

An Annotated Guide to Twenty-First Century Wind Chamber Music

by

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ABSTRACT

Arnold Schoenberg's *Pierrot Lunaire*, written in 1912 for an ensemble of flute, clarinet, piano, violin, cello, and voice/narrator (with certain instrumental doublings), has, since its premiere, greatly influenced composers writing chamber music. In fact, this particular instrumentation has become known as the "Pierrot Ensemble," with variations on Schoenberg's creation used by Igor Stravinsky, Luciano Berio, and many other composers.

There are many resources devoted to music for chamber winds composed during the twentieth century, including those inspired by Schoenberg's configuration. Additionally, many sources have comprehensively covered known chamber music composed before 1900. However, there is very little research dedicated to chamber wind music composed since 2000.

The purpose of this study is to contribute to the body of research about the music by: 1) creating an annotated bibliography of 21st century wind chamber music.; and 2) thereby catalyzing the discovery of recently composed wind chamber music. Moreover, I hope to address and encourage diversity through my research. To that end, the Composer's Diversity Database was used as a primary resource for discovering compositions written since 2000 for wind/percussion-based ensembles comprising six to thirteen players.

DEDICATION

To brother, Kyrone Brown, and sister, Ashanti Brown, thank you for being the rock and heart of our family. I am forever grateful for your support.

To my mother, Stephanie Smith-Brown, thank you for being the wind in my wings. This achievement pales in comparison to the example you have set in my life.

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To my friend and editor Celina Osuna, every now and then, we have the pleasure of coming into contact with a soul that is so compatible with your own, it feels like more like a reunion than an introduction. You have truly been such a friend. I am in awe of your brilliance and fortitude. May you light up the desert well beyond the years of this one life.

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INTRODUCTION

Defining Chamber Wind Music

Chamber wind music or *chamber music*, in general, are terms consistently thrown around in conversations about musical repertoire. While the term *chamber music* refers to a small group, it is difficult to determine when a composition can no longer be considered a chamber work. Christina Bashford, in *Grove Music Online*, defines chamber music

as music written for small instrumental ensemble, with one player to a part, and intended for performance either in private, in a domestic environment with or without listeners, or in public in a small concert hall before an audience of limited size.¹

She is clear about how the ensemble plays the music, “one player to a part,” but there is no qualifier on how many performers constitute small.

Beginning in the Baroque period, various terms were used to distinguish large ensembles from small ensembles. During this time, the designation of *da camera* (chamber or room) versus *da chiesa* (church) referred to the size of the ensemble; additionally, *concerti* were instrumental concert works structured with a *concerto grosso* or *ripieno, tutti* (large group), versus a *concertino*, a small group of soloists. Later, in the Classical period, “concerto” became a large-scale instrumental work, with a soloist accompanied by an orchestra (large), while “sonata” was an instrumental work for soloist, often accompanied by a keyboard instrument (small/chamber). The fluidity of

¹ Bashford, Christina. 2001. “Chamber music.” *Grove Music Online*. Accessed 1 Nov. 2018.<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005379>.

terminology and its interpretation in terms of large ensemble versus chamber music requires codification before a focused study can occur.

Homer Ulrich is more explicit in his definition. In his book *Chamber Music*, he chose to define chamber music as being “for groups of two to eight players, having one player to a part.”² In addition to limiting his study to only instrumental music, he chose to concern himself only with music in which piano and strings “supply the principle interest.”³ Ulrich’s delineation implies a separation between string/piano chamber music and wind chamber music and possibly a hierarchy to instrumental chamber music. Considering Ulrich’s description, it is no wonder the string quartet became the leading medium for instrumental chamber music. It is possible that he simply does not see himself fit to discuss wind chamber when he says, it is large repertoire “left best be considered by a specialist in the field...”⁴

Ulrich’s requirement of at least two players is practical as it is the smallest number of players required for an ensemble. However, the maximum number of players considered is eight, due to his opinion that “it is rarely feasible for more than eight players to remain in good ensemble without a conductor.”⁵ The additional requirement of no conductor becomes a prominent distinction for certain media of instrumental chamber music. No conductor seems to be a widely held expectation of chamber music for string and piano chamber music.

² Homer Ulrich, *Chamber Music*, 2nd ed. (New York: Columbia University Press, 1966), 7.

³ Ulrich, 7.

⁴ Ulrich, 6.

⁵ Ulrich, 7.

Chamber wind music, as we know it today, dates back to at least the Harmoniemusik and divertimenti of Haydn, Mozart, and possibly late Baroque composers such as Wagenseil, Michon, and Bâton.⁶ It is unclear if the development of these ensembles and of the military ensembles during this same time influenced one another. Frank Battisti put it succinctly:

1. The band's cultural forebearers were the military bands, and the works of Mozart, Berlioz, Gounod, Strauss, etc. were peripheral to that history; or 2. The band's cultural forebearers were Mozart, Berlioz, Gounod, Strauss, etc. and the military bands were peripheral to that history.⁷

What is clear is that contemporary wind band repertoire includes important music from both areas.

Notable band historian David Whitwell has focused much of his work on wind chamber music. Whitwell "believes the real birth of Harmoniemusik lies in the emergence of a new wind band medium during the German Baroque, modeled after the *Les Grands Hautbois* of Louis XIV of France, and the metamorphosis of the sixteenth century Italian church wind ensemble literature, by way of the concerto da camera."⁸ This would suggest Harmoniemusik came out of the perceived need in German-speaking countries to keep up with French development of a chamber group of wind players and a

⁶ David Whitwell, *The History and Literature of the Wind Band and Wind Ensemble: The Baroque Wind Band and Wind Ensemble Literature*, v7 (Whitwell Books, 2001), 5, 100, 108.

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

⁸ David Whitwell, *The History and Literature of the Wind Band and Wind Ensemble: The Baroque Wind Band and Wind Ensemble*, v3(Whitwell Books, 2001).

continued evolution of the wind band. This is a very convincing argument. The instrumentation of *Les Grands Hautbios* comprised three sizes of oboes plus bassoon.⁹ Whitwell defines Harmoniemusik as ensembles from five to thirteen wind players.¹⁰ The nucleus of these ensembles was two oboes, two bassoons, and two horns. The addition of the horns is not surprising considering the use of brass instruments within the church and courts.

Ulrich decided to include ensembles with at most eight players, because, in his view, no more than eight players can maintain good ensemble playing without a conductor. Today, chamber wind music is performed with or without a conductor. Conductors now often lead even the works of the late Baroque and Classical periods that may not have had a conductor when first performed. Therefore, this study will define chamber wind music as: 1) music that uses six to thirteen players; 2) music in which wind and percussion instruments comprise at least 50 percent of the instrumentation; and 3) music that may or may not use a conductor.

Purpose and Scope of Study

There are many resources for chamber wind music from the Baroque period through the twentieth century. However, there is very little research dedicated to chamber wind music composed since 2000. The purpose of this study is to contribute to such research by: 1) creating an annotated bibliography of 21st-century wind chamber music;

⁹ Stephen L Rhodes, "The French Court of the Late 17th Century," History of the Wind Band, Lipscomb University, accessed February 6, 2019, <https://ww2.lipscomb.edu/windbandhistory>.

¹⁰ Whitwell, 1.

and 2) thereby catalyzing the promulgation of recently composed wind chamber music. The challenges associated with examining recently composed music include discovering music's existence in the first place and, then, acquiring performance materials. The potential amount of chamber music composed since 2000 is immense; therefore, only music written for six to thirteen players, comprising at least fifty percent wind and percussion instruments, will be considered for this study.

Review of Existing Literature

There have been a number of books, articles, dissertations, and other studies that focused on wind band literature; some have peripherally discussed selected chamber wind pieces. Yet, there are only two sources that have discussed this repertoire in depth and created an accessible resource for performers: 1) Leroy Osmon and Tim Reynish's "Chamber Music Repertoire List" (2004) and Rodney Winther's *An Annotated Guide to Wind Chamber Music* (2004).

Tim Reynish edited a list compiled by Leroy Osmon; available via Reynish's website. The current edition is dated June 25, 2004. The list contains approximately 550 pieces and the information provided includes the composer's name, the title of the piece, and the instrumentation.¹¹ The compositions listed are scored for seven or more wind and/or brass instruments. Reynish indicates that Osmon's list can be found on www.band-chat.org. However, the link is broken, Osmon's website does not reference the list, and there is no source cited. Reynish uses the term "directed" to denote the need

¹¹ Tim Reynish, "Chamber Music Repertoire List" in *Repertoire* on Godaddy, Accessed November 18, 2018, <http://www.timreynish.com>

for a conductor. Leroy Osmon's original list includes approximately 300 compositions and Reynish adds nearly 250 more works.

In his introduction, Reynish refers to Osmon's list as "pretty comprehensive," even though he immediately suggests compositions that he submits "undoubted masterpieces... which [he] thinks are worth programming." Reynish's introduction goes on to highlight, give some opinions on, and share personal experiences and anecdotes about numerous pieces on the list. There is no reason given for his choice to speak in more detail about particular works; perhaps he feels they are not as well known to his intended audience of fellow wind band conductors or he does not know them as well himself.

Rodney Winther's *An Annotated Guide to Wind Chamber Music* is an invaluable resource for discovering wind chamber music. He has annotated over five hundred pieces, focusing on works for six to eighteen players. While the instrumentation of the works varies, including those that feature instrumental and vocal soloists, he does note that most of the works encompass the Classical Harmoniemuisk octet: two oboes, two clarinets, two horns, and two bassoons. In his notes, Winther confesses that this is "not meant to be an all-inclusive guide" and that he used specified criteria to choose the works:

1. Intrinsic musical value
2. An effort to include a representative sampling of works by historic period
3. An effort to include a representative sampling of works by instrumentation
4. An effort to include a representative sampling of works by country

5. An effort to include works of which [Winther] had firsthand knowledge through performance
6. An effort to include works that have been professionally recorded
7. An effort to include works for which complete information was available¹²

The annotation includes, if known, the year of composition, approximate duration, publisher, difficulty, discography, and a brief historical/aesthetic/analytical opinion of the composer and/or piece. Winther admits that this information is inconsistent throughout the book and is based on availability. In my opinion, it is the second biggest flaw of the resource, although it is excusable if you use this guide in the way it was intended: “to be a quick reference guide that includes some background material on each composer, along with the necessary information one might need in order to make some preliminary decisions as to possible programming.”¹³

If there is any possible criticism, it is of Winther’s decision to include works he without complete information to inform his intended. Doing this makes the guide more historic, a document explaining what has been, than a resource for performers, which seems to be an antithesis of his primary intention for the guide. However, perhaps this missing information is an opportunity for possible research leading to the rediscovery of these works.

¹² Rodney Winther, *An Annotated Guide to Wind Chamber Music: For Six to Eighteen Players*, (Alfred Music, 2004), vi–viii.

¹³ Winther, v.

Criteria

Creating a list of compositions written since 2000 is the primary purpose underlying this study. Even if the piece is a newly created arrangement or suite drawn from a bigger work, the original piece must have been composed after 2000.

The criteria used to determine a work's inclusion in this study were: 1) it must have been composed since 2000; 2) it must be scored for six to thirteen performers; 3) it must be scored for at least 50 percent winds and/or percussion; 4) it must require only one player on a part; 5) it must employ a heterogeneous instrumentation; 6) it would benefit from having a conductor.

As previously discussed, while there is no definitive definition of chamber wind music, or chamber music in general, there seem to be two characteristics that are consistently present: a “small” ensemble and the use of one player per part. It goes without saying that “small” is a subjective term and, thus, deserves more of our attention, in order to determine our parameters.

Rodney Winther, author of *An Annotated Guide to Wind Chamber Music*, chooses to limit his selections to those using six to eighteen players, but he does not give an explicit reasoning for doing so. Lauren Heller, in an evaluation of Bohuslav Martinů's chamber music, chooses to study his music for six or more players, explaining that his works written for chamber ensembles of two to five players have been discussed at length. In this same regard, other authors writing about chamber music, such as Homer Ulrich, in *Chamber Music: The Growth and Practice of an Intimate Art*, focus on music for two to five players. Ella Marie Forsyth's *Building a Chamber Music Collection*

spends 122 pages on music for duos, trios, quartets, and quintets, and 13 pages on music for ensembles with 6 or more players.

This study will consider compositions with no fewer than six players for two primary reasons. First, this number of musicians is in line with other wind chamber music studies of this kind. Second, Arnold Schoenberg's *Pierrot Lunaire*, composed for flute, clarinet, piano, violin, cello and voice/narrator, has greatly influenced chamber music in the twentieth and twenty-first centuries. In fact, this instrumentation has become known as the "Pierrot Ensemble," with many variations on Schoenberg's instrumentation used by Stravinsky, Berio, and many other composers.

Frederick Fennell's Eastman Wind Ensemble has become synonymous with the idea of "one on a part." However, in this author's opinion, fifty-five players is too many to be considered "small." In studying Winther's bibliography, it seems that his maximum number eighteen players was determined by his choice of works. By contrast, Kenneth Honas's *Evaluation of Compositions for Mixed-Chamber Winds* limits the number of players used to nine. He explains,

Compositions containing nine players were chosen as the upper limit for ensemble size since Ostling utilized a minimum of ten performers in his study. By choosing nine players as the upper limit, a completely different repertoire could be evaluated in a similar manner as in the Ostling study.¹⁴

¹⁴ Kenneth G. Honas, "An Evaluation of Compositions for Mixed-Chamber Winds Utilizing Six to Nine Players: Based on Acton Ostling's study, 'An evaluation of compositions for wind band according to specific criteria of serious artistic merit'" (DMA thesis., University of Missouri-Kansas City, 1996), 7; accessed November 28, 2018, ProQuest Dissertations & Theses. Acton Ostling created a study which sought to determine a list of compositions for wind band of serious artistic merit, in short, the study

The largest number of players called for by any of the works included in this study will be thirteen, the same number used by Mozart in his *Serenade No. 10 in B-Flat*, often referred to as the “Gran Partita.” No other chamber wind piece is listed more often across multiple resources or more highly regarded by respected conductors, teachers, and studies of wind bands.

Unlike other studies focused on chamber wind music, this study extends the possible instrumentation to include percussion instruments. The term “wind music” is an expression commonly used for “wind band music,” ensembles that normally include both wind and percussion instruments. Consequently, the author finds no real reason to create an instrumentation limit that excludes the possible use of percussion instruments.

Compositions calling for vocalists, either singing or speaking, as well as works using electronics, tape, and/or video components are also included. For example, a composition requiring nine musicians, including soprano voice, tenor/narrator, flute, clarinet, alto saxophone, trumpet, trombone, electronics, and video, would be included.

The number of wind and/or percussion players must make up at least 50 percent of the instrumentation, so sextets must call for at least three wind or percussion players, octets must have at least four wind or percussion players, and so on.

Another criterion necessitates that the work be composed for one performer per part. This is not to say that multiples of an instrument type could not be used, but that two different players are not needed to play an individual part. This seems to be a definitive

asked renown college band conductor to evaluate a comprehensive list of works using a set of determined standards. This study has been replicated twice, first in 1993 by Jay Warren Gilbert and most recently in 2011 by Clifford N. Towner.

characteristic of chamber music, the only consistent feature to distinguish chamber music from wind bands or orchestras.

The fifth criterion requires a mixed instrumentation (i.e., compositions must use a minimum of two different instruments). Heterogeneous ensembles exclude like-instrument consorts or choirs, where pedagogical considerations are equally as important as musical implications. While compositions for such ensembles can constitute “good music,” such repertoire is outside the scope of this study. Works for homogenous ensembles often provide a pedagogical or idiomatic association that is best left to experts of the intended instruments.

The final criterion is the use of a conductor. The number of players in the ensemble generally dictate the practicality of a conductor, because, with the exception of the brass sextet, mixed ensembles of six or more are not consistently trained to perform without a conductor. The traditional winds octets can and have been performed without a conductor; however, this usually occurs with the core repertoire by composers such as Mozart, Beethoven, Krommer, etc. Nevertheless, this criterion is still fluid. The number of players and the complexity of the piece determine whether or not a conductor would be useful. If a work is perceived as rhythmically complex, either through the use of complex rhythms or the integration of a lot of silence, then it is usually determined that a composition could benefit from a conductor. If there are many meter changes, unusual tempo changes, or complex temporal modulations, a conductor would be useful.

Sources and Methods of Collecting Information

The procedures for determining and annotating pieces primarily occurred in three stages. First, works composed since 2000 were identified. The Composers' Diversity Database was a significant resource, as it focuses mostly on living composers.¹⁵ Another benefit of using this database is its focus on diversity of gender, ethnicity, sexual orientation, nationality, and other characteristics. Beginning with a diverse pool of composers increases the possibility of a diverse representation of composers.

The initial search focused on creating a list of compositions that fit the criteria. Beyond the Composer Diversity Database, other databases searched included those housed at the Canadian Music Centre,¹⁶ the British Music Collection,¹⁷ and the Centre for New Zealand Music.¹⁸ These databases along with music distributor J.W. Pepper were also used in this study. It must be understood that this study was never intended to be exhaustive. Thus, to limit the scope of the study, the study primarily focused on the nearly 3000 chamber music composers listed on the Composer Diversity Database.¹⁹ Compositions found on the aforementioned databases were retained because all additional sources were encountered via composer links on the Composer Diversity Database. The Composer Diversity Database's designation of chamber music composer was assigned to any composer who composed works for more than one performer, but

¹⁵ Rob Deemer, *Composer's Diversity Database* (Fredonia, New York: State University of New York, Fredonia) last accessed February 4, 2019, <https://www.composerdiversity.com>.

¹⁶ <https://www.musiccentre.ca>

¹⁷ <https://britishmusiccollection.org.uk>

¹⁸ <https://www.sounz.org.nz>

¹⁹ Rob Deemer, *Composer's Diversity Database* (Fredonia, New York: State University of New York, Fredonia) last accessed February 4, 2019, <https://www.composerdiversity.com>.

smaller than any standard “large ensemble” (i.e., orchestra, concert band, opera, or choir). From this list of composers, the next step was to identify works that fit the criteria. This required searching the works lists of each composer. Most of this information was found online on composer’s personal or publisher’s websites, many of which were accessed via a link in the Composer Diversity Database. If any selection criterion was missing, a composition was excluded.

The next stage was to determine what information was needed for the annotation. The primary focus of this study is to create a starting point for musicians and researchers to more easily gain access to this music. Therefore, the information required was: 1) **Composer’s Name**; 2) **Composer’s Years**, if available; 3) **Nationality/Ethnicity**; 4) **Gender**. Our field of study has entered into a conscious awareness of diversity and inclusion; therefore, this information is included as a way to assist people with programming. While a composition was not excluded due to the lack of this data, I did make it a priority to include this information. In particular, with regard to gender, I used composer’s website biographies, publisher’s websites, or award announcements to be as accurate as possible with preferred genders; 5) **Composition Title**; 6) **Composition Date**. If a composition had a previous life (i.e., the annotated piece is an arrangement or had been revised), then the original date of completion is listed first and the current version second. For example, 2001/2014 means that a work was originally composed in 2001 and the version being annotated was created from that original piece in 2014; 7) **Instrumentation**. This information is an integral part of the study. If it was not explicitly available, the composition was excluded. 8) **Publisher**. This is how an interested musician can obtain the score and/or parts for a work. Many composers self-publish. As

much contact information as possible has been included; 9) **Duration.** Performance times are usually given by composers, but were confirmed by recordings; 10) **Description.** Short descriptions are provided to help inform musicians who could be interested in a work. These descriptions are not meant to be analytical or historic. Most descriptions focused on the aural aesthetics perceived by the author through listening. Some descriptions include composers' thoughts, especially if the subject of a work required a more intimate knowledge for an immediate interest to be created. A description was written after listening/experiencing a composition on average for about thirty minutes. Shorter works were, on average, listened to three to five times and longer pieces, two to three times. All works that include descriptions were experienced in their entirety. No descriptions were made for a piece without a recording and, thus, no annotation was made for works without a full recording.²⁰

²⁰ See appendix for known works without recordings.

CONCLUSIONS

This study has demonstrated that the hardest part of discovering new music is finding it in the first place. This annotated bibliography aims to serve as a way to start the discovery process. During this search, it was very common to find symphonic works and operas prominently displayed on composers' websites. Most often, those compositions were recorded, while chamber works were not. Moreover, the large-scale works were recorded in full, while the chamber works often were not. Interestingly enough, chamber works for two to five players, especially those for standard instrumentations, such as string quartets, piano trios, and woodwind quintets, were also more prominently featured and documented over chamber works calling for six to thirteen musicians. The chamber wind pieces that were most often available were works written for variations of the "Pierrot Ensemble." The variation most commonly seen was for flute, clarinet, percussion, piano, and cello.

This study has uncovered approximately 350 twenty-first century chamber wind works, the majority of which have received fewer than five performances. The low number of performances stem, in part, from the fact that college wind band directors and new music ensemble musicians and directors are always actively commissioning new works. Once a new work is composed and performed by its commissioning ensemble or consortium, its life afterwards is not consistent. One possible reason for this could be in part due to the difficulty of finding previously composed twenty-first century chamber wind music. This study begins to address that possible limitation.

Further Study

Given the mediated world in which we live, the practical next step is to continue to create annotations and make the information available on a searchable, online database. Easier access is the best means of ensuring that more attention from interested musicians is given to this medium. Since instrumentation is among the most important deciders for programming, creating a database that is searchable by full instrumentation will be the most effective. This project is large in scope and will, therefore, require ongoing contributions from the entire field to come close to creating an exhaustive database. Thus, creating a means for submissions by performers, composers, conductors, directors, and other stakeholders to contribute is essential.

Music requires an aural experience. Consequently, listening is the best way to understand and encourage its continued success. Beyond the database, it will be important to start a recording project, in partnership with university and professional ensembles, to produce professional recordings of the numerous works that currently are unrecorded. It is difficult to entice prospective performers to consider any work without providing an opportunity for them to experience the piece beforehand, especially if the piece is not a commission. This would also give composers a valuable forum for marketing their music.

Perhaps a peripheral project is studying the social complexities of research and access to modern art music. As previously mentioned, one of the challenges in marketing is the fact that chamber music does not have the same intense dedication as does music for other mediums. Ulrich comments on this problem:

The person who looks for the color of an orchestra, the pomp and display of opera, the rhythmic vitality of a military band, looks vainly for these things in

chamber music. Disappointed or disillusioned, [s]he calls it dull or austere or colorless. [S]he is bored by it and considers it a subject fit only for the music historian. But [s]he must not listen negatively and look for characteristics that properly belong to other branches of music²¹

Feasibly this has contributed to the struggle of uncovering chamber wind music for a broader audience. However, wind chamber music offers listeners something bands and orchestras cannot: clarity. Textures and timbres can be clearly heard because of the limited number of musicians, yet the possibilities are endless due to the many combinations of wind and percussion instruments available. Rhythmic content and metric nuance can be more accurate and varied with the smaller instrumentation. In addition, this achievement of clarity comes with the higher dependent and independent interaction from one player to another. Independence comes from the fact that there is nowhere to hide. Even if a performer is playing the same line as another, unprepared performers often play timidly and their timbre can suffer, greatly affecting texture, balance, and any other number of musical characteristics. While there is a need for a higher intensity of independence, performers must interact with greater precision to give a convincing, clear performance in wind chamber music. Creating a paradigm shift to what chamber music offers to the art music audience, versus what it is not, could lead to a greater appreciation and thus value of wind chamber music.

²¹ Homer Ulrich, *Chamber Music 2nd ed.* (New York: Columbia University Press 1966), 5.

ANNOTATED GUIDE TO TWENTY-FIRST CENTURY WIND CHAMBER MUSIC

Composer Name: Karim Al-Zand

Composer Dates: b. 1970

Composer Nationality/Ethnicity: United States/Canada

Composer gender: Male

Title of Piece: *Music Box Prelude*

Date of Composition: 2004

Publisher: Lulu

Instrumentation: Flute, Clarinet, Violin, Cello, Piano or Harp, Percussion

Duration: 3'

Description: This short, quirky work is nine measures long. The first eight measures are repeated, with a different instrument entering during each repeat: cello, percussion, piccolo, violin, piano, and clarinet, respectively. The content is very sparse and requires a serious amount of concentration, as each line contains a lot of syncopation and silence. There is a substantial ritardando during the final repeat. It would be a good introduction piece for an ensemble of this instrumentation as the individual technical demands are limited by the length of the piece.

Composer Name: Karim Al-Zand

Title of Piece: *Cinderella*, Music for the 1922 silent silhouette film by Lotte Reiniger

Date of Composition: 2014

Publisher: Lulu (lulu.com)

Instrumentation: Flute, Clarinet, Cornet, Trombone, 2 Violins, Viola, Cello, Percussion

Duration: 13'

Description: Al-Zand's *Cinderella* is a musical accompaniment to Lotte Reiniger's 1922 silhouette. While it captures the whimsy and elegance of Reiniger's adaptation of the Brothers Grimm version of the story, it would be difficult to create a convincing performance without the film. There are many melodic lines and motivic fragments, however they are presented within the specified context of the film. There are no character motifs. It has a Modern Romantic aesthetic. Despite being only 9 players, there are thick textures, long melodic phrases, and flourishing scale passages. The Romantic characteristics are mixed with folk-like dances and comedic leaping lines, which can prove to be technically challenging.

Composer Name: Karim Al-Zand

Title of Piece: *Rondo Fantastique*

Date of Composition: 2008/2012

Publisher: Lulu Music (lulu.com)

Instrumentation: Flute/Piccolo, Clarinet/ Clarinet in E-flat, Trumpet, Trombone. Violin, Viola, Cello, Double Bass, Percussion, Piano

Duration: 4'

Description: As the title would suggest, the piece is a rondo. The 'A' theme returns three times and contains a main melodic idea used in variation for the other sections. Rhythm and meter are the primary musical characteristics of this composition. The 7/8-meter drives the dance quality of the rondo theme. Interestingly, the usual cadence of the rondo

theme is comprised of a 4/4 followed by a 3/4 bar, 7 beats. The cadence is square and a contrast of the 7/8 bars. This rhythmic interest gets exploited throughout the composition. The rhythmic content makes this piece difficult and requires players who confident with syncopation.

Composer Name: Kenneth Amis

Composer Dates: b. 1970

Composer Nationality/Ethnicity: United States

Composer gender: Male

Title of Piece: *Islero*

Date of Composition: 2004

Publisher: Amis Musical Circle (amismusicalcircle.com)

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 2 Horns, 2 Trumpets,
Timpani

Duration: 3'45"

Description: Titled after the Egyptian goddess, *Islero* is a short, fanfare-like piece. There is an extensive trumpet solo in the beginning, which returns later as a brass feature by the trumpets and horns. This follows a snake charmer-like clarinet solo. A timpani ostinato and thin harmonic textures allow woodwind lines to be exposed. Commissioned by the Boston Classical Orchestra²², it does require players who have strong technical facility.

²² Kenneth Amis, "Kenneth Amis," accessed March 8, 2019, http://www.kennethamis.com/large_ensemble_compositions.html#Wind_Band_Compositions.

Composer Name: Mang Bång

Composer Dates: b. 1974

Composer Nationality/Ethnicity: Switzerland

Composer gender: Female

Title of Piece: *Epic Abrasion*

Date of Composition: 2010

Publisher: Swedish Music Information Centre

Instrumentation: Flute, Oboe, Bass Clarinet, Piano, Percussion, Violin, Viola, Cello

Duration: 13'

Description: *Epic Abrasion* begins with the distinct sound of writing on a chalkboard, which sets up the dialogue of aural interactions between different pairs of objects. Soon after the oboe pierces to mellow atmosphere with blaring intensity. With such a beginning, we expect and, indeed, gradually experience, a large variety of sounds throughout this composition, as is made evident by the extensive percussion requirements. Sustain versus repeated short notes is a thematic motif highlighted in this exercise.

Composer Name: Mang Bång

Title of Piece: *Structures of Molten Light*

Date of Composition: 2010

Publisher: Contact Composer

Instrumentation: Alto Flute, Bass Clarinet, 2 Percussion, Piano, Guitar, Violin, and Cello

Duration: 7'

Description: "When do everyday sounds like a car engine, the rolling of a suitcase or the scraping of shoe heels on the pavement become music?"²³ Bang uses these sounds and other to create a soundscape, along with extended instrumental technique, to explore the meaning of music. The flute and clarinet are amplified to help create a non-human aesthetic. Flutter tonguing is used to sounds like motors, portamentos to create sirens, key clicks to sounds like shoe heels. The piece sounds both distant and familiar via fragments of intervals, pitch material, and sonic gestures.

Composer Name: Stephanie Berg

Composer Dates: b. 1985

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Caprice*

Date of Composition: 2009

Publisher: Contact Composer (<https://www.stephanieberg.com>)

Instrumentation: Clarinet, Bassoon, 2 Trumpets, Horn, Snare Drum

Duration: 2'30"

Description: This short composition is based on two motivic ideas: the first is of four repeated sixteenth notes, and the second is of a four-note turn. There is also a lyrical

²³ Mang Bång, "*Structures of Molten Light*" on Malin Bång website, Accessed March 19, 2019, <http://malinbang.com/structures-molten-light>.

melody fully presented in the bassoon. It is not technically challenging, other than the repeated sixteenth notes, but it offers each player satisfying musical moments.

Composer Name: Lisa Bielawa

Composer Dates: b. 1968

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Chance Encounter*

- I. Prologue and Opening
- II. Topos Nostalgia
- III. Transition: Nostalgia-Drama
- IV. Drama/Self-Pity
- V. Transition: Drama-Nothing
- VI. Nothing
- VII. Transition: Nothing-Aimlessness
- VIII. Aimlessness Song

Date of Composition: 2006

Publisher: Ganesa Music

Instrumentation: Soprano, 2 Flutes, Oboe, Clarinet, Horn, 2 Trumpets, Trombone, 2

Violins, Viola, Cello

Duration: 35'

Description: Lisa Bielawa, describes *Chance Encounter*,

Chance Encounter is a site-specific musical work, co-conceived by world-renowned soprano Susan Narucki and myself, in which Susan and 12 instruments convene, one or several at a time, in and out of the texture and context of public spaces. Susan will sing songs and arias constructed of texts we have collected in transient public spaces, thereby enacting the listener's private (yet collective) experience of the performance space itself. Each performance 'venue' will require a re-mapping of the spatial and movement elements of the piece onto the new location.²⁴

Using this description, the visual component is just as important as the music. However, this does not diminish the musical impact. The movements performed with the singer are broken up with solo instrumental interludes (transitions) by the violin, clarinet, and flute, respectively. The piece begins with a prelude by the cello. There are technical and musical challenges, requiring double stops in the strings and extended range for the clarinet and flute, for example.

Composer Name: Betsey Biggs

Composer Dates: Unknown at time of writing

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Teewinot*

²⁴ Lisa Bielawa, *Chance Encounter* program note, accessed March 19, 2019, <https://static1.squarespace.com/static/5484a37be4b0213f74373e82/t/54c01b01e4b05b1e2703744d/1421875982219/Chance+Encounter+Notes>.

Date of Composition: 2016

Publisher: Contact Composer

Instrumentation: Flute, Bass Clarinet, Tenor Saxophone, Percussion, Piano, Violin, Cello

Duration: 7'30"

Description: *Teewinot* is composed in three movements or parts, yet it is played continuously. The score is mostly in layers or fragments, and it is performed using detailed instructions provided by the composer. The entire composition is more stage instructions than notes. It is important for the conductor to have a good sense of how each individual part affects the other aspects of the work and develops in a given context. While the composition is relatively short, it contains myriad sounds that reflect the peak of the Teton Range it is named after.²⁵

Composer Name: Elisabeth Blair

Composer Dates: Unknown at time of writing.

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *I would have said something but I didn't want to sound*

Date of Composition: 2017

Publisher: Contact Composer (ecblair@gmail.com)

Instrumentation: Soprano, Flute, Alto Sax, Piano, Percussion, and Violin

Duration: 7'

²⁵ Betsey Biggs, "Betsey Biggs Studio." Bluehost, accessed January 24, 2019, <https://www.betseybiggs.org>.

Description: Blair investigates the psychology of being shy as well as the need to speak out while being afraid to do so. The soprano, a shy character, is trying to interact with group portrayed by the ensemble. The writing is often sparse and even when tutti moments occur, they only involve chord strikes. In addition to the pitch material the ensemble speaks, sings, and even laughs. It is not entirely clear if they are in opposition or complimentary to the soprano as the ensemble also acts as a mental representation of the shy person's mind.

Composer Name: Elisabeth Blair

Title of Piece: *Make It*

Date of Composition: 2017

Publisher: Contact Composer (ecblair@gmail.com)

Instrumentation: Clarinet, Alto Saxophone, Tenor Saxophone, 2 Violins, Classical Guitar,

Duration: 6'30"

Description: *Making It* is a look at the process of being creative. Blair uses motives and sounds that are idiomatic to each of the instruments of the ensemble. In addition, these motives are stereotypical of the instruments: e.g., the gliss in the clarinet, pitch bending in the saxophone. She brings them slowly together into a united body, as though the composition is being created in the moment. Instruments begin to share lines and pitches until something that could be called a cohesive line is created. The technical aspects of the piece are attainable by players at a really good high school or entering college.

Composer Name: Shelby Blalock

Composer Dates: b. 1995

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Rise*

Date of Composition: 2014

Publisher: Contact Composer (<https://shelbylock.com/store/>)

Instrumentation: Flute, Clarinet, Percussion, Marimba, Piano, Violin, and Cello

Duration: 5'

Description: *Rise* has a familiar, dream-like quality, as if a memory or a journey home.

The music is technically attainable for most levels, but it offers simple, uplifting melodies and harmonies. All instrumentalists are featured and contribute in a meaningful way to the piece.

Composer Name: Victoria Bond

Composer Dates: b. 1945

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Pater Patriae: A Washington Portrait*

Date of Composition: 2017

Publisher: Contact Composer

Instrumentation: Narrator, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Percussion

Duration: 15'57"

Description: Set in episodes, Bond uses American folk songs and folk-like original music to tell the story of Washington at the end of the Revolutionary War and throughout his presidency. The music is very contrapuntal, and the brass music is often fanfare-like.

When Bond uses familiar tunes, she greatly ornaments the melody and create rhythmically complex countermelodies. The music accompanying the narrator is usually calm to allow clarity. However, the harmonic language is very accessible, and the piece would make a good feature for an American, patriotic, or political concert.

Composer Name: Victoria Bond

Title of Piece: *The Indispensable Man: A Roosevelt Portrait*

Date of Composition: 2010

Publisher: Contact Composer

Instrumentation: Narrator, Flute, Oboe, Clarinet, Bassoon, Alto Saxophone, Horn, Trumpet, Trombone, Timpani, Percussion

Duration: 20'

Description: The second of her presidential portraits, Bond's *The Indispensable Man* combines American jazz of the 1920's and 1930's with original material. She uses style versus melodies to creates the aesthetics. There is one recurring motive used throughout the composition. The instrumentation playing it and accompanying create different atmospheres to complement the mood of the text. Following the presidency of Franklin Roosevelt, the work features the clarinet throughout, and the other members of the ensemble have interesting parts that require good players. Like her *Pater Patriae*, Bonds uses a counterpoint and imitation to create intricate textures.

Composer Name: Stephanie Ann Boyd

Composer Dates: b. 1990

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Terra Liberi*

1. Caelum (Sky)
2. Reboare (celestial thunder)
3. Ros (dew)
4. Zephyr (west wind)
5. Utem (starlight)
6. Terra (earth)

Date of Composition: 2014

Publisher: Contact Composer (<https://femoire.com>)

Instrumentation: Flute, Clarinet, Percussion, Piano, Violin, Cello

Duration: 12'

Description: *Terra Liberi* is written for a pierrot ensemble plus percussion, and has Neo-Romantic, long phrases combined with technical passages. The phrase are often uneven and could be difficult for musicians create the seamless transitions. The allegro music has many tutti lines, a contrast to the more contrapuntal motion of many slow or legato movements. These highly contrapuntal sections would benefit greatly the use of a conductor.

Composer Name: Charlotte Bray

Composer Dates: b. 1982

Composer Nationality/Ethnicity: England

Composer gender: Female

Title of Piece: *Caught in the Treetops: Violin Concerto*

Date of Composition: 2010

Publisher: Composers Edition

Instrumentation: Solo Violin, Flute/Piccolo/Alto Flute, Oboe/English Horn, Clarinet/Bass

Clarinet, Horn, Trumpet in C, Trombone, Percussion, Harp, Piano, Viola, Cello

Duration: 16'

Description: This work is written in two parts and performed attacca. Bray says that the composition is in response to the poems “A Match with the Moon” by Dante Gabriel Rossetti and “The Moon Sails Out” by Federico Garcia Lorca.²⁶ It begins with an extensive and “explosive” violin cadenza and feels as if it is the middle of the work. The accompaniment alternates between sustains, short rhythmic figures, and doubling the violin solo. There are a few motives from the violin solo played by the woodwinds and cello. It ends somber and reflective.

Composer Name: Kirsten Soriano Broberg

Composer Dates: b. 1979

Composer Nationality/Ethnicity: United States

²⁶ Charlotte Bray, “Charlotte Bray Composer,” Compila, accessed March 7, 2019, <http://charlottebray.co.uk>.

Composer gender: Female

Title of Piece: *The Waters of Time*

1. If Only
2. Its Whisper
3. Without You
4. In the Weavings
5. To Want
6. So Close
7. That Time

Date of Composition: 2007 - 2010

Publisher: Contact Composer (<http://www.kirstenbroberg.com/contact.html>)

Instrumentation: Soprano, Flute, Clarinet, Percussion, Piano, Violin, Cello

Duration: 15'

Description: With text by Pablo Neruda, Kristen Broberg has composed seven movements for voice and instrumental accompaniments to reflect moving water. She uses different combinations of the instruments to create unique sound worlds for each movement. While the cycle was developed over the span of three years and each song can stand alone, they are also seamless.

Composer Name: Kirsten Soriano Broberg

Title of Piece: *Undercurrents*

Date of Composition: 2016

Publisher: Contact Composer (<http://www.kirstenbroberg.com/contact.html>)

Instrumentation: Bass Flute, Contrabass Clarinet, Piano, Percussion, Cello, Double Bass

Duration: 6'

Description: *Undercurrents* is the first movement in Broberg's *Natura Cycle*. The piece is a large-scale instrument cycle with different ensembles for each movement. The movements can be played in different combinations or extracted. As the title suggests, this movement begins with the low instruments creating grunting sounds to portray struggling under water. This gives way to a sense of slight hope and light with piano and bowed vibraphone.

Composer Name: Elspeth Brooke

Composer Dates: Unknown at time of writing

Composer Nationality/Ethnicity: England

Composer gender: Female

Title of Piece: *Contrary Orbits*

Date of Composition: 2005

Publisher: Contact Composer (elspethbrooke@gmail.com)

Instrumentation: Flute/Alto Flute, Oboe, Clarinet/E-flat Clarinet, Bassoon, Horn,

Trumpet in C, Trombone, Percussion, Harp, Piano, Double Bass

Duration: 5'30"

Description: *Contrary Orbits* begins with an explosion of sound and has many sweeping gestures, bangs, and sustains to create a composition which sounds like colliding forces. Many of gestures are technically challenging and require control in extreme dynamic ranges. The woodwinds have many high and fast scale passages and brass have long

notes that start very quietly with large and fast crescendos. There is a trumpet solo that has many difficult leaps and isolated notes in the upper register.

Composer Name: Annette Brosin

Composer Dates: b. 1982

Composer Nationality/Ethnicity: Germany

Composer gender: Female

Title of Piece: *Reciprocal Sighting*

Date of Composition: 2008-2009

Publisher: Contact Composer (<https://annettebrosin.wixsite.com/annette-brosin/contact>)

Instrumentation: 2 Flutes, 2 Clarinets, 2 Trombones, 2 Violins, and 2 Celli

Duration: 7'

Description: The ensemble is set up as a double quintet, and both quintets are equal in terms of technical requirements. The work begins slow and is thinly scored. Brosin asks for pitch bend from all players. There is a moment in the middle of the piece when she uses rapid staccato notes to create a lot of activity and thick textures. Throughout the composition a ticking occurs, like a bomb ready to go off. The piece ends with the aftermath of the destruction.

Composer Name: Philip Brownlee

Composer Dates: b. 1971

Composer Nationality/Ethnicity: New Zealand

Composer gender: Male

Title of Piece: *Sparks Among the Geysers*

Date of Composition: 2003

Publisher: Centre for New Zealand Music

Instrumentation: Flute/Piccolo, Clarinet/Bass Clarinet, Oboe/English Horn, Bassoon, Horn, Trumpet, Trombone, Percussion, Double Bass

Duration: 16'30"

Description: Brownlee evokes the movement of water with different gestures, such as air through the horn, whisper tones and overtones, bending pitch, and cluster chords. There are loud jarring moments throughout. The challenge for this piece is creating a sense of cohesion and flow.

Composer Name: Christine Burke

Composer Dates: Unknown at time of writing

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *From the Signal*

Date of Composition: 2017

Publisher: Contact Composer (cburkecomp@gmail.com)

Instrumentation: Clarinet, Trumpet, Percussion, Violin, Viola, Cello)

Duration: 10'

Description: *From the Signal* engages timbre as the primary musical characteristic. Burke views the ensemble as two trios: clarinet, trumpet, percussion, and violin, viola, cello. She explores overtones, color palettes, and harmonic implications of the two trios. The

string trio is a more homogenous color palette in comparison to the wind/percussion trio. While the clarinet and trumpet are pitched in B-flat, they produce different harmonic series which Burke explores in contrast to the string timbres. The sound begins, changes, and ends in seamless waves, requiring great control from the players in the softest dynamics.

Composer Name: Erin Busch

Composer Dates: Unknown at time of writing

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Washed Away*

Date of Composition: 2014

Publisher: Contact Composer (<http://www.erinbusch.com/contact>)

Instrumentation: Flute, Clarinet, Percussion, Piano, Violin, Cello

Duration: 8'30"

Description: Simple and reflective, Erin Busch's *Washed Away* uses melody, tonal gestures, and tertian harmonies to portray 'starting over.' All instrumentalists are featured and the parts are not technically challenging. The composition begins with glissandi played from the inside of the piano and on the string instruments. There is a clarinet solo, which moves to a flute solo, a violin solo, and finally a trio of these three instruments. The melodies are hopeful and peaceful. Later in the piece the piano and cello are featured, and the percussion create a transparent background throughout the entire work.

Composer Name: Jennifer Butler

Composer Dates: 1976

Composer Nationality/Ethnicity: Canada

Composer gender: Female

Title of Piece: *Stolen Materials, Stolen Time*

Date of Composition: 2014

Publisher: Contact Composer (jaebutler@gmail.com)

Instrumentation: Flute/Recorder, Clarinet/Recorder, Violin, Cello, Piano, and Percussion

Duration: 14'

Description: Butler says this about *Stolen Materials, Stolen Time*,

When I began to work on *Stolen Materials, Stolen Time*, I wanted to capture the dramatic emotional life of a young child, inspired by my four-year-old daughter. I started deconstructing traditional children's songs to use as my source material and planned out a fairly linear structure that travelled through different emotional states. Then my son Maxwell arrived, smack dab in the middle of composing this piece. And I realized that this piece wasn't so much about childhood; it was about motherhood.²⁷

The 'stolen' children's songs and 'stolen time' away from her children to write this work result in a composition that is heartfelt, cute, funny, sad, and sometimes scary. The piece begins softly with recurring single pitches in the lowest octave of the piano and recorders creating a dark or lost aesthetic. This aesthetic gives way to faster rhythmic passages of

²⁷ Jennifer Bulter, *Soundcloud*, accessed March 7, 2019, <https://soundcloud.com/jaebutler/stolen-materials-stolen-time>.

excitement and dread. The opening then alternates with the faster passages except is it sometimes transformed into a cute or cheeky terror. Technically the piece is challenging. The loud outbursts are complex, and the ending is gentle and dissonant.

Composer Name: Jennifer Butler

Title of Piece: *The Tide Rises, The Tide Falls*

Date of Composition: 2014

Publisher: Contact Composer (jaebutler@gmail.com)

Instrumentation: Flute, Oboe, Bass Clarinet, Horn, Percussion, Violin, Viola, Cello, Double Bass

Duration: 14'

Description: *The Tide Rises, The Tide Falls* is a single movement work divided by short silence into four sections. Its principal idea is moving between stasis and change. Butler says, “[her] assignment of this piece was to respond to Barbara Pentland’s *Tides*, for violin, harp, and marimba.”²⁸ There is no key or tonal center in the traditional tonal sense, however each section has a primary pitch that melodic motion moves towards and away from. The primary pitch is established by octave and unison pedals. Thus, timbre changes are a key feature of the piece; the change in timbre offers a combination of stasis and change that is a unique depiction of waves or tide changes. This idea also makes the composition more difficult, as it is important for all players to really engage each individual pitch.

²⁸ Jennifer Bulter, *Soundcloud*, accessed March 7, 2019, <https://soundcloud.com/jaebutler/the-tide-rises-the-tide-falls>.

Composer Name: Jennifer Butler

Title of Piece: *Through Walls*

Date of Composition: 2004/2009

Publisher: Contact Composer (jaebutler@gmail.com)

Instrumentation: Flute/Piccolo, Oboe, Clarinet, Bassoon, 2 Horns, 2 Percussion, 2

Violins, Viola, Cello, Double Bass

Duration: 4'30"

Description: This is an arrangement for a chamber ensemble of a Vancouver Symphony Orchestra commission as part of the Olympic Commissioning Project. It begins with unrelenting eighth notes in high strings and wood block and elongated scale passages in the cello and wind instruments. It feels like running an impossible race. The B section is more subdued, except for the dissonant intervals played by the winds. The composition is technically approachable and the piccolo and violin solos are musically engaging.

Composer Name: Jennifer Butler

Title of Piece: *Under Bleak Skies*

Date of Composition: 2012

Publisher: Contact Composer (jaebutler@gmail.com)

Instrumentation: Flute, Oboe, Bass Clarinet, Horn, Percussion, Violin, Viola, Cello, and

Double Bass

Duration: 10'

Description: Jennifer Butler tackles a subject concerning the environment: ocean protection. With bursting pipelines, spilling oil, plummeting fish population, and dying planet life, Butler composed this work in order to depict human effects on the ocean. The composition begins with a calm sea, portrayed by low strings, and peaceful birds, in the form of piccolo and violin. Soon the other instruments join and danger and disaster ensue. This technically approachable piece warns us of our mistakes as human beings and their results if we do not take action to change.

Composer Name: Allison Cameron

Composer Dates: Unknown at time of writing

Composer Nationality/Ethnicity: Canada

Composer gender: Female

Title of Piece: *3rds, 4ths, and 5ths*

Date of Composition: 2008

Publisher: Contact Composer: <http://allisoncameron.com/purchase-scores/> or
allie541@gmail.com

Instrumentation: Flute, Alto Flute, Soprano Saxophone, Trombone, Prepared

Vibes/Harmonica, Piano/Harmonica, Violin, Electric Guitar/Harmonic

Duration; 6-9'

Description: *3rds, 4ths, and 5ths* has two main elements. First the electric guitar, vibes, and piano plays unrelenting lines, primarily as eighth notes with a few quarter note passages. This element acts as a motor, propelling the composition. It is incessant and the few moments the motor is not present, there is a visceral stillness. The timbres and

process of the motor unfolding throughout these instruments create a sparkling image. The harmonicas and other sustaining instruments counter this element. All of these instruments play note values of half notes and greater. For the majority of the composition, the sustaining instruments play and move together, and the harmonicas lead the sound. However, there are moments of shifting timbres, as one instrument or group of instruments begin and end their sustain before others, eliding and overlapping entrances and releases.

Composer Name: Carolyn Chen

Composer Dates: b. 1983

Composer Nationality/Ethnicity: United States/Taiwan

Composer gender: Female

Title of Piece: *Monsters, cold and warm*

Date of Composition: 2014

Publisher: Contact Composer (walkingmango@gmail.com)

Instrumentation: 2 Voices, 2 Clarinets, French Horn, Sousaphone, Percussion, Violin, Cello, Contrabass

Duration: 26'

Description: Carolyn Chen's *Monsters, cold and warm* explores a scream, not just in its physical embodiment, but also through its expressed affect. In doing so, she creates an aural representation of fear. This composition is technically challenging, due to the extensive control of extended techniques. Chen says about the composition,

What is the scariest? Capitalism and feelings. *Monsters, cold and warm* uses the ensemble of Luigi Nono's *Woe to Cold Monsters* to reassemble a dissected scream from Kanye West's *Monster*, sifting through both works' perspectives on capitalism and emotion. I was particularly interested in Nicki Minaj's verse in *Monster*, with its overabundance of character inflection and emotional expression, her voices always falling out at the seams. This piece is not sound in the abstract, but feeling, a stretching and turning over of a feeling.²⁹

Composer Name: Carolyn Chen

Title of Piece: *Oceans in Oceans*

Date of Composition: 2014

Publisher: Contact Composer (walkingmango@gmail.com)

Instrumentation: Flute, Clarinet, Bassoon, French Horn, Trombone, 2 Percussion, Piano, Violin, Viola, Cello, Double Bass

Duration: 12'

Description: Chen portrays motion in the ocean through the varying degrees of thick textures and ambiguous gestures. In addition, the harmonies are very accessible. She creates complexity with timbres and textures. The beginning sounds like a peaceful dive into a coral reef, yet dangers looms, portrayed by dissonances, quick crescendos, and bass drum rolls.

²⁹ "Carolyn Chen," Soundcloud, accessed March 6, 2019, <https://soundcloud.com/carolyn-chen/monsters-cold-and-warm>.

Composer Name: Chen Yi

Composer Dates: b. 1953

Composer Nationality/Ethnicity: United States/China

Composer gender: Female

Title of Piece: *Ba Yin* (The Eight Sounds)

I. Praying for Rain

II. Song of the Chu

III. Shifan Gong and Drum

Date of Composition: 2001/2015

Publisher: Theodore Presser

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone,) Flute, Oboe,

Bassoon, Clarinet, Trumpet, Horn, Trombone, 2 Percussion

Duration: 19'

Description: Originally written for saxophone quartet and chamber orchestra, Chen Yi says this about *Ba Yin*,

In ancient China, the music was played with eight kinds of instruments made of or with metal, stone, silk, bamboo, gourd, clay, leather and wood. It was then called The Eight Sounds (Ba Yin). In my concerto *Ba Yin*, I use a saxophone quartet and a chamber wind ensemble to recall my impression of what I have heard in China, the music played by villagers on old traditional instruments in various ensembles.³⁰

³⁰ Chen Yi, *Ba Yin: The Eight Sounds*, Recorded 2015, XAS, accessed March 7, 2019, CD notes.

The saxophone quartet is very virtuosic with difficult passages in terms of speed and sheer combination of notes, extended range, great dynamic control, and extended techniques. The ensemble mimics or acts as an extension of the quartet in many of these passages within the first movement. In the second movement, the ensemble is more of an accompaniment, and it is in opposition to the quartet in the third movement. Each movement uses a different combination of the wind ensemble and gives the impression of three bands in one.

Composer Name: Anthony Cheung

Composer Dates: b. 1982

Composer Nationality/Ethnicity: United States

Composer gender: Male

Title of Piece: *Discrete Infinity*

Date of Composition: 2011

Publisher: Contact Composer (acheung@post.harvard.edu)

Instrumentation: Flute, 2 Clarinets (2nd retuned), Horn, Trumpet (retuned), Percussion, Piano, Violin, Viola, Cello, Contrabass (strings retuned throughout)

Duration: 12'

Description: Anthony Chueng, writes about *Discrete Infinity*,

An infinite paradox: discrete, non-continuous, recursive elements - looped, embedded, etc. - giving way to: [an infinite array of expressive meanings], [...] rhythms and phrases, built up from or broken down into discrete properties, resulting in strange, unknown combinations, while infinite pitch networks, arising

from singular/discrete sources - a single fundamental and its branches of overtones - share and propagate new, limitless overtone pitch space.³¹

The individual parts are technically challenging. Rehearsing this work could be difficult, as many of the parts contain both motives and gestures/effects intertwined with one another. Many of the motives require strict time and are passed around the ensemble or echoed by another instrument in canon, however, they are of equal importance as musical gestures, creating a difference in interpretation of time throughout the ensemble.

Composer Name: Anthony Cheung

Title of Piece: *SynchroniCities*

Date of Composition: 2012

Publisher: Contact Composer (acheung@post.harvard.edu)

Instrumentation: Flutes/Alto Flute, Oboe/English Horn, Clarinet (retuned)/Bass Clarinet, Percussion, Piano/Sampler, Violin, Viola, Cello

Duration: 14'

Description: Anthony Cheung compares and contrasts the similarities and differences of abstract and commonplace sounds he has come across in his travels throughout the world³². The four-movement work is abstract and requires strong technical facility. It uses dissonances to create sonorities similar to the sounds of trains passing, horns honking, and people in a market.

³¹ Anthony Cheung, "Anthony Cheung: Composer and Pianist," Cargo, accessed February 18, 2019, <https://acheungmusic.com>.

³² Anthony Cheung, "Anthony Cheung: Composer and Pianist," Cargo, accessed February 18, 2019, <https://acheungmusic.com>.

Composer Name: Ann Cleare

Composer Dates: b. 1983

Composer Nationality/Ethnicity: Ireland

Composer gender: Female

Title of Piece: *Dorchadas*

Date of Composition: 2007

Publisher: Project Schott New York

Instrumentation: Bass Flute, Bass Clarinet, Bassoon, Trombone, Percussion, Piano,
Viola, Cello, Double Bass

Duration: 11'

Description: *Dorchadas* is about a fear of the dark, referring to the lack of light and the space of the unknown.³³ The composition is mostly sparse scoring with scratches, howls, and blowing wind, but occasionally a loud bang or chord happens, creating both confusion and curiosity. It is the confusion, or curiosity, that Cleare seems to be most interested in demonstrating that the dark is home to the truest human condition: imagination.

Composer Name: Ann Cleare

Title of Piece: *eöl*

Date of Composition: 2014/2015

³³ Ann Cleare, “Anne Cleare Composer”, Word Press, accessed Feb 5, 2019, 2011, <https://annclearecomposer.com/listenlook/dorchadas>.

Publisher: Contact Composer (anncleare@hotmail.com)

Instrumentation: Solo Percussion, Clarinet/Bass Clarinet, Soprano Saxophone/Baritone Saxophone, Accordion, Cello, Double Bass

Duration: 15'

Description: Ann Cleare composed this piece for an unnamed metallic percussion instrument, specifically buildt for this piece, that is played by metal rods attached to the player's fingers.³⁴ She uses thin textures and limited pitch material to create a delicate atmosphere in order to compliment this pitchless instrument.

Composer Name: Ann Cleare

Title of Piece: *eyam ii* (taking apart your universe)

Date of Composition: 2009-2014

Publisher: Contemporary Music Centre, Ireland

Instrumentation: Solo Contrabass Clarinet, Bass Flute, Bassoon, Soprano Saxophone, Trumpet, Percussion, Piano, Violin, Cello, Electric Guitar, Double Bass

Duration: 26'

Description: Ann Cleare says about the composition,

Eyam is a small village in Derbyshire, England. It is best known for being the “plague village” that chose to isolate itself when the plague was discovered there in August 1665, rather than let the infection spread. *eyam ii* (taking apart your

³⁴ Ann Cleare, “ Anne Cleare Composer”, Word Press, accessed Feb 5, 2019, 2011, <https://annclearecomposer.com>.

universe) is the second piece in a series of five attacca pieces for clarinets and flutes, all of which deal with ideas of isolation and infiltration.³⁵

The solo contrabass clarinet is highly virtuosic, requiring multiphonics, slap tonguing, and command of the entire range of the instrument. She divides the ensemble into five smaller groups: [soprano saxophone], [trumpet, percussion], [violin, bass flute, cello], [electric guitar], [bassoon, double bass, piano.] The ensemble's parts are also technically challenging and rhythmically advanced.

Composer Name: Nell Shaw Cohen

Composer Dates: b. 1988

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Sextet*

1. Groove
2. Canon
3. Ritornello
4. Passacaglia

Date of Composition: 2012

Publisher: Contact Composer (nell@nellshawcohen.com)

Instrumentation: Oboe, Bassoon, Trumpet, Harpsichord, Violin, Viola

Duration: 8'30"

³⁵ Ann Cleare, "Anne Cleare Composer", Word Press, accessed Feb 5, 2019, 2011, <https://annclearecomposer.com>.

Description: Inspired by Baroque music and instruments, Nell Shaw Cohen's *Sextet* is technically accessible and a contemporary take on Baroque timbres and tonality. The counterpoints, though sometimes more like Romantic accompaniments, are interesting without being technically or aurally cumbersome.

Composer Name: Flannery Cunningham

Composer Dates: Unknown at time of writing

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Transcontinental*

Date of Composition: 2011

Publisher: composer website | flannerycunningham.com

Instrumentation: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba,
Violin, Viola, Cello, Double Bass

Duration: 6'

Description: *Transcontinental* provides a very accessible way for young musicians to gain experience and confidence in chamber music. There is a well-crafted balance between tutti and solo moments; additionally, players are not overwhelmed with overtly exposed technical passages and difficult harmonies or pitches. There are two primary motivic ideas. The first is a neighbor tone, most often played as two sixteenths-eighth notes, and the second contains five notes, a repeated note in a triplet rhythm (first heard as eighths note triplets and later quarter note triplets), followed by the repeated note again

and step motion either up or down. The final two notes are duple and usually two eighth notes. Both ideas are varied.

Composer Name: Chaya Czernowin

Composer Dates: b. 1957

Composer Nationality/Ethnicity: Israel

Composer gender: Female

Title of Piece: *5 Action Sketches*

1. Breathe
2. So Narrow
3. Raw
4. Sliver
5. Sand

Date of Composition: 2014

Publisher: Schott Music

Instrumentation: 2 Voices (originally: Contralto, Counter Tenor), Bass Flute, Bass

Clarinet, Tenor Saxophone, Tuba, Cello

Duration: 13'

Description: These five short miniatures use only bass and tenor instruments in contrast with mid- and high-ranged voices. The instrumental parts use extended techniques, including multiphonics on the tuba and fingerboard bowings on the cello. There is very little pitch material, but when it does occur the harmonies created are lush, resonate lows

or striking, shrill highs. The voices perform like instruments, singing no words and creating many different effects. The voice writing requires virtuosic technique.

Composer Name: Chaya Czernowin

Title of Piece: *Lovesong*

Date of Composition: 2010

Publisher: Schott Music

Instrumentation: Flute/Bass Flute, Oboe, Bass Clarinet, (2) Percussion, Piano, Violin, Viola, Cello

Duration: 10'

Description: Czernowin describes *Lovesong*:

Falling in love is one of the most intense times in one's life. One loses a certain control, every second is drenched in and colored with emotion, and the passing seconds are loaded with resonances, echoes shimmer strange energy. In *Lovesong*, there is music, which follows the gesture of imaginary hands as they touch an instrument, there is the song, the love song, created by the hands touching the instrument, and there is the shimmer and resonance, vital resonance, which grows. The overall flow tries to reflect on the strange energy and flow of time when falling in love.³⁶

This composition uses pointillism, sound gestures, and extended techniques, among other compositional techniques, to create what the feeling of love sounds like. Songs with

³⁶ Chaya Czernowin, "Chaya Czernowin," Squarespace, accessed March 8, 2019, <http://chayaczernowin.com>.

melodic tunes are often associated with love songs. Czernowin does not use these melodic tunes, however the melodies she creates require precise ensemble alignment to create the linear motion of the work. Therefore, ensemble playing is very demanding and requires a group of players who have a lot of experience playing together.

Composer Name: Tansy Davies

Composer Dates: b. 1973

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Spine*

Date of Composition: 2005

Publisher: Faber Music

Instrumentation: 2 Alto Flutes, 2 Bass Flutes, 4 Bass Clarinets/1 Clarinet, Chimbalom, Bass Marimba, Harp

Duration: 9'

Description: The instrumentation accurately suggests the textures of the pieces: thick, breathy, warm, and dark. The composition starts slowly, and once it's going it is relentless. Not only does she use low woodwinds, but she also keeps most of the flute and clarinet music in the bottom range of the instruments. To do this composition without chimbalom would be to lose an important texture because the twang of the chimbalom is a striking contrast from the other instruments, and the sustaining of standard ensemble metallophones would get in the way of the textures.

Davies says in the program note,

The starting point for ‘spine’ was an interest in trilobites...The title refers to a series of notes made up of short segments that form the backbone of the piece.

Trilobites didn’t have backbones, they were invertebrates or arthropods but some species had many spikes or spines, examples of which have been found perfectly preserved inside limestones.³⁷

Composer Name: Zosha Di Castri

Composer Dates: b. 1985

Composer Nationality/Ethnicity: Canada

Composer gender: Female

Title of Piece: *Cortege*

Date of Composition 2010

Publisher: contact composer zoshadicastri.com

Instrumentation: Flute, Clarinet, Oboe, Bassoon, Trumpet, Horn, Trombone, Harp,

Percussion, Violin, Viola, Cello, Double Bass

Duration: 8’

Description: Zosha De Castri creates a collage of sonorities separated by heavy, thick chords. The different soundscapes invoke nervous and frantic energy, even in soft or less complex textures. During the building to the climax, the heavy chords occur more frequent and the settling quality it had over the frantic energy around it begins to lose its

³⁷ Tansy Davies, *Faber Music*, accessed March 9, 2019, <http://www.fabermusic.com/repertoire/spine-6633>.

effectiveness. After a large build up to the climax, the piece quickly dissipates in the end as though all the energy has evaporated.

Composer Name: Jason Eckardt

Composer Dates: b. 1971

Composer Nationality/Ethnicity: United States

Composer Gender: Male

Title of Piece: *Tongues*

Date of Composition: 2001

Publisher: Contact Composer (<https://www.jasoneckardt.com>)

Instrumentation: Soprano, Flute, Clarinet, Guitar, Viola, Percussion

Duration: 28'

Description: Jason Eckardt's *Tongues* is a six-part work meant to convey the experience of speaking in tongues. He writes,

The title of this work refers to glossolalia, better known as "speaking in tongues," an ecstatic outburst of unintelligible vocal sounds that resembles spoken language. The vocal writing in *Tongues* evokes the volatile grip of possession that is said to hold the human vessels through which the divine or supernatural passes... the soprano articulates sounds that suggest the transformation from self-awareness to rapture. These sounds, not limited to phonetic utterances, often reflect the timbral properties of the accompanying ensemble. The soprano

oscillates between influencing and imitating her instrumental counterparts, alternately supporting, amplifying, and leading the ensemble.³⁸

Tongues is technically challenging for the vocalist and instrumentalists. The instrumental lines are not always idiomatic. Work can be performed in full or in individual parts. The first section and last section require all members of the ensemble, while the other, inner sections only use a portion of ensemble. The vocalist performs in all movements. The guitar is essential, and an important aesthetic would be lost if replaced.

Composer Name: Patrick Ellis

Composer Dates: b. 1994

Composer Nationality/Ethnicity: England

Composer gender: Male

Title of Piece: *Unnamed Ensemble Piece*

Date of Composition: 2016

Publisher: <https://patrickelliscomposer.wordpress.com/contact/>

Instrumentation: Flute, 2 Clarinets in Bb, Soprano Saxophone in Bb, Marimba, Glockenspiel and Cello

Duration: 5'

Description: Ellis uses a very thin texture and short repeated motivic ideas, which he develops, throughout the piece. The composition is minimalistic, and the primary melodic material of each instrument is the same throughout the composition. The glockenspiel

³⁸ Jason Eckardt, "Jason Eckardt," accessed March 5, 2019, <https://www.jasoneckardt.com>.

and flute is paired with similar material, and the clarinets, soprano saxophone, and marimba are paired. Ellis's use of canonic and repeated figures, as well as his modest technical demands, makes this a great piece for high school students wishing to start working on chamber music.

Composer Name: Elizabeth Foster

Composer Dates: b. 1986

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *The Magic Lasso: An Old West Melodrama*

Date of Composition: 2015

Publisher: Contact Composer (<http://elizabethcom.com/contact>)

Instrumentation: Narrator, Flute, Baritone Saxophone, Trumpet, Percussion, Piano

Duration: 12'

Description: *The Magic Lasso: An Old West Melodrama* is a tale about Willa Firefly and her magic lasso in the Old West. Foster has composed a programmatic work with a dramatic plot and character themes. The motives and scenic passages appeal to both audiences and performers because of a trumpet call, which gives way to an introduction representing riding into the western desert. There is a flute solo signifying Willa and a baritone saxophone solo symbolizing the villain, Snivel.

Composer Name: Sarah Gibson

Composer Dates: Unknown at time of Writing

Composer Nationality/Ethnicity: United States

Composer gender: Female

Title of Piece: *Elegy: Out of Lemon Flowers*

Date of Composition: 2012/2014

Publisher: Contact Composer (gibson.sarahelizabeth@gmail.com)

Instrumentation: Flute, Oboe, Clarinet in Bb, Bass Clarinet in Bb, Violin, Viola, and Cello

Duration: 7'

Description: Gibson's use of Romantic gestures and extended tertian harmonies takes center stage in this piece that feels like flowers blooming. Not overly technical, each of the instruments has great featured moments and complex counterpoints that are both interesting and hypnotizing.

Composer Name: Sofia Gubaidulina

Composer Dates: b. 1931

Composer Nationality/Ethnicity: Russia

Composer gender: Female

Title of Piece: *Verwandlung* (Transformation)

Date of Composition:

Publisher: Sikorski

Instrumentation: Solo Trombone, Soprano Saxophone, Alto Saxophone, Tenor

Saxophone, Baritone Saxophone, Cello, Double Bass, Tam-Tam

Duration: 29'

Description: *Verwandlung* is a one-movement trombone concertino. The trombone solo requires extended techniques, a range of G-1 to G-4, and contains metric-less passages against metered accompaniment. The ensemble accompaniment is often sparse and requires a high level of independence from the players. The tempo and meter changes frequently. Aesthetically, the piece is comical at the beginning but evolves, or, to invoke the title, transforms, to a more serious and solemn mood.

Composer Name: Ross Harris

Composer Dates: b. 1945

Composer Nationality/Ethnicity: New Zealand

Composer gender: Male

Title of Piece: *The Sleep of Reason*

Date of Composition: 2007

Publisher: Centre for New Zealand Music

Instrumentation: Piccolo/Flute/Alto Flute, E flat Clarinet, Bass Clarinet, Bass Trombone, Cello, Double Bass

Duration: 10'

Description: Ross Harris writes about *The Sleep of Reason*:

The Sleep of Reason takes its name from a print by Goya. While the resonances of the full quotation from Goya - "The sleep of reason brings forth monsters" - might be seen to have wide ranging political and religious implications today, one could

just ask the question - is this a piece of music conceived and articulated without reason? and if so - is it a monster?³⁹

This question perfectly explains the aural aesthetic of the piece, as it feels as if it belongs in many places simultaneously. First, the double bass line is constantly playing a jazz-like bass line, which is in contrast to the sparse pointillism or the heavy articulations from the rest of the ensemble. There is an alto flute solo in the middle that takes over the ensemble and calms the uncompromising energy, but only for a short time. The composition is unremitting and then abruptly stops, like a narrow escape.

Composer Name: Ed Hughes

Composer Dates: b. 1968

Composer Nationality/Ethnicity: England

Composer gender: Male

Title of Piece: *Dark Formation*

Date of Composition: 2010

Publisher: University of York Music Press

Instrumentation: Flute, Clarinet, Bass Clarinet, Horn, Piano, Violin, Cello, Electronics

Duration: 17'

Description: In terms of technique, the composition is quite accessible because the melodies and rhythms are approachable for advanced high school or early college students. Timbre and texture are the primary musical characteristics explored, although

³⁹ Ross Harris, "Ross Harris Composer," accessed March 7, 2019, <https://rossharriscomposer.com/home>.

articulation and note shapes must be treated with care. Darkness is created by the shadowing effect of the chords and intervals used. Hughes writes, “*Dark Formation* uses still images and chamber music to explore and reflect on the intensive Allied bombing of German cities in the final years of World War II.”⁴⁰

Composer Name: Alison Isadora

Composer Dates: b. 1962

Composer Nationality/Ethnicity: New Zealand

Composer gender: Female

Title of Piece: *Cornish Pasty*

Date of Composition: 2010

Publisher: Donemus (info@donemus.nl)

Instrumentation: Soprano Saxophone, Tenor Saxophone, Trombone, Piano, Electric Guitar, Percussion

Duration: 13’

Description: The harmonies are close and the textures are light. Passages with staccato repeated notes stand out as an important musical characteristic. The trombone is prominently featured in this piece, which is pleasant considering the trombone is often the bass voice. There is a heavy use of flutter tongue and growling required for this composition.

⁴⁰ Ed Hugh, “Ed Hughes Composer,” accessed February 26, 2019, Edhughescomposer.com.

Composer Name: Christopher Mayo

Composer Dates: b. 1980

Composer Nationality/Ethnicity: Canada

Composer gender: Male

Title of Piece: Oh Come Now! There is a Beautiful Place!

Date of Composition: 2018

Publisher: Contact Composer (chris@christophermayo.net)

Instrumentation: Alto Flute, Bass Clarinet, Percussion, Piano/Melodica, Violin, Cello

Duration: 9'

Description: *Oh Come Now! There is a Beautiful Place!* is a reimagining of Glière's symphony, depicting the epic tale of Kievan Rus's folk hero, Ilya Muromets, on a relatively miniature scale. The title comes from a Kenneth Patchen painted poem⁴¹: "Oh Come Now! There is a Beautiful Place! What do you think we're all looking out of?"⁴² The piece is very solemn and technically accessible. The melodic lines are romantic and the accompaniments range from atmospheric, thin textures to gamelan-like. The work is very dramatic without being exhausting.

Composer Name: Anna Meredith

Composer Dates: b. 1978

Composer Nationality/Ethnicity: England

⁴¹ Painted poems are poems that written onto a visual art competent.

⁴² Christopher Mayo, "Christopher Mayo," accessed March 4, 2019, <https://www.christophermayo.net>.

Composer gender: Female

Title of Piece: *Octet*

Date of Composition: 2010

Publisher: Faber Music

Instrumentation: Flute, Clarinet, 2 Bassoons, 2 Trumpets, Trombone, Bass Trombone

Duration: 6'

Description: Anna Meredith scored her *Octet* for the same instrumentation as the Stravinsky work of the same title. In addition, the opening is a nod to Stravinsky. She writes whole notes in the trumpets like the Stravinsky first movement and staccato brass eighth notes like the opening of the second movement. However, Meredith's *Octet* is technically more attainable, in that she uses predictable ostinatos and minimalistic techniques to create a musical kaleidoscope. While there are a few patterns and alignment traps, the composition offers an introduction to this ensemble and to minimalism.

Composer Name: Michael Perrett

Composer Dates: b. 1988

Composer Nationality/Ethnicity: England

Composer gender: Male

Title of Piece: *al-manakh*

Date of Composition: 2011

Publisher: Contact Compose: twitter @perrettM

Instrumentation: Flute, Oboe, Bassoon, Horn, Trumpet, Trombone, Percussion, 2 Violin, Cello

Duration: 8'

Description: The texture is sparse and feels like a meditation exercise, especially with the use of tom and gong. There is little forward motion, and, in fact, Perrett states that, while he was writing the piece, he was reading Joris-Karl Huysmans' *A rebours: A Novel Without a Plot*.⁴³ The challenge of preparing the composition is reflecting on how the piece should progress, given that there is no real sense of motion.

Composer Name: Nicholas Sackman

Composer Dates: b. 1950

Composer Nationality/Ethnicity: England

Composer gender: Male

Title of Piece: *Sextet*

Date of Composition: 2000

Publisher: Contact Composer

Instrumentation: Flute, Oboe, Clarinet, Bassoon, Alto Saxophone, Horn

Duration: 12'

Description: Sackman's *Sextet* is written in four movements, with the last movement played attacca from the third movement. The addition of the saxophone to the traditional woodwind quintet adds an earthy, yet slick color palette, and Sackman explores those sonorities. The composition is not difficult, but aurally interesting and has great moments for each of the six players to be featured.

⁴³ Michael Perrett, *Soundcloud*, accessed March 7, 2019, https://soundcloud.com/perrett_m/al-manakh.

Composer Name: Matthew Shlomowitz

Composer Dates: b. 1975

Composer Nationality/Ethnicity: Australia

Composer gender: Male

Title of Piece: *Joy time Ride for Ives*

Date of Composition: 2009

Publisher: Contact Composer (mshlom@hotmail.com)

Instrumentation: Flute, Oboe, Bass Clarinet, Bassoon, Drum-Kit, Electric Organ, 2

Violins, Cello, Double Bass

Duration: 16'

Description: The composition has two aesthetic personalities fighting for dominance.

First is the jazzy bebop persona, which is sometimes unclear, and it changes the groove unexpectedly. The other persona is very staccato, free, and random quality. It is often spare and sporadic. Both personas are unpredictable. The first uses meter changes and the second rhythmic changes to create volatility. The composition either strongly juxtaposes the two characters or gradually transitions one into the other. This movement is possible because the harmonic material of both is similar. Perhaps this is his nod to Ives.

Rhythmically, this is very difficult, yet many of these difficult passages are repeated, which makes the piece manageable.

Composer Name: Rob Smith

Composer Dates: b. 1968

Composer Nationality/Ethnicity: United States

Composer gender: Male

Title of Piece: *Dance Mix*

Date of Composition: 2000

Publisher: Boosey and Hawkes

Instrumentation: 2 Alto Saxophones, 2 Trumpets, 2 Trombones, Double Bass, 2

Marimbas, Vibraphone, Auxiliary Percussion

Duration: 9'

Description: Rob Smith's *Dance Mix* infuses jazz and pop styles into a single movement work. The thematic and stylistic form is ABCA. The first section has Latin jazz influences. The second is a bluesy-ballad with a prominent double bass and vibraphone solo as well as lead saxophone and trombone passages. The third section begins with an auxiliary percussion interlude that becomes a calypso groove that wind players play over before returning to the Latin dance music.

Composer Name: John Stringer

Composer Dates: Unknown at time of Writing

Composer Nationality/Ethnicity: England

Composer gender: Male

Title of Piece: *Fall of the Rebel Angels*

Date of Composition: 2004

Publisher: University of York Music Press

Instrumentation: Saxophone Quartet, 4 Percussion

Duration: 12'

Description: *Fall of the Rebel Angels* begins with percussion, followed by an alto saxophone playing from niente. There are many brutally soft and loud moments to challenge both saxophone and percussion quartets. There are also some difficult passages for all instruments, but the most difficult part of the piece is how the ensemble moves in and out of silence. To be effective, it requires all saxophonists to have great control to begin a note with no front, crescendo and decrescendo evenly, and release without clipping off the sound.

Composer Name: Alex Taylor

Composer Dates: b. 1988

Composer Nationality/Ethnicity: New Zealand

Composer gender: Male

Title of Piece: *Figments*

Date of Composition: 2012

Publisher: Contact Composer (atay099@gmail.com)

Instrumentation: Flute/Alto Flute, Clarinet, Bass Clarinet, Bass Trombone, Cello, Double Bass

Duration: 7'

Description: The gestures in *Figments* are comprised of outbursts extending from silence or near silence. The outbursts are frequently separated by pedal tones that should be so soft that you wonder if they are there. However, these bursts of sound become more

sparse as the piece progresses. The piece is a study of dynamic contrast and control in extreme dynamic ranges.

Composer Name: Chris Watson

Composer Dates: b. 1976

Composer Nationality/Ethnicity: New Zealand

Composer gender: Male

Title of Piece: *Nacelle*

Date of Composition: 2003

Publisher: Centre for New Zealand Music

Instrumentation: Solo Clarinet; Flute, Bass Clarinet, Horn, Bass Trombone, Cello,

Double Bass

Duration: 11'

Description: Chris Watson says about his inspiration for *Nacelle*,

The nacelle is the main body of the top portion of a modern wind turbine, an enclosure housing an electrical generator, power control equipment, disc brakes and a gearbox. Rotating on its tower to constantly face the prevailing breeze and responding to wind force by setting thresholds for propeller speed, the nacelle is the brains of the operation.⁴⁴

This composition explores metric modulation, requiring the conductor to be very careful with tempos. Extended techniques are used not only in the solo clarinet, but also in the

⁴⁴Chris Watson, "Chris Watson Composer," accessed February 26, 2019
<http://www.chriswatsoncomposer.com/nacelle>.

ensemble. *Nacelle* is rhythmically challenging, even without the metric modulations. Nevertheless, the piece has great energy and really shows off the solo clarinetist both musically and technically.

Composer Name: Michael Weinstein

Composer Dates: b. 1960

Composer Nationality/Ethnicity: Switzerland

Composer gender: Male

Title of Piece: Serenade

Date of Composition: 2002

Publisher: Hal Leonard

Instrumentation: 2 Oboes, 2 Clarinets, 2 Bassoons, Contrabassoon, 3 Horns, Cello,
Double Bass

Duration: approx. 22'

Description: Michael Weinstein's *Serenade* is written for the same instrumentation as Dvořák's *Serenade* in D minor. Weinstein composes his *Serenade* utilizing twelve-tone composition techniques. His use of the four rows is very tonal, though the composition does not have a key or pitch center. The work is three movements, fast-slow-fast, and hints at dance and folk-like material similarly to Dvořák's work. The final movement uses a direct quote from Dvořák's final movement.

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APPENDIX A

COLLECTED DATA: KNOWN WORKS WITHOUT A FULL RECORDING

Justine Chen	971	2010
Flute, Baritone Saxophone, Trumpet, Accordion, Double Bass, Tape		
Martin Reed	... <i>NO full legal advice</i>	2005
Flute, Oboe, Bass Clarinet, Alto Saxophone, Horn, Trumpet, Trombone		
David Koblit	<i>"The Revenge of Chano Pozo"</i>	2012
Flute, Tenor Saxophone, Percussion, Guitar, Piano, Double Bass		
Edward Top	<i>34- Concerto for Electric Guitar and Ensemble</i>	2005/2006
Electric Guitar Solo, Flute, Soprano Saxophone, 2 Baritone Saxophone, Horn, 3 Trumpet, 2 Trombone, Bass Trombone, Percussion, Piano, Bass Guitar		
Christine Burke	<i>6 Fingers/We go here by any road we take</i>	2017
Voice, Bass Flute, Oboe, Clarinet in E- flat, Violin, Cello		
Stef Conner	<i>Arranging Old Silks</i>	2012
Flute, Clarinet, Horn, Percussion, Harp, Violin, Cello, Double Bass		
Jennifer Bulter	<i>As She Moves Through Shadows</i>	2006
Mezzo Soprano, Flute, Oboe, Bass Clarinet, Alto Saxophone, Trumpet, Percussion, Cello		
Deborah J. Anderson	<i>Bagatelle for a Baker's Dozen op. 75</i>	2012
4 Flute, Bassoon, 3 Clarinet, Bass Clarinet, Baritone Saxophone, Trumpet, 4 Hand Piano		
Diana Burrell	<i>Black. Starlight. Bright. Cinnamon. Earth</i>	2000
Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Tuba, Piano, Violin, Viola, Cello		
Janne Erber	<i>Buch Bahir, Das</i>	2005
Alto Flute, Alto Saxophone, Tenor Saxophone, Horn, Trombone, Viola, Cello, Double Bass		
Cindy Cox	<i>Canon</i>	2010
Flute, Clarinet, 2 Bassoons, 2 Trumpets, 2 Trombones, Bass Trombone		
David Stock	<i>Chamber Concerto for Saxophone</i>	2014
Alto Saxophone Solo, Flute, Clarinet, Percussion, Piano, Violin, Cello		
Anthony Cheung	<i>Color Coordinate(s)</i>	2008-09
Flute, Clarinet, Horn, Trumpet, Percussion, Harp, Piano, Violin, Viola, Cello		
Lara Poe	<i>Contradanse</i>	2017
Flute, Clarinet, 2 Bassoons, 2 Trumpets, 2 Trombones		
Jennifer Fowler	<i>Dance with the Wind</i>	2002

Recorder, Clarinet, Alto Saxophone, Xylophone, Violin, Double Bass, Mandolin

Janne Erber *Death of the Kings* 2007
Soprano Saxophone, Alto Saxophone, Bass Clarinet, Horn, Tuba, Violin, Viola, Cello,
Double Bass

Graham Fitkin *Democracy* 2004
Soprano Saxophone, Alto Saxophone, Baritone Saxophone, Horn, Trumpet, Trombone,
Marimba, Percussion, Piano, Electric Guitar

Anahita Abbasi *Distorted Attitudes II/Labyrinth* 2014
Flute, Bassoon, Alto Saxophone, Violin, Cello, Double Bass

Malin Bång *Encrusted* 2010
Tenor Saxophone, Trombone, 2 Percussion, Piano. Accordion, Double Bass

Anthony Cheung *Enjamb, Infuse, Implode* 2006
Flute, Clarinet, Percussion, Piano, Violin, Cello

Malcolm Dedman *Eternal Harmonies* 2010
Flute, Clarinet, Bass Clarinet, Horn, Tuba, Percussion, Piano, Violin

Caroline Charrière *Face au Monolithe* 2003
Flute, Oboe, Clarinet, Trombone, Bass Trombone, 2 Violin, Cello, Double Bass

Charlotte Bray *Fanfare for Birmingham* 2014
Contrabassoon, Bass Clarinet, Soprano Saxophone, Horn, 2 Trumpets, Trombone, Tuba

Matthew Shlomowitz *Fate (and the Butterfly Effect)* 2004
Flute, Clarinet, Trombone, Percussion, Guitar, 2 Viola, Double Bass

Tansy Davies *Fern* 2009
Alto Flute, English Horn, Contrabassoon, Bass Clarinet, Horn, Percussion

Alex Hills *Ficta* 2001
Flute, Oboe, Bass Clarinet, Trombone, Percussion, Guitar, Piano, Viola, Cello

Richard Bullen *Firewire* 2009
Flute, Clarinet, Horn, Trumpet, Trombone, Percussion, Piano, Double Bass

Allison Grant *Fission* 2003
Piccolo/Flute, Clarinet/Clarinet in E-flat, Clarinet/Bass Clarinet, Trombone, 2 Percussion,
Piano, Double Bass

Hafdis Bjarnadottir	<i>Gamba hverfið mitt/Mit gamle Kvarter</i>	2014
Flute, Alto Saxophone, Trombone, Vibraphone, Violin, Electronics		
Philip Clark	<i>Hover-Bee Cage</i>	2000
2 Clarinet, Bass Clarinet, 4 Percussion		
Annesley Black	<i>Humans in Motion</i>	2007-2008
Trumpet, Trombone, Guitar/Banjo, Piano, 2 Percussion, Cello		
Mike Vaughan	<i>Infinite Skies</i>	2000
Piccolo, Bass Flute, Clarinet in E-flat, Clarinet, Bass Clarinet, Trumpet, Trombone, Percussion, Harp, Guitar, Double Bass		
Joanna Bailie	<i>Intermittence</i>	2006
Alto Flute, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn, 3 Trumpet, Piano, Double Bass		
Richard Causton	<i>Kyrie and Sanctus</i>	2001
Flute, Oboe, English Horn, Bass Clarinet, Trumpet, Percussion, Violin, Viola, Cello		
Jennifer Bulter	<i>Le Merle Noir</i>	2012
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Ann Cleare	<i>luna/lithe/lair</i>	2013/2014
Bass Flute, English Horn, Bass Clarinet, Alto Saxophone, Percussion, Piano, Violin, Viola, Cello		
Andrea Clearfield	<i>Lung-Ta</i>	2009
Flute, Oboe, Clarinet, Bassoon, Percussion, Violin, Viola, Cello, Electronic		
Carolyn Bremer	<i>Malibu Danbury</i>	2004
Flute, Clarinet, Alto Saxophone, Tenor Saxophone, Trumpet, Prepared Piano, Electric Bass, Computer		
Anthony Esland	<i>Marimba Movie</i>	2009
Piccolo, 2 Flute, 2 Oboe, 2 Clarinet, 2 Bassoon, Contrabassoon, Marimba		
Chris Cree Brown	<i>Memories Apart</i>	2001
Flute, Clarinet, Bass Clarinet, Bass Trombone, Percussion, Cello, Double Bass		
Javier Álvarez	<i>Modelo para Armar</i>	2000
Soprano Saxophone, Alto Saxophone, Baritone Saxophone, 2 Baroque Guitar, 2 Percussion		
David Hamilton	<i>Modus Vivendi</i>	2012

Bassoon, Clarinet, Alto Saxophone, Trumpet, Piano, Double Bass Annesley Black	<i>Moment- Cucitiba</i>	2010
Flugelhorn, Euphonium, Piano, 2 Percussion, Guitar, Cello		
Anahita Abbasi	<i>Moving Surfaces II</i>	2015
Flute, Clarinet, 2 Percussion, Piano, Violin, Cello, Double Bass		
Caroline Charrière	<i>Musiques du dragon</i>	2016
Flute, Clarinet, Alto Saxophone, 2 Trumpet, Percussion		
Patrick Nunn	<i>Night Bus to Camden</i>	2001
Soprano Saxophone, Tenor Saxophone, Trumpet, 2 Percussion, Bass Guitar, Piano		
Alexandra T. Bryant	<i>Nights Words</i>	2008
Soprano, Piccolo/Flute, Oboe/English Horn, Clarinet, 2 Percussion, Violin, Viola, Cello		
Louise Walker	<i>of the Night</i>	2012
Flute, Clarinet, Bass Clarinet, Bass Trombone, Cello, Double Bass		
Fumiko Miyachi	<i>Philosophical Basil 3</i>	2008
Soprano, Mezzo Soprano, Piccolo, Flute, Clarinet, Alto Saxophone, Baritone Saxophone, Horn, Trumpet, 2 Trombone, Piano, Electric Guitar		
Graham Ross	<i>Piano Triggers</i>	2008
Flute, Oboe, Clarinet, Alto Saxophone, Trumpet, Trombone, Piano		
Richard Barnard	<i>Recovered Visions</i>	2013
Flute, Oboe, Clarinet, Bassoon, Horn Trumpet, Percussion, Double Bass, Viola, Electronics		
Carola Bauckholt	<i>Reibeklänge</i>	2004
Flute, Clarinet, 2 Saxophone, 2 Horn, Trumpet, Trombone, Tuba, Percussion, 2 Electric Guitar, Piano		
Sam Hayden	<i>Relative Autonomy</i>	2004
Flute, Oboe, 2 Clarinets, Bassoon, Horn, Trumpet, Trombone, Tuba, 2 Percussion, Piano		
Alistair Zaldau	<i>Rift</i>	2000
Oboe, Clarinet, 2 Percussion, Trumpet, Trombone, Viola, Cello, Double Bass		
Richard Causton	<i>Rituals of Hunting</i>	2000
Piccolo, Clarinet, Trumpet, Trombone, Percussion, Violin, Double Bass		
Martin Reed	<i>Rufus Stone</i>	2000
3 Flute, Oboe, 3 Clarinet, 3 Alto Saxophone, Percussion, Timpani, Double Bass		

James Weeks	<i>Saenredam</i>	2004
Oboe d' amore, Alto Flute, Clarinet, Vibraphone, Guitar, Organ		
Yvette Audain	<i>Saints and Angels</i>	2014
2 Flute, 2 Trumpet, Drums, Piano		
Carola Bauckholt	<i>Schlanmmflocke II</i>	2012
Flute, Clarinet, Bassoon, Trumpet, Trombone, Percussion, Piano, 2 Violins, Cello, Double Bass		
Morgan Hayes	<i>Senedd Sound</i>	2006
Piccolo, Clarinet in E- flat, Bass Clarinet, Horn, Trumpet, Trombone, 2 Percussion		
Cindy Cox	<i>Singing the Lines</i>	2007
Soprano, Flute, Clarinet, Percussion, Piano, Double Bass		
David Stock	<i>Sizzle</i>	2011
Percussion Solo, Flute/Percussion, Oboe, Clarinet/Clarinet in E-Flat, Soprano Saxophone/Alto Saxophone, Horn, Trumpet In C, Trombone, Tuba		
Annesley Black	<i>Snow Job</i>	2010
Flute, Oboe, Clarinet, Alto Saxophone, Percussion, Piano, Violin, Viola, Cello		
Malin Bång	<i>Sophomore Structures of Molten Light</i>	2012
Alto Flute, Bass Clarinet, 2 Percussion, Guitar, Piano, Violin, Cello		
Carola Bauckholt	<i>Strelchein</i>	2001
Flute, Clarinet, Bassoon, Horn, Trombone, Percussion, Piano, Cello, Double Bass		
Ed Hughes	<i>Strike Sketches</i>	2006
Piccolo, Flute, Clarinet, Horn, Percussion, Piano, Violin, Cello, Electronics		
Stef Conner	<i>Sunny Green Shadows</i>	2010
Soprano Saxophone, Trumpet, Trombone, Drums, Guitar, Piano, Double Bass		
Martyn Harry	<i>Surface Tension</i>	2001
Soprano Saxophone, Alto Saxophone, Baritone Saxophone, 2 Horns, 2 Vibraphones, 2 Electric Guitar		
Harrison Birtwistle	<i>Tenebrae David</i>	2001
4 Flute, Horn, 4 Trumpet, 4 Trombone		

Nell Shaw Cohen	<i>The Coming of Spring</i>	2014
Tenor, Piccolo/Flute, Oboe/English Horn, Clarinet/Bass Clarinet, Horn, Bassoon, Piano		
Corrina Bonshek	<i>The Dream- Memory of My Mother's Voice</i>	2005
Soprano, Brass and Saxophone Septet		
Philip Brownlee	<i>The Quietest Name of the Wind</i>	2006
Flute, Clarinet, Bass Clarinet, Trombone, Vibraphone, Viola, Double Bass		
Ann Cleare	<i>To Exist, Press the Green Button</i>	2009
Piccolo/Alto Flute, Clarinet Bass Clarinet, Bass Trombone, Cymbal, Cello, Double Bass		
Andrea Clearfield	<i>Trax</i>	2001
Flute, Oboe, Alto Saxophone, Bassoon, Marimba, Piano, Electric Bass, Viola		
Kenneth Hesketh	<i>Troturbus Instruments</i>	2000
Flute, Oboe, English Horn, Bass Clarinet, Horn, 3 Percussion, Piano, Violin, Cello, Double Bass		
Anthony Cheung	<i>Twin Spaces, Interwined</i>	2015
Flute, Oboe, Clarinet, Bassoon, 2 Horn, 2 Trumpet, Trombone, Tuba, 2 Percussion		
Richard Bullen	<i>Walpurgis Night</i>	2006
Piccolo, Flute, Oboe, Bass Clarinet, Contrabassoon, Horn, Trumpet, Trombone, Percussion, Piano, 2 Violin, Viola, Cello, Double Bass		

APPENDIX B:

COLLECTED DATA: KNOWN WORKS REQUIRING FURTHER INVESTIGATION

Sang Mi Ahn	: (<i>dash</i>)	2011/2014
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Anna Eriksson	<i>Koral ur koral</i>	2004
2 Trumpets, Horn, Trombone, Tuba, Percussion, 2 Violins, Cello, Double Bass		
Bohdana Frolyak	<i>Why should I, like a tim'rous bird, to distant mountains fly?</i>	2001
Flute, Alto Flute, Clarinet, Bass Clarinet, Alto Saxophone, Violin, Viola, Cello		
Natacha Diels	<i>A Case for Dysfunctional Persistence</i>	2014
Piccolo, Oboe, Clarinet, Trumpet, Trombone, Tuba, Percussion, Accordion, Piano/sampler, 2 Violins, 2 Bases		
Emily Doolittle	<i>A Short, Slow Life</i>	2011/2012
Soprano, Flute, Oboe, Clarinet, Bassoon, Horn, Marimba, 2 Violin, Viola, Cello		
Donny Ledesma	<i>A Strang Case of Dying</i>	2002
Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Horn, Tuba, Percussion, 2 Violin, Viola, Cello		
James Gardner	<i>A Study for Voicing Doubts</i>	2001
Alto Clarinet/E-flat Clarinet/Clarinet, Bass Clarinet, Horn, Trombone, Cello, Double Bass		
James Diaz	<i>About Mirrors</i>	2017
2 Flutes/1 Piccolo, Clarinet, Bass Clarinet, 2 Percussion, Piano, Harp, 2 Violin, Viola, Cello, Double Bass		
John Rea	<i>Accident-Tombeau de Grisey pour 12 Instuments</i>	2004
2 Clarinet, Horn, Trumpet, Trombone, Percussion, Piano, 2 Violin, Viola, Cello, Double Bass		
Marco Balter	<i>Aesopica</i>	2011
Tenor/Narrator, Flute, Clarinet, Bassoon, Horn, Tuba, Percussion, 2 Violin, Cello, Piano, Electronics		
Alexvan den Broek	<i>After Lilburn</i>	2009
Flute, 2 Clarinet, Bass Clarinet, Bassoon, Trumpet, Cymbal, Cello, Double Bass		
John S. Gray	<i>Allemande</i>	2016
Flute, Oboe, Clarinet, Bassoon, 2 Horn, 2 Trumpet, Trombone, Tuba, Double Bass		
Yu-Hsin Chang	<i>Alpine Wrath</i>	2017
Flute/Alto Flute, Clarinet, Trombone, Percussion, Piano, Viola, Double Bass		

Juilet Kiri Palmer	<i>American Woman</i>	2009
Soprano, Alto Flute, Bass Clarinet, Percussion, Keyboard, Violin, Double Bass		
Alice Ping Yee Ho	<i>Angst II</i>	2006
Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Horn, Tuba, Vibraphone/Glockenspiel, 2 Violin, Viola, Cello, Double Bass		
Michael-Thomas Foumai	<i>Bang!</i>	2013
Flute, Oboe, Clarinet, Trumpet, Viola, Cello		
Christopher Mayo	<i>Binding the Quiet</i>	2010
Piccolo, Clarinet, Bassoon, Horn, Percussion, Guitar, Piano, Violin, Viola, Cello		
Michel Gonneville	<i>Browsing Agon</i>	2008
Flute, Oboe, Clarinet, Horn, Percussion, Violin, Viola, Cello, Double Bass, Piano		
Erika Fox	<i>Café, Warsaw 1944</i>	2005
Flute, Oboe, Clarinet, Horn, Percussion, Violin, Viola, Cello, Double Bass, Piano		
Steven Stucky	<i>Cantus</i>	2016
Flute/Piccolo, Clarinet/Bass Clarinet, Percussion, Piano, Violin, Cello		
Michelea Bondano	<i>Cap (...or the way to protect an object)</i>	2012
Flute, Clarinet, Bassoon, Horn, Trumpet, Percussion, Harp, Violin, Cello		
Jenny McLeod	<i>Cat Dreams</i>	2008
Piccolo, Koauou (Piccolo-Substitution Option), Flute, Clarinet, Percussion, Marimba, Vibraphone, Harp, Piano		
Chris Adams	<i>Chamber Concerto</i>	2010
Tenor Saxophone Solo, Contra Bassoon/Bassoon Solo, 2 Flute, 2 Clarinet, Trumpet, Piano, Viola, Cello, Double Bass		
Ana Paola Santillón Alcocer	<i>Chronicle of a Mad Hatter</i>	2011
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Anahita Abbasi	<i>Cordatum</i>	2017
Flute, Clarinet, Percussion, Piano, Violin, Cello		
George Perie	<i>Critical Moments 2</i>	2001
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Ana Paola Santillón Alcocer	<i>Crosswords</i>	2002
Flute/Piccolo/Alto Flute, Clarinet/Bass Clarinet, percussion, Piano, Violin, Cello		

Michelea Bondano	<i>Cúmulos</i>	2014
Flute, Clarinet, 2 Percussion, Piano, Violin, Cello		
James Diaz	<i>Dicotomia I</i>	2013
Clarinet Solo, Alto Saxophone, Horn, Trombone, Bass Trombone, Vibraphone, Viola, Cello		
James Diaz	<i>Dicotomia II</i>	2014
Cello Solo, Flute/Piccolo, Clarinet/Clarinet in E-flat, Bass Clarinet/Clarinet, Trumpet, Horn, Trombone, Vibraphone/Glockenspiel, Harp, Piano		
Sam Hayden	<i>Die Modularitäten</i>	2007
Piccolo, Alto Flute, Clarinet in E-flat, Bass Clarinet, Soprano Saxophone, Baritone Saxophone, Piano, Violin, Viola, Cello		
Rachael Morgan	<i>Disconcerted Effervescence</i>	2005
Flute, Oboe, Clarinet, Bassoon, Tuba, Cello, Double Bass		
Silvio Ferraz	<i>dona leticia [ritornelo II]</i>	2007
Flute, Clarinet, Trumpet in C, Trombone, 2 Percussion, Piano, 2 Violin, Viola, Cello, Double Bass		
Juliet Kiri Palmer	<i>drift, drop</i> for piano, flute, and 2 ensembles	2006
Piano Solo, Piccolo/Alto Flute Solo, Piccolo, Oboe, Clarinet, Bassoon, Trombone, Trombone, Vibraphone, Piano, Cello, Double Bass		
Fjóla Evans	<i>Eroding</i>	2017
Alto Flute, Bass Clarinet, Piano, Vibraphone, Violin, Cello		
Ruby Fulton	<i>Excited Delirium</i>	2007
2 Bass Clarinets, Trumpet, Bass Trombone, Amplified Piano, Steel Pans, Electric Guitar		
Ashley Fure	<i>Feed Foward</i>	2014
Oboe, Clarinet, Bassoon, Alto/Soprano Saxophone, Trombone, Percussion, Accordion, Violin, Viola, Cello, Double Bass		
Chen Yi	<i>Feng II</i>	2018
Soprano Saxophone Solo, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Piano		
Lissa Meridan	<i>Fierce Angel</i>	2000
Horn solo, Flute/Piccolo/Alto Flute, E-flat Clarinet, Bass Clarinet, Bass Trombone, Percussion, Cello, Double Bass		
Paul Burnett	<i>Fives Pieces for Wind Instrument</i>	2002

Flute, Bass Clarinet, Alto Saxophone Oboe, Horn, Trumpet, Trombone

Juliet Kiri Palmer *Foundry* 2004
Alto Flute/Flute/Piccolo, Clarinet/Bass Clarinet, Horn, Trombone, Piano/Celesta, Violin, Cello

Emily Doolittle *Four Pieces About Water* 2000
Flute, Clarinet, Bassoon, Horn, Trombone, Piano, Violin, Cello, Double Bass

Anthony Gilbert *Four Season for Josca's* 2001
Flute, Recorder, Clarinet, Alto Saxophone, Horn, Glockenspiel, Guitar, Mandolin, Violin

Ian Frederick *Frenetics* 2013
Flute, Clarinet, Horn, Marimba, Violin, Cello, Double Bass

Rachel Morgan *From a Fixed Point* 2009
Piccolo/Flute/Alto Flute, Clarinet, Bass Clarinet, Bass Trombone, Cello, Double Bass

Morgan Denney *From You Have I Been Absent* 2016
Flute, Clarinet, Bassoon, Percussion, Piano, Violin, Cello

Patrick Harrex *Hauptweg und Nebenwege (Taking a Chance)* 2003
Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Bass Clarinet, Horn, Tuba, Mandolin, Percussion, Piano, Violin, Viola, Cello, Double Bass

Megan DeJamett *He Probably Just Likes You* 2017
Narrator, Alto Saxophone, 2 Tenor Saxophone, Baritone Saxophone, Flugelhorn, Vibraphone, Jazz Guitar, Piano, Double Bass, Drum Set

Isabelle Aboulker *Histoire du Petit Ivan qui ne Voulait pas Devenir Soldat* 2015
Narrator, Clarinet, Bassoon, Trumpet, Trombone, Percussion, Violin, Double Bass

Karolina Eiríksdóttir *Höfuðstafir (Main Staves)* 2002
Flute, Oboe, Clarinet, Violin, Cello, Double Bass

Ian Frederick *Hollow Threads* 2011
2 Flutes, Oboe, Clarinet, Bassoon, Horn, Trumpet, Electric Guitar, Electric Bass, Percussion

Alexandra du Bois *Hope Dies Last* 2015
Alto Flute, Tenor Saxophone, Contrabassoon, Horn, Trombone, Violin, Viola, Cello, Double Bass

Miranda Driessen *Horrible Tango* 2006

Alto Flute, Tenor Saxophone, Contrabassoon, Horn, Trombone, Violin, Viola, Cello, Double

Patrick Shand *How Do We Organise the Left?* 2016
2 Trumpet, 2 Trombone, Percussion, Tape

Sivan Cohen Elias *How Long is Now* 2008
Soprano, Piccolo/Bass Flute, Soprano/Baritone Saxophone, Trombone, Percussion, Electronic Guitar, Piano, Double Bass

Julia Adolphe *I felt a Cleaving* 2011
Soprano, Mezzo-soprano, Flute, Oboe, Bass Clarinet, Piano

Sean Clancy *I see now why people hide* 2011
Recorder, Clarinet, Alto Sax, Trombone, Percussion, Piano, Electric Guitar, Bass Guitar, Piano, Viola

Paul Booth *Impossible Color* 2000
Piccolo/Flute, Oboe, Clarinet, Bassoon, Piano, 2 Percussion, Viola, Double Bass

Kirsty Devaney *In Memory* 2012
Flute, Clarinet, Violin, Cello, Percussion, Piano

Kristy Farkas *In Sunlight Only* 2013
2 Flutes, 2 Saxophones, 2 Trombones, 2 Guitars, Percussion

Marco Balter *Insertspace* 2008
Flute, Oboe, Clarinet, Trumpet, Percussion, Violin, Cello, Double Bass, Electronics

Jocy de Oliveira *Interlúnio IV* 2011
Bandoneon, Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Violin, Cello, and Electronics

Marissa Deltz *It Breeds Belief* 2013
Flute, Oboe, Clarinet, Bassoon, Horn, Harp, Violin, Viola, Cello, Bass

Linda Bouchard *Joint Venture* 2008
Gamelan Ensemble, 2 Flute, Oboe, 2 Clarinet, Bass Clarinet, Bassoon, 2 Horn, Trumpet

Du Yun *Keep Something Broken* 2012
Flute, Oboe, Trumpet, Tuba, Percussion, Piano

Matthew Grouse *Krantz* 2016
Flute, Soprano Saxophone, Bassoon, Horn, Trumpet, Trombone, 2 Violin, Viola, Cello

Pierre Jalbert	<i>L'oeil Ecoute (The Eye Listens)</i>	2011
Flute, Clarinet/Bass Clarinet, Percussion, Violin, Cello, Piano		
Eleanor Alberga	<i>Langvad</i>	2006
Flute, Oboe, Clarinet, Bassoon, Horn, 2 Violin, Viola, Cello, Double Bass		
Natalia Domínguez Rangel	<i>Las casas del Perrocarril</i>	2008
Oboe, Clarinet, Horn, Trumpet in C, Trombone, Tuba, Viola, Cello		
Dvořáková Markéta	<i>Left Ideas</i>	2005
Soprano Saxophone, Tenor Saxophone, Trombone, Percussion, Piano, Bass Guitar		
Marco Balter	<i>Ligare</i>	2013
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Sergio Cote	<i>Lineas, sobre lineas planas</i>	2014
Flute, Clarinet, Horn, Trumpet, Trombone, Viola, Cello		
Alexandra du Bois	<i>Lumino(c)ity</i>	2004
2 Flute/Piccolo/Alto Flute, Alto Saxophone, Baritone Saxophone, Electric Guitar, Bass Guitar, Percussion, Violin, Cello		
Yu-Hsin Chang	<i>M-E-D-E-A</i>	2014
Soprano, Flute, Bass Clarinet, Percussion, Violin, Cello		
Chris Adams	<i>Mad-Farmer Disease</i>	2008
Flute, Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Trumpet, Piano, Cello, Double Bass		
Bushra El-Turks	<i>Mannequin Losses</i>	2013
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Robert Lemay	<i>mare tranquillitatis 2 pour petit ensemble</i>	2004
Clarinet, Bass Clarinet, 2 Saxophone, Horn, Trombone, Tuba, Percussion, Piano, Accordion, Violin, Cello		
Miranda Driessen	<i>Marginalia</i>	2015
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Jocy de Oliveira	<i>Medea-Profecia</i>	2004-2005
Soprano, Clarinet/Bass Clarinet, Electric Guitar, Percussion, Metallic Structures, Cello		
Nomi Epstein	<i>Music for Seven Instruments and Voice</i>	2006
Soprano, Flute, Clarinet, Vibraphone, Marimba, Piano, Violin, Cello		

Ashley Fure	<i>Névé</i>	2008
Flute, Clarinet, 2 Percussion, Piano, Violin, Viola, Cello		
Jocy de Oliveira	<i>NHERANA</i>	2007
Oboe, Clarinet, Bass Clarinet, Electric Guitar, Percussion, Cello, Electronics		
Andy Akiho	<i>NO one To kNOW one</i>	2010
Soprano, Flute, Clarinet/Bass Clarinet, Percussion, Vibraphone/Steel Pan, Piano, Cello		
Dorothy Chang	<i>Nocture, in nine fragments</i>	2014
Flute/Alto Flute, Clarinet, Bassoon, Horn, Piano, Violin, Viola, Cello		
Karolina Eiríksdóttir	<i>Oboe Concerto</i>	2012
Solo Oboe, Flute, Oboe, Bassoon, Horn, Percussion, 2 Violin, Viola, Cello, Double Bass		
Eleanor Alberga	<i>On a Bat's Back I do Fly</i>	2000
Flute/Piccolo, Clarinet/Bass Clarinet, Horn, Percussion, Piano, Violin, Cello		
Marco Balter	<i>On Floating Bodies</i>	2012
Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba		
Marco Balter	<i>Passará</i>	2012
Flute, Clarinet, Bassoon, Horn, Guitar, Percussion Piano, Electronics		
Isabelle Aboulker	<i>Petite Suite</i>	2005
2 Oboe, 2 Clarinet, 2 Horn, 2 Bassoon		
Ruby Fulton	<i>Phaedrus</i>	2007
Flute/Piccolo, Oboe, Clarinet/Bass Clarinet, Bassoon, Horn, Trumpet, Percussion, Piano, 2 Violin, Viola, Cello, Double Bass		
Juro Kim Feliz	<i>Piano Concerto</i>	2016
Piano Solo, Oboe/English Horn, Clarinet/Bass Clarinet, Trumpet, Trombone, Percussion, Violin, Cello, Double Bass		
Alex van den Broek	<i>Piece No. 3</i>	2007
Double Bass Solo, Flute, Bassoon, Clarinet/Clarinet in A, Alto Saxophone, Trumpet, Piano, Cello		
Alex van den Broek	<i>Piece, No. 4</i>	2007
Flute, Bassoon, Clarinet/Clarinet in A, Alto Saxophone, Trumpet, Piano, Cello, Double Bass		
Sivan Cohen Elias	<i>Playground, Puzzle III</i>	2015
Bass Flute, Bass Clarinet, Baritone Saxophone/Tenor Saxophone, Piano, Electronic Guitar, Percussion, Cello, Double Bass		

Allison Cameron	<i>Pliny</i>	2005
Flute/Piccolo, Clarinet/Bass Clarinet, Vibraphone, Piano, Violin, Cello		
Natacha Diels	<i>Princess Nightmare Moon</i>	2016
Piccolo, Clarinet, Percussion, Piano, Violin, Electronics		
Du Yun	<i>Quatrain: Slow Portraits 2</i>	2014
Oboe, Horn, Percussion, Guitar, Harp, Violin		
Sergio Cote	<i>Rand</i>	2016
Flute/Alto Flute/ Bass Flute/Piccolo, Contrabass Clarinet/Clarinet, Trombone, Piano, Violin, Double Bass.		
Christopher Marshal	<i>Raptures</i>	2009
2 Oboes, 2 Clarinets, 2 Horn, 2 Bassoon		
Edward Top	<i>Riff</i>	2014
2 Flute, 2 Oboe, 2 Clarinet/1 Bass Clarinet, 2 Bassoon/1 Contrabassoon, 2 Horn, Trumpet, Trombone, Tuba		
Shree Clement	<i>Round Trip Ticket</i>	2007
Flute/Piccolo, Clarinet/Bass Clarinet, 2 Percussion, Piano, Violin, Cello		
Juro Kim Feliz	<i>Sa Kanyang Munting Yapak</i>	2013
Piccolo/Alto Flute, Clarinet, Piano, Violin, Cello, Double Bass		
Juro Kim Feliz	<i>Sa Kanyang Palingon</i>	2009
Flute, Bass Clarinet, Vibraphone, Piano, Violin, Cello		
Sivan Cohen Elias	<i>Sedek (Crack)</i>	2011
Flute/Piccolo/Bass Flute, Clarinet/Clarinet in E-flat/Bass Clarinet, Soprano/Baritone Saxophone, Trumpet, Trombone, Piano, Accordion, Percussion, Violin, Viola, Cello, Double Bass		
Jean Ahn	<i>Sextet</i>	2003
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Fang Man	<i>Sextet</i>	2005-2006
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Ashley Fure	<i>Shiver Lung</i>	2016
2 Soprano, Bassoon, Alto Saxophone, 2 Percussion, Cello		
Edward Top	<i>Silk Execution II</i>	2003
Horn, 3 Trombone, tuba, 3 Percussion, Harp, Piano		

Kirsty Devaney	<i>Sixteen Tower Bocks</i>	2015
Flute, Clarinet, Trumpet, Cello, Double Bass, Tape		
Juro Kim Feliz	<i>Sketch for Sextet</i>	2015
Alto Flute/Piccolo, Clarinet/Bass Clarinet, Percussion, Piano, Violin, Cello		
Ashley Fure	<i>Soma</i>	2012
Piccolo, Bass Clarinet, Cello, 2 Percussion, Piano		
Sivan Cohen Elias	<i>Still Life with Squares</i>	2014
Bass Flute, Bass Clarinet, Percussion, Percussion, Violin, Cello		
Morgan Denney	<i>Strained</i>	2014
Flute, Clarinet, Horn, Trumpet, Bass Drum, Viola, Cello		
Valerie Coleman	<i>Suite: Portraits of Josephine</i>	2006
Flute, Oboe, Clarinet, Bassoon/Soprano Saxophone, Horn, Drum Set, Percussion		
Katy Abbott	<i>Sunburnt Aftertones</i>	2001
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Malika Fitzhugh	<i>Sunlit Cathedrals of Ice</i>	2014
Flute, Clarinet, Percussion, Piano, Violin, Cello		
Louise Fristensky	<i>The Audacity</i>	2016
Flute, Bass Clarinet, 2 Percussion, Violin, Electronics		
Miranda Driessen	<i>The Burden</i>	2008
Oboe, Clarinet, Horn, Trumpet, Trombone, Tuba, Viola, Cello		
Natacha Diels	<i>The Colors Don't Match</i>	2014
Voice, Piccolo, Clarinet, Percussion, Violin, Electronics		
Melody Eötvös	<i>The King in Yellow</i>	2012
Flute/Piccolo, Clarinet/Bass Clarinet, Percussion, Piano, Violin, Cello		
Caroline Kyung Ahn	<i>The Tales of the Wind</i>	2006
Flute, Clarinet, Horn, Percussion, Piano, Cello		
Natalie Draper	<i>Timelapse Variations</i>	2016
Flute, Oboe, Clarinet, Bassoon, Horn, Piano, 2 Violin, Viola, Cello, Double Bass		
Andy Akiho	<i>to wALK Or ruN in wEst harlem</i>	2008
Flute, Bass Clarinet, Vibraphone, Drums, Piano, Violin, Cello		

James Diaz	<i>Track Seven- outro</i>	2018
2 Flutes/1 Piccolo, Clarinet, Bass Clarinet, 2 Percussion, Piano, Harp, 2 Violin, Viola, Cello, Double Bass		
Yuonne Freckmann	<i>Train</i>	2014
Flute, Oboe, Clarinet, Percussion, Electric Guitar, Violin, Cello		
Elizabeth Ditmanson	<i>Unfoldings/Becomings</i>	2015
2 Female Vocalists, 2 Horns, Trombone, Violin, Cello, Percussion		
Jim O'Leary	<i>Untitled Piece for chamber ensemble</i>	2003
Flute, Clarinet, Bass Clarinet, Trumpet, Trombone, 2 Percussion, Piano, Violin, Viola, Cello		
Paul Cram	<i>Urban Desperado</i>	2005
2 Saxophones, Trumpet, Trombone, Drum Set, Guitar, Piano, Cello, Double Bass		
Zosha Di Castri	<i>Wake, Butterfly</i>	2015
Soprano, 2 Flute, Oboe, Clarinet, Baritone Saxophone, 2 Percussion, Violin, Cello		
Alex van den Broek	<i>White and Pink on Light Red</i>	2008
Flute, Clarinet, 2 Tenor Saxophone, Trumpet, Piano, Cello, Double Bass		
Julia Adolphe	<i>Wordless Creatures</i>	2013
Clarinet, Trumpet, Percussion, Guitar, Violin, Double Bass		