirits <i>(Brass Band and Large Brass Ensemble)</i>	
Sharma, Elizabeth (Liz)	Saxophone Quartets <i>(Saxophone Quartet)</i>	
Sharma, Elizabeth (Liz)	Stormy Weather <i>(Brass Band and Large Brass Ensemble)</i>	
Sharma, Elizabeth (Liz)	Suite for Six Trumpets <i>(Brass Band and Large Brass Ensemble)</i>	
Sharma, Elizabeth (Liz)	Summer Journey <i>(Brass Band and Large Brass Ensemble)</i>	
Sharma, Elizabeth (Liz)	The Oak and the Ash <i>(Brass Band and Large Brass Ensemble)</i>	
Sharma, Elizabeth (Liz)	Water Birds <i>(Brass Band and Large Brass Ensemble)</i>	
Shatin, Judith	Fantasia Sobre El Famenco <i>(2 Trumpets, 2 Trombones, Tuba or 2 Trumpets, 2 Trombones, and Horn)</i>	1998
Shatin, Judith	Monument in Brass <i>(Brass Quintet)</i>	1986
Shatin, Judith	Ockeghem Variations <i>(Wind Quintet and Piano)</i>	2000

Shatin, Judith	Teruah <i>(Shofar – Yemenite Style - Eb Pitch, 3 Horns, 2 Trumpets, 2 Trombones, and Timpani)</i>	2006
Shatin, Judith	Wind Songs <i>(Wind Quintet)</i>	1980
Shore, Clare	Brass Quintet <i>(2 Trumpets in C, Horn, Trombone, and Bass Trombone)</i>	1985
Shore, Clare	Four Dickinson Songs <i>(Soprano and Woodwind Quintet)</i>	1982
Shore, Clare	Game Piece #1 <i>(Brass Quintet)</i>	
Shore, Clare	Nightwatch <i>(Woodwind Quintet)</i>	1983
Shore, Clare	Whispered Reelections <i>(Brass Quintet)</i>	
Shore, Clare	Woodwind Quintet <i>(Woodwind Quintet)</i>	1978
Shrude, Marilyn	...and they shall inherit <i>(SSAATTBB Saxophones)</i>	1992
Shrude, Marilyn	A Gift of Memories <i>(Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, 2 Percussion, Piano, and Strings)</i>	1992
Shrude, Marilyn	Arctic Desert <i>(Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Piano/Celesta, Harp, Percussion, 2 Violins, Viola, Cello, and Bass)</i>	1979
Shrude, Marilyn	Chant <i>(Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Piano, Harp, Percussion, 2 Violins, Viola, Cello, and Bass)</i>	1998

Shrude, Marilyn	energy flows nervously...in search of stillness <i>(SATB Saxophone Quartet)</i>	2015
Shrude, Marilyn	Evolution V <i>(Solo Saxophone and SATB Saxophone Quartet)</i>	1976
Shrude, Marilyn	Fanfare for Brass and Percussion <i>(4 Trumpets, 3 Horns, 2 Trombones, Bass Trombone, Tuba, Timpani, and 4 Percussion)</i>	1994
Shrude, Marilyn	Fantasma <i>(2 Alto Saxes and Saxophone Ensemble)</i>	2005
Shrude, Marilyn	Masks <i>(SATB Saxophone Quartet)</i>	1982
Shrude, Marilyn	Odyssey – Flights of the Imagination <i>(Brass Quintet)</i>	1984
Shrude, Marilyn	Quartet for Saxophones <i>(SATB Saxophone Quartet)</i>	1972
Shrude, Marilyn	Quietly Revealed <i>(Saxophone Ensemble – 2 Soprano Saxes and 3 Alto Saxes)</i>	2018
Shrude, Marilyn	Splintered Visions <i>(2 Flutes, Clarinet, Alto Sax, Piano, Harp, Percussion, 2 Violins, Viola, Cello, and Bass)</i>	1985
Shrude, Marilyn	The Face of Water <i>(4 Bb Trumpets, 4 Horns, 3 Trombones, Euphonium, Tuba, Timpani, and 2 Percussion)</i>	2014
Shrude, Marilyn	Trope <i>(Varied Number of Wind Instruments)</i>	2007
Sierra, Arlene	Ballistae <i>(Flute, Oboe, 2 Clarinets, Horn, 2 Percussion, Piano, 2 Violins, Viola, Cello, and Bass)</i>	2000

Sierra, Arlene	Colmena for Fourteen Players <i>(2 Flutes, Oboe/English Horn, Clarinet, Horn, 2 Percussion, Harp, Piano, 2 Violins, Viola, Cello, and Bass)</i>	2008
Sierra, Arlene	Tiffany Windows for Twelve Players <i>(Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Harp, 2 Violins, Viola, Cello, and Bass)</i>	2002
Simms, Bekah	First Came the Temple, Then the City <i>(Flute Quintet – Piccolo, 2 C Flutes, Alto Flute, and Bass Flute)</i>	2017
Simms, Bekah	The Formula <i>(Wind Quintet)</i>	2016
Slater, Angela	Fractal Light <i>(Oboe Quartet)</i>	2016
Slater, Angela	Glaciate Falls <i>(Wind Nonet)</i>	2017
Slater, Angela	Momentations <i>(Wind Quintet)</i>	2013
Slater, Angela	The Sun Catcher <i>(Wind Quintet)</i>	2018
Smith, Caitlin Marie	Arrest Unlikely for Four Clarinets <i>(Bb Clarinet and 3 Bass Clarinets)</i>	2014
Sohn, Nicky	Waves of Life (Woodwind Quintet No. 2) <i>(Woodwind Quintet)</i>	2014
Specht, Elena	Interlace, for Woodwind Quintet <i>(Woodwind Quintet)</i>	2014
Specht, Elena	On the Summit <i>(Horn Choir)</i>	2017
Specht, Elena	Suite for Brass Quintet <i>(Brass Quintet)</i>	2015

Srinivasan, Asha	Janani <i>(Saxophone Quartet and Piano)</i>	2009
Srinivasan, Asha	Layaanjali <i>(Saxophone Ensemble)</i>	2010
Srinivasan, Asha	Seeking the Spheres <i>(Flute Octet)</i>	2014
Ssu-Yu Huang	Capriccio of Wind <i>(Flute Ensemble)</i>	2009
Ssu-Yu Huang	Circle <i>(Saxophone Quartet)</i>	2018
Ssu-Yu Huang	Dalubaling <i>(Flute Orchestra)</i>	2004
Ssu-Yu Huang	Epilogue <i>(Flute Orchestra)</i>	2004
Ssu-Yu Huang	Swing Machu Picchu <i>(Saxophone Quartet, Marimba, and Percussion)</i>	2019
Sung, Stella	Fanfare <i>(Brass Ensemble)</i>	1993
Sung, Stella	Fanfare for the Knights <i>(Trumpet Ensemble)</i>	1993
Sung, Stella	Jubilee Dance <i>(Flute Choir)</i>	2007
Sung, Stella	Meditation <i>(Solo Flute and Flute Choir)</i>	1983
Sung, Stella	Pegasus Dances with the Stars <i>(Trumpet Ensemble)</i>	1998
Sung, Stella	Pulse <i>(Clarinet Quintet)</i>	2011
Sung, Stella	Towards Light <i>(Brass Ensemble)</i>	2006

Sung, Stella	Tropicana <i>(Saxophone Quartet)</i>	1999
Svanoe, Erika	Mary Shelley Meets Frankenstein <i>(Saxophone Quartet: SATB)</i>	2014
Svanoe, Erika	Steampunk Scenes <i>(Violin, Clarinet, Alto Sax, Trumpet, Trombone, Tuba, Accordion, and Percussion)</i>	2015
Tallon, Tina	Corpus, Fractum <i>(SATB Saxophone Quartet)</i>	2013
Tann, Hilary	All the Moon Long <i>(Brass Band)</i>	
Tann, Hilary	Entrance Music with Bells <i>(Flute, Oboe, Clarinet, and Bassoon)</i>	1989
Tann, Hilary	Some of the Silence <i>(Saxophone Quartet)</i>	
Tarrodi, Andrea	Drache-Frau (The Wounded Diva) <i>(Brass Quintet)</i>	2017
Tarrodi, Andrea	El Hielo <i>(Bandoneon and Brass Quintet)</i>	2013
Tarrodi, Andrea	Fanfar <i>(Brass Quintet)</i>	2016
Tarrodi, Andrea	Fanfar <i>(Brass Quintet and Wind Quintet)</i>	2004
Tarrodi, Andrea	Fragments of the Royal Fireworks <i>(Brass Quintet)</i>	2012
Tarrodi, Andrea	Over and Over Again <i>(Saxophone Quartet)</i>	2017

Tarrodi, Andrea	Serenade in Seven Colours <i>(Flute, Flute/Piccolo, Oboe, Oboe/English Horn, Clarinet in Bb, Clarinet in Eb, Bassoon, Bassoon/Contrabassoon, 2 Horns, 2 Trumpets, and Percussion)</i>	2013
Tarrodi, Andrea	Serenade to an Old Man <i>(Brass Quintet)</i>	2011
Tarrodi, Andrea	Skogssonetter – Forest Sonnets <i>(Wind Quintet)</i>	2001
Telfer, Nancy	A Child's Christmas in Wales <i>(2 Flutes, 2 Oboes, 2 Percussion, Narrator/Actor, and Unspecified Bow Strings)</i>	1984
Telfer, Nancy	Birdflight <i>(8 Flutes and 2 Piccolos)</i>	1985
Telfer, Nancy	Dinosaurs <i>(4 Trumpet, Horn, 4 Trombones, Tuba and Percussion)</i>	1989
Telfer, Nancy	Fanfare and Introit for Brass Ensemble <i>(Horn, Piano, and Brass Band)</i>	2000
Telfer, Nancy	Fanfare Processional <i>(4 Trumpets, 3 Trombones, and Tuba)</i>	2002
Telfer, Nancy	Inner Space <i>(Brass Quintet)</i>	1981
Telfer, Nancy	Perhaps this Christmas <i>(Horn, 4 Trumpets, 4 Trombones, Tuba, Percussion, and Narrator/Actor)</i>	1992
Telfer, Nancy	The Crystal Forest <i>(8 Flutes and 2 Piccolos)</i>	1986
Telfer, Nancy	The Crystal Forest <i>(10 Flutes)</i>	1997

Telfer, Nancy	Two Christmas Frolics for Brass <i>(2 Bb Trumpets and 2 Trombones)</i>	1990
Teo, Shao Fern	Playground on a Hill <i>(Clarinet Quartet)</i>	2016
Teo, Shao Fern	Run <i>(Bassoon Quartet)</i>	2017
Thomas, Augusta Read	Avian Capriccio <i>(Brass Quintet – 2 Trumpets in C, Horn, Trombone, and Tuba)</i>	2016
Thomas, Augusta Read	Avian Escapades <i>(Woodwind Quintet – Flute, Oboe, Clarinet, Bassoon, and Horn)</i>	2016
Thomas, Augusta Read	Carillon Sky <i>(Solo Violin or Alto Sax and Small Ensemble)</i>	2009
Thomas, Augusta Read	Con Moto <i>(Saxophone Quartet)</i>	2018
Thomas, Augusta Read	Fête – A Fanfare <i>(6 Trumpets and 3 Trombones)</i>	2010
Thomas, Augusta Read	Final Soliloquy of the Interior Paramour <i>(Small Ensemble, Mezzo Soprano, and Counter-Tenor)</i>	2004
Thomas, Augusta Read	In My Sky at Twilight <i>(Soprano Solo with Flute, 2 Oboes, 2 Clarinets, 2 Trumpets, 2 Horns, 2 Percussion, 2 Piano/Celesta, Harp, Violin, Viola, and Cello)</i>	2002
Thomas, Augusta Read	Magic Box <i>(Saxophone Quartet)</i>	2019
Thomas, Augusta Read	Ring Flourish Blaze <i>(16 Winds and Brass – 3 Piccolos, 3 Piccolo Trumpets in Bb, 3 Trumpets in C, 4 Horns, 2 Trombones, and Bass Trombone)</i>	2000

Thomas, Augusta Read	Scherzi Musicali <i>(2 Trumpets in C, Horn, and Trombone)</i>	2007
Thomas, Augusta Read	Selene – Moon Chariot Rituals <i>(4 Percussion and 9 Woodwinds or Saxophone Ensemble)</i>	2015
Thomas, Augusta Read	Silver Chants the Litanies, In Memoriam of Luciano Berio <i>(Horn Solo with Flute, 2 Oboes, 2 Clarinets, 2 Trumpets, 2 Horns, 2 Percussion, 2 Piano/Celesta, Harp, Violin, Viola, and Cello)</i>	2018
Thomas, Augusta Read	Squeeze <i>(Saxophone Quartet)</i>	2007
Thomas, Marilyn Taft	Five Pieces for Five Players <i>(Woodwind Quintet)</i>	
Thomas, Marilyn Taft	Snapshots of Great City <i>(Brass Band)</i>	
Thompson, Shirley J.	Visions <i>(Flute, Oboe, Bassoon, Trumpet, Trombone, Violin, Cello, and Percussion)</i>	
Thompson, Shirley J.	Wildfire <i>(Strings, Flute, Oboe, Bassoon, Trumpet, Trombone, and Timpani)</i>	
Thorvaldsdottir, Anna	Into – Second Self <i>(4 Horns, 3 Trombones, and 4 Percussion)</i>	2013
Thorvaldsdottir, Anna	Sequences <i>(Bass Flute, Bass Clarinet, Bari Sax and Contrabassoon)</i>	2016
Tower, Joan	A Gift <i>(Flute/Piccolo, Clarinet, Bassoon, Horn, and Piano)</i>	2007

Tower, Joan	Black Topaz <i>(Flute, Clarinet/Bass Clarinet, Trumpet, Trombone, and 2 Percussion)</i>	1976
Tower, Joan	Celebration Fanfare (from “Stepping Stones,” for Brass and Percussion) <i>(4 Trumpets, 3 Horns, 3 Trombones, Tuba, Timpani, and 2 Percussion)</i>	1993
Tower, Joan	Copperwave <i>(Brass Quintet)</i>	2006
Tower, Joan	Fanfare for the Uncommon Women <i>(4 Trumpets, 3 Horns, 2 Trombones, Bass Trombone, Timpani, and 2 Percussion)</i>	1986
Tower, Joan	Fanfare for the Uncommon Women (No. 5, for Four Trombones) <i>(4 Trombones)</i>	1993
Tower, Joan	Fanfare for the Uncommon Women (No. 5 for Four Trumpets) <i>(4 Trumpets)</i>	1993
Tower, Joan	Island Prelude <i>(Solo Oboe with Flute, Clarinet, Horn, and Bassoon)</i>	1989
Tower, Joan	Second Fanfare for Uncommon Women <i>(4 Trumpets, 3 Horns, 3 Trombones, Tuba, Timpani, and 3 Percussion)</i>	1989
Tower, Joan	Third Fanfare for the Uncommon Woman <i>(Two Brass Quintets – 2 Horns, 4 Trumpets, 2 Trombones, and 2 Tubas)</i>	1991
Trewartha, Louisa	Bass Tuba Concerto <i>(Brass Band)</i>	2015
Trewartha, Louisa	Flight <i>(Brass)</i>	2018

Trewartha, Louisa	Glamfare <i>(Brass Quintet and Kit)</i>	2014
Trewartha, Louisa	Heuristic Brassing <i>(Brass Band)</i>	2012
Trewartha, Louisa	Pa's Memories <i>(Brass Quintet)</i>	2007
Trewartha, Louisa	Rhapsody for Brass Quintet <i>(Brass Quintet)</i>	2012
Trewartha, Louisa	You Stood and Watched Me Trembling <i>(Brass Band)</i>	2015
Valverde, Mari Esabel	Fanfare for Ole <i>(Brass Quintet)</i>	2008
Valverde, Mari Esabel	Man in the Top Hat <i>(Brass Quintet)</i>	2008
Valverde, Mari Esabel	Marche des Pirates <i>(Brass Quintet)</i>	2009
Valverde, Mari Esabel	Pássaros (Birds) <i>(Flute, Oboe, English Horn, Clarinet, Bass Clarinet, and Bassoon)</i>	2012
Vazquez, Alida	Music for Seven Instruments <i>(Flute, Oboe, Clarinet, Bassoon or Horn, Trumpet and Viola)</i>	
Vehar, Persis	Promenade and Cakewalk <i>(Saxophone Quartet – SATB)</i>	
Vehar, Persis	Sea Pieces <i>(Woodwind Quintet)</i>	
Vehar, Persis	Sonata for Brass Quintet <i>(Brass Quintet)</i>	
Vehar, Persis	Sonata for Saxophone Quartet <i>(SATB Saxophone Quartet)</i>	

Vehar, Persis	The Four Directions <i>(Brass and Percussion)</i>	
Vocilkova-Trtkova, Marcela	Flute Quartet <i>(Flute Quartet)</i>	1995
Vocilkova-Trtkova, Marcela	Two Pieces, for Four Brass Instruments <i>(4 Brass Instruments)</i>	1995
Wagner, Melinda	Brass Quintet No. 1 <i>(Brass Quintet)</i>	2000
Walker, Gwyneth	A Season of Wonder <i>(Brass Quintet)</i>	2007
Walker, Gwyneth	A Time Apart <i>(Brass Quintet)</i>	2004
Walker, Gwyneth	Braintree Quintet <i>(Woodwind Quintet)</i>	1988
Walker, Gwyneth	Brevities by the Bay <i>(Woodwind Quintet)</i>	2015
Walker, Gwyneth	Bright Brass <i>(Brass Quintet)</i>	1989
Walker, Gwyneth	By Walden Pond <i>(Woodwind Quintet, Percussion, and Narrator)</i>	2013
Walker, Gwyneth	Encounters <i>(Woodwind Quintet)</i>	2007
Walker, Gwyneth	Fanfare Among Friends <i>(Brass Quintet)</i>	2012
Walker, Gwyneth	Fun-damentals of Music <i>(Woodwind Quintet and Audience)</i>	2004
Walker, Gwyneth	Off to the Races! <i>(Woodwind Quintet)</i>	2012
Walker, Gwyneth	Raise the Roof! <i>(Brass Quintet)</i>	1987

Walker, Gwyneth	Seacoasts <i>(Brass Quintet)</i>	2000
Walker, Gwyneth	Shaker Tunes <i>(Brass Quintet)</i>	1994
Walker, Gwyneth	Sunshine State <i>(Woodwind Quintet)</i>	2014
Walker, Gwyneth	Sweet Imagination <i>(Brass Quintet)</i>	2007
Walker, Gwyneth	The Circus of Creation <i>(Narrator, Brass Quintet, and Percussion)</i>	2009
Walker, Gwyneth	The Flying Trapeze <i>(Brass Quintet)</i>	2005
Walker, Gwyneth	The Light Descending <i>(Brass Quintet)</i>	2007
Walker, Gwyneth	The Race <i>(A Fable for Brass Quintet and Narrator)</i>	2004
Walker, Gwyneth	Woodland Wind Quintet <i>(Woodwind Quintet)</i>	1997
Wallach, Joelle	Quartet <i>(Woodwind and String)</i>	1966
Wallach, Joelle	Quartet for Saxophones <i>(Soprano, Alto, Tenor and Bari Sax)</i>	1981
Wallach, Joelle	Woodwind Quintet, O Llama De Amor Viva <i>(Woodwind Quintet)</i>	1987
Wallen, Errollyn	Chrome <i>(Brass Band)</i>	1997
Wallen, Errollyn	Gold Saturday <i>(Brass Band)</i>	2004

Wallen, Errollyn	Horseplay <i>(Flute/Piccolo, Clarinet, Bass Clarinet, Soprano Sax, Horn, 2 Percussion, Piano/Celesta, 2 Violins, Viola, Cello, and Bass)</i>	1998
Wallen, Errollyn	Mondrian <i>(Flute, Oboe, Clarinet, Bass Clarinet/Sax, Bassoon, Horn, Trumpet, Piano, 2 Violins, Viola, Cello, and Bass)</i>	1992
Waring, Kate	Assemblages II <i>(Flute, Clarinet, Oboe, Trumpet, Trombone, Violin, Cello, and Percussion)</i>	1985
Waring, Kate	Autumn Collection <i>(1 – 4 Flutes)</i>	2007
Waring, Kate	Easy Going <i>(Solo Flute with Flute Choir)</i>	2007
Waring, Kate	Elegy <i>(Woodwind Quintet)</i>	1978
Waring, Kate	From the Diary of Columbus <i>(Horn Quartet)</i>	1992
Waring, Kate	Konzertstück <i>(Cello and Woodwind Quintet)</i>	1977
Waring, Kate	Melodies Begotten and Dismembered <i>(2 Flutes, 2 Trombones, String Quartet, and Percussion)</i>	1977
Waring, Kate	Thirteen Ways of Looking at a Blackbird <i>(Soprano and Woodwind Quintet)</i>	1976
Weaver, Sarah	Atone <i>(Trombone Quartet)</i>	2008

Weaver, Sarah	Between the Body <i>(3 Actors, Oboe, 3 Flutes, Clarinet, Bass Clarinet, Trumpet, 2 Saxophones, Violin, Cello, Guitar, Bass, and Electronics)</i>	2008
Weaver, Sarah	Cycles of Awakening <i>(Flute, Soprano Sax, Alto Sax, Bass Trombone, Pipa, Koto, and Piano)</i>	2012
Weaver, Sarah	Interhere <i>(Voice, Oboe, Bassoon, Trumpet, Pipa, Soprano Sax, Alto Sax, Bass Clarinet, Bass Trombone, Piano, Bass, and Percussion)</i>	2017
Weaver, Sarah	Multidimensional Tunings <i>(Voice, Flute, Oboe, Bassoon, Soprano Sax, Alto Sax, Bass Clarinet, Trumpet, Trombone, Bass Trombone, Voice, Koto, Piano Drum Set and Bass)</i>	2015
Weaver, Sarah	Renewal Ringings <i>(Flutes, Soprano Sax, Woodwinds, Bass Trombone, Koto, Piano, and Percussion)</i>	2012
Weaver, Sarah	Spectral Syn <i>(Voice, Flute, Soprano Sax, Saxophone, Oboe, Bassoon, Bass Trombone, Piano, Bass, and Percussion)</i>	2008
Weigl, Vally	Brief Encounters <i>(Clarinet, Horn, Bassoon, and Oboe)</i>	
Weigl, Vally	Mood Sketches for Woodwind Quintet <i>(Woodwind Quintet)</i>	1954
Weigl, Vally	Petite Suite <i>(Flute, Oboe, Bassoon, and Horn)</i>	1981
Weigl, Vally	Silhouette <i>(Flute, Clarinet, Bassoon, and Horn)</i>	1982

Weinberg, Alyssa	Waves <i>(Brass Quintet)</i>	2016
Whelan, Rachel	Crimped <i>(Wind Quintet)</i>	
Whelan, Rachel	Water Phases <i>(Saxophone Quartet)</i>	
Wiemann, Beth	Ex Itinere <i>(Clarinet, Bassoon, Trumpet, Trombone, Percussion, Violin, and Bass)</i>	1986
Wiemann, Beth	Fanfares <i>(Trumpet, E Horn, Trombone, and Tuba)</i>	1985
Wiener, Eva	Orbits <i>(Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Horn, Trumpet, and Trombone)</i>	1981
Williamson, Chelsea	Silhouettes <i>(Saxophone Quartet)</i>	2016
Winters, Elizabeth	Circles of Fire <i>(Brass Dectet)</i>	2009
Winters, Elizabeth	Encircling Darkness <i>(Brass Quintet)</i>	2006
Winthrop, Susan G.	Saxophone Quartet #1 <i>(Saxophone Quartet)</i>	1993
Witkin, Beatrice	Triads and Things <i>(Brass Quintet)</i>	1968
Wolf, Shawna	Little Tree Spirit <i>(Brass Quintet and Vibraphone)</i>	2017
Wolf, Shawna	Sunbeam <i>(Combined Woodwinds and Brass Quintet – Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba)</i>	2015

Wolfe, Julia	Cha <i>(Saxophone Quartet)</i>	2015
Wolfe, Julia	On Seven-Star-Shoes <i>(Woodwind Quintet – Flute, Oboe, Clarinet/Bass Clarinet, Bassoon, and Horn)</i>	1985
Yen, Ming-Hsiu	Chinatown <i>(Yangqin, Pipa, Percussion, Soprano Sax, Alto Sax, Tenor Sax, and Bari Sax)</i>	2008
Yen, Ming-Hsiu	Elegy <i>(Saxophone Quartet)</i>	2005/2006
Yi, Chen	Feng <i>(Woodwind Quintet)</i>	
Yi, Chen	Septet <i>(Erhu, Pipa, Percussion, and Saxophone Quartet)</i>	
Yi, Chen	Woodwind Quintet <i>(Woodwind Quintet)</i>	1987
Yi, Chen	Woodwind Quintet No. 3 <i>(Woodwind Quintet)</i>	
Younge, Bethany	Northern Lights Vigil <i>(Flute Ensemble)</i>	2013
Zaimont, Judith	Dramatic Fanfare <i>(Brass Nonet)</i>	1987
Zaimont, Judith	Folk-Song Fantasy <i>(Clarinet Quartet – 2 Bb Clarinets, Alto Clarinet, and Bass Clarinet)</i>	1998
Zaimont, Judith	From the Folk <i>(Flute, Oboe, Clarinet, Bassoon, or Clarinet Quartet – Eb Clarinet, 2 Bb Clarinets, and Bass Clarinets)</i>	2004/2010

Zaimont, Judith	Hidden Heritage: A Dance Symphony <i>(Flute, Alto Flute, Clarinet, Bass Clarinet, Tenor Sax, Electric Piano, Cello, and 5 Percussion)</i>	1987
Zaimont, Judith	Parallel Play for Saxophone Quartet <i>(Soprano Sax, Alto Sax, Tenor Sax, and Bari Sax)</i>	1998
Zaimont, Judith	Reflective Rag <i>(Flute, Clarinet, Cornet, Trombone, Piano, Drums, 2 Violins, Viola, Cello, and Bass)</i>	2007
Zaimont, Judith	Two Movements for Wind Quartet <i>(Wind Quartet)</i>	1967
Zaimont, Judith	When Angels Speak <i>(Woodwind Quintet)</i>	1987
Zaimont, Judith	Wind Quintet No. 2 – “Homeland” <i>(Flute, Oboe, Clarinet, Horn, and Bassoon)</i>	2001
Zaimont, Judith	Winter Music <i>(Brass Quintet – 2 Trumpets, Horn, Trombone, and Tuba)</i>	1985
Zwilich, Ellen Taaffee	Clarino Quartet <i>(4 Clarinets)</i>	1977
Zwilich, Ellen Taaffee	Clarino Quartet <i>(4 Trumpets)</i>	1977

Vita

Shayna Stahl is currently in her final year in the Doctor of Music Arts/Instrumental Conducting program at the University of Washington, where she studies with Timothy Salzman. Currently she serves as a Graduate Assistant Director of the UW Husky Marching Band, conductor for the UW Concert Band, and assistant conductor for the UW Wind Ensemble. Her previous experience includes ten years as a staff member in the athletic band program at State University of New York Stony Brook including three years as Director of Athletic Bands. She also served for eight years as a music educator in the Middle Country Central School District where she taught Wind Ensemble, Concert Band, and Jazz Band.

Shayna earned her Master of Arts in Liberal Studies from Stony Brook University and a Master in Music Education/Instrumental Conducting from The Hartt School of Music where she studied with Glen Adsit. She holds a Bachelor of Music Education degree from Temple University in Philadelphia where she studied horn with Shelley Showers and Dan Williams, both of the Philadelphia Orchestra.