

We Are What We Play

Developing a Programming Philosophy

The Midwest Clinic — An International Band and Orchestra Conference
McCormick Place
Chicago, Illinois
Friday, December 21, 2012
2:00–3:00 p.m.
Room W186

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Abstract

Perhaps no decision is more important than what music our students study and perform. This clinic offers creative, educational, and practical strategies to help teachers design concert programs that reflect their musical values and provide their band students a “balanced diet” of musical styles, techniques, and genres. Considerations include concert length, programming categories (openers, fanfares, slow pieces, suites, etc.), extra musical themes, soloist, chamber music, community needs, and state assessment expectations, as well as the development of one- and four-year curricular plans. Other topics include resources for finding high-quality compositions for high school and middle school band and creating and managing a repertoire database.

Foreword: Repertory as Curriculum

“Repertoire selection has a major impact on what students will and will not learn, and it should help their musical understanding and appreciation... While it may be an overstatement to say that repertoire is the curriculum, we can all agree that a well-planned repertoire creates the framework for an excellent music curriculum that fosters the musical growth of our students.”

— H. Robert Reynolds

“Repertoire *Is* the Curriculum,” *Music Educators Journal*, July 2000

Core Beliefs

- Programming decisions reflect musical and pedagogical values.
- Greater knowledge of repertory enables more intentional programming decisions.
- Advanced planning encourages variety in concert programming.
- Repertory strongly influences the aesthetic values that students carry throughout their lives.

Developing a Programming Philosophy: A Six-Step Approach

1. Recognize **personal instincts and habits**.
2. Acknowledge and compile **repertory influences**.
3. Determine personal **programming values**.
4. Identify **practical considerations**.
5. Design **concert experiences**.
6. Establish short- and long-term **frameworks**.

1. Personal Instincts and Habits

*What do your past decisions (or current instincts) reveal about your musical values and programming biases?
How can understanding your personal instincts and habits lead to more intentional decisions?*

Examine values and actions

- Qualities in music that move and inspire you
- Qualities in pieces you like to hear
- Qualities in pieces you like to teach and conduct
- Correlation between what you enjoy and what you choose for your ensemble
- Composers, styles, techniques, genres, and themes not represented in your programs
- Ingredients (and nutrients) that are missing from your musical diet

⇒ **Programming Habits Inventory**

2. Repertory Influences

*What have you learned from your experiences as a performer, conductor, and audience member?
How else can you expand your knowledge of quality repertory and creative approaches to programming?*

Compile programs and observe trends

- Your college/university, high school, middle school
- Exemplary colleges/universities, high schools, middle schools
- All-state, district, honor, and festival ensembles
- Professional ensembles

Consult lists and colleagues

- Repertory lists from mentors, colleagues, and friends
- State music lists (including other states)
- *Teaching Music through Performance in Band* (www.teachingmusic.org)
- Gilbert study (www.doane.edu/HTMLfiles/Gilbert/welcome.htm)
- CBDNA Report (www.cbdna.org/cgi-bin/report.pl)
- College/university programming databases (www.music.utexas.edu/studio/winds/repertoire)
- Conversations with mentors and colleagues about quality repertory

Develop your own lists

- Personal “Top 50” list of the best pieces for concert band, wind ensemble, and chamber winds
- Personal “Top 50” list of the best pieces for your level(s) of ensemble(s)
 - Honor bands and conference performances
 - Concert programs from other institutions
 - Mentors, colleagues, and friends
- Personal “Top 50” list of the best composers of all time
- Easier works by significant composers (www.bandquest.org/program/bandquest)
- Balance between new music and standards of the repertory

Reverse-engineering

- Why did the conductors assemble the programs in those ways?
- What artistic message did they intend to express?
- What pedagogical issues did they intend to address?
- Which work on the program might they have chosen first?
- What other factors might they have had to consider?

3. Programming Values

Given the abundance of music available, how do you decide which repertory best serves your students as they develop both technically and aesthetically? How does the repertory you choose affect the audience?

Student learning

- Balance between goals for the band and goals for individual student learning
 - Demonstrating ensemble and individual strengths
 - Developing ensemble and individual weaknesses
- Technical skills and tone production
 - Challenging students appropriately
- Listening, collaborative, and interpretive skills
 - Playing expressively from the very first rehearsal
- Project pieces
- Diverse genres, musical styles, and tonal languages
- Composers and works that all students should study and/or perform
- Student engagement and enjoyment

Audience engagement

- Aesthetic intent
- Enlightenment and education
- Entertainment

4. Practical Considerations

*What logistical issues do you need to take into account before you start programming music?
How can you plan for success in teaching and performance?*

Ensemble(s)

- Instrumentation of ensemble(s)
- Strong sections, developing sections, and missing sections
- Individuals to feature

Ensemble Skills Worksheet

Concert season

- Total number of performances over the course of the season or school year
- Total minutes of music programmed for each concert
- Number of rehearsals (and minutes of rehearsal) available to prepare each concert
- Location of performances in the academic calendar (holidays, breaks, competitions, standardized tests)
- Rehearsal cycle
 - Which performance cycle allows the most rehearsals (or the most uninterrupted time) for teaching and learning the most difficult repertory?
 - If the most important part of the year (e.g., contest, festival, assessment) doesn't have the greatest number of rehearsals, can the calendar be adjusted accordingly?

Experience for students, conductor/teacher, and audience

- Value for students, conductor/teacher, and audience
- Performance venue
 - Logistical issues that prevent performance of certain pieces
 - Acoustic properties that make certain pieces sound better or worse
 - Physical layout that presents opportunities for interesting programming choices
- Needs or opportunities specific to the school or community
 - Holiday, patriotic, or pops concerts
 - Collaborative performances with choir, orchestra, and/or theater
 - Cross-curricular programs with academic classes
 - Guest narrators or concert announcers
 - Shared or side-by-side concerts with similar ensembles, professional ensembles, or younger musicians
 - Outreach performances

- Chamber Music
 - Brass, woodwind, and/or percussion ensembles
 - *Harmoniemusik* octet
 - Brass quintet, woodwind quintet, or other small ensembles
 - Soloist, with or without piano
 - Prism concert
- Soloists
 - Outstanding students
 - Colleagues from other schools
 - Private teachers
 - Military band and professional orchestra players
 - Famous performers

5. Concert Experiences

What are the ingredients of a successful program?

How do you combine individual compositions into a coherent whole?

Common categories

- Fanfare
- Opener/Closer
- Slow/Expressive
- Suite
- Symphony
- Tone Poem
- Theme and Variations
- Esoteric/Evocative
- Percussive
- Aria/Concerto
- Multicultural/International
- March

Approaches to designing a concert

- Shape and flow
- Emotional journey
- Title or theme (musical or extra-musical)
- Project piece as main course
- Chronological order from oldest to newest
- Smaller forces to larger forces
- Increasing harmonic, rhythmic, and/or dynamic complexity
- Classical symphony form
- Potluck or kaleidoscope

6. Frameworks

How do one- and four-year plans help focus programming decisions for individual concerts?

One- and four-year plans

- Four years (or less) for students to experience repertory, styles, and composers
- Repertory performed over the previous four years
- Works or composers from top 50 lists
- Music to prepare the ensemble for future project pieces
- Opportunities to perform works in progress (“informance”) or repeat pieces
- ⇒ **One-Year Programming Worksheet**
- ⇒ **Four-Year Programming Worksheet**

Other Considerations

- Select one composer and program at least one work by that composer with each ensemble on a concert. Invite the composer to the concert or request an interview with students via web chat.
- Consider programming something at least once a year that uses the performance space (or lobby!) in a creative way. Sit in a non-traditional setup, play from behind the audience or in the balcony, etc.
- Plan ahead as much as possible so you can study at least one or two project pieces over the summer.
- Avoid an entire program of repertory you have never played, taught, or conducted.
- Don't be afraid of classics, standards, and war-horses: music that "stands the test of time."
- Store physical and electronic copies of your past programs and repertory lists.
 - Three-ring binders
 - File folders
 - Bulletin boards and white boards
 - Filemaker database
 - Excel spreadsheet
 - Word document
- Build a large recording library and use iTunes to help with programming.
 - Commercial recordings and reference recordings from past performances
 - "Permanent" playlists for different categories
 - Playlists with specific repertory possibilities for each ensemble
 - Searches by composer and even keywords in titles (for themed concerts)
 - Playlists to audition programs (including transitions and length)
- Don't forget composers who are self-published.
- You don't have to do everything, but even a little bit of this kind of planning makes your life easier!
Circumstances always change over the summer and during the semester, and you can always change your plans, but it helps having plans to change.

Appendices

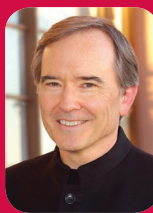
- Programming Habits Inventory
- Ensemble Skills Worksheet
- One-Year Programming Worksheet
- Four-Year Programming Worksheet
- Beyond the Promotional CD: Exploring Modern and Creative Concert Band and Wind Ensemble Repertory
- Selected Cornerstones of the Wind Repertory (Travis J. Cross)
- Top 50 Works for Winds (Emily Threinen)
- Virginia Tech Concert Bands and Wind Ensembles Repertory (Fall 2008–present)
- Shenandoah Conservatory Concert Bands and Wind Ensembles Repertory (Fall 2008–Spring 2011)
- Temple University Boyer College of Music and Dance Wind Symphony Repertory (Fall 2011–present)

Temple University's Boyer College of Music and Dance proudly announces the second annual **Wind Conducting and Teaching Workshop**, July 7-11, 2013 in Philadelphia, PA.

Gary Hill, from Arizona State University, will join Temple University faculty.

Three tracks of training are available: Chamber Track, Conducting Track, and Observer Track.

Detailed information including repertory studied, schedule, and fees are available at the Boyer website: www.temple.edu/boyer/summerworkshops



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BOYER



For more information, please contact:
215-204-6810 or music@temple.edu
www.temple.edu/boyer



**Boyer College
of Music and Dance**
TEMPLE UNIVERSITY®
Philadelphia, PA

2013 Virginia Tech

Band Directors Institute & Conducting Workshop
WEDNESDAY, JUNE 26–SATURDAY, JUNE 29

The four-day **Virginia Tech Band Directors Institute & Conducting Workshop** is designed for wind band teachers of all levels. Participants come from both within Virginia and across the country and include school music educators, private teachers, military band musicians, and current undergraduate and graduate students. Our goal is to offer a variety of activities that appeal to the dual roles of musician and educator and provide a growth experience for anyone interested in the art of teaching and conducting, with sessions covering a wide range of topics, from repertory and programming to rehearsal techniques, interpretation, and program development.

Twenty participants will have the opportunity to receive feedback from the clinicians conducting both full band and chamber ensembles. There is no limit on the number of non-conducting participants. Registration fees are only \$295 for conducting participants and \$150 for non-conducting participants. Affordable on-campus housing is also available.

The Institute will offer up to nine fellowships for outstanding senior or graduate music education majors nominated by their college band directors. Fellowship recipients will attend at a reduced rate of only \$125, participate in all sessions and activities, and take part in discussions and conducting activities specifically tailored for beginning teachers. We are thrilled to offer this special opportunity for the newest members of our profession to interact with more experienced colleagues and leaders in the field!

CLINICIANS



Craig Kirchhoff
*Director of Bands
University of Minnesota*



Travis J. Cross
*Wind Ensemble Conductor
Virginia Tech*



**Elizabeth
Jackson Kirchhoff**
*Band Director
Eden Prairie High School*



David McKee
*Director
The Marching Virginians*



Polly Middleton
*Assistant Director
The Marching Virginians*

More information and registration materials
will be available online in January 2013 at:

www.music.vt.edu/outreach/vtbdi

Programming Habits Inventory

	On every concert	On most concerts	Annually	Bi-Annually	Never
I program orchestral transcriptions...					
I program choral transcriptions...					
I program keyboard transcriptions...					
I program marches...					
I program chamber music...					
I program concertos or works with soloists...					
I program works with chorus...					
I program Medieval and Renaissance music...					
I program Classical and Romantic music...					
I program Impressionistic music...					
I program atonal music...					
I program aleatoric music...					
I program multicultural music...					
I program jazz-influenced music...					
I program pop and/or rock arrangements...					
I program film and theater music...					
I program world premieres...					
I program music composed within the last 10 years...					
I program music by female and/or minority composers...					
I program standards of the repertory...					
I program multi-movement works...					
I program student compositions...					
I program music I have conducted before...					
I program music I have played before...					
I program music I have heard before...					
I build programs chronologically...					
I build programs around an extra-musical theme...					
I build programs around a musical theme...					
I title my programs with descriptive names...					

Ensemble Skills Worksheet

Instrument Type	Number of Players	Private Lessons (Y/N)	Tone (1-5)	Intonation (1-5)	Technique (1-5)	Articulation Diversity (1-5)	Musicality (1-5)	Range (ANY/ H/L)	Endurance (1-5)	Soloist (Y/N)	Maturity (1-5)	Auxiliary Abilities
Flute/Piccolo												
Oboe/English Horn												
Clarinet/E-flat Clarinet												
Bass Clarinet/Contra												
Saxophone (SATBB)												
Horn												
Trumpet/Piccolo/Flugel												
Trombone/Bass												
Euphonium/Bartone												
Tuba												
Violin												
Viola												
Cello												
String Bass												
Percussion												
Piano												

General Strengths:

Areas for Improvement:

Ensemble Goals for the Year:

One-Year Programming Worksheet

	Concert 1	Concert 2	Concert 3	Concert 4	Concert 5
Date					
Number of Rehearsals					
Hours or Minutes of Rehearsal					
Duration of Program					
Theme and/or Descriptive Name					
Standard/Multi-movement					
Openers/Closers					
Slow/Expressive					
Marches					
Solo/Feature/Chamber					
Notes Other Considerations					

Four-Year Programming Worksheet

	Year 1 (–)	Year 2 (–)	Year 3 (–)	Year 4 (–)
Anticipated Strengths				
Anticipated Weaknesses				
Possible Major Works				
Possible Preparatory Works				
Possible Smaller Works				
Possible Soloists				
Composer Anniversaries				
Special Occasions/Travel Plans				
Notes				
Other Considerations				

Beyond the Promotional CD
Exploring Modern and Creative Concert Band
and Wind Ensemble Repertory

Virginia Music Educators Association In-Service Conference
The Homestead
Hot Springs, Virginia
Saturday, November 21, 2009
10:30–11:30 am
Theatre

Travis J. Cross

Wind Ensemble Conductor and Assistant Professor of Music
Virginia Polytechnic Institute and State University

Emily Threinen

Director of Bands and Assistant Professor of Music
Shenandoah Conservatory at Shenandoah University

**How to Find Emerging Composers and Works
(Both Published and Self-Published)**

I. Composition Contests

- ABA/Ostwald Award
- ACCBDA Grant for Young and Emerging Wind Band Composers
- ASCAP/CBDNA Frederick Fennell Prize
- CBDNA Young Band Composition Contest
- Colonel Arnald D. Gabriel Award
- Frank Ticheli Composition Contest
- H. Robert Reynolds Composers Competition
- Sudler Prize
- NBA/Merrill Jones Composition Contest
- NBA/Revelli Award
- NBA Young Composer/Mentor Project
- Walter Beeler Memorial Composition Prize

II. Books

- *Composers on Composing for Band* (Volume 4)
- *Teaching Music Through Performance in Band* (Volumes 1-7)

III. Tim Reynish: www.timreynish.com

IV. College and university concert programs and websites

Example: University of Texas at Austin — Repertory of Past Programs:
winds.music.utexas.edu/Repertoire/Default.aspx

V. CBDNA and WASBE conference programs

VI. Jim Cochran and Shattering Music: www.shatteringmusic.com

VII. Band Quest [published]: www.bandquest.org/music/series.shtml

VIII. Composer websites

IX. Word of Mouth — especially for self-published composers

List of Composers and Websites

composer biographies, score PDFs, audio clips, how to obtain materials, and other information

I. “The Established” (major composers with several works for winds)

Donald Grantham: www.piquantpress.com
Daron Hagen: www.daronhagen.com
Jennifer Higdon: www.jenniferhigdon.com
David Maslanka*: www.davidmaslanka.com
Cindy McTee: www.cindymctee.com
Michael Torke: www.billholabmusic.com
Dana Wilson*: www.danawilson.org

II. The “Mavens” (younger composers with several works for winds)

Kimberly Archer*: www.kimberlyarcher.com
Brian Balmages*: www.brianbalmages.com
Steven Bryant: www.stevenbryant.com
Travis J. Cross*: www.theodoremusic.com
John Mackey: www.ostimusic.com
Roy Magnuson: roydmagnuson.com
Michael Markowski*: www.michaelmarkowski.com
Timothy Miles: timothymiles.net
Jonathan Newman*: www.jonathannewman.com
Carter Pann*: www.carterpann.com
Joel Puckett: www.joelpuckett.com
Eric Whitacre*: www.ericwhitacre.com

III. “The Nascent” (composers of all ages with fewer works for winds)

Roshanne Etezady: www.roshanne.com
Joni Greene*: www.jonigreene.net/#works
Carl Holmquist*: www.c-alanpublications.com/composers/holmquist-carl.html
Kyle Kindred*: www.kylekindred.com
Eric Knechtges: www.myspace.com/ericknechtges
Kristin Kuster: kristinkuster.com
David Little: davidtlittle.com
David Ludwig: www.davidludwigmusic.com
Daniel Montoya: www.danielmontoyair.com
Shawn Okpebholo: www.shawnokpebholo.com
Vincent Oppido*: trnmusic.com/composers/vincentoppido.html
Kevin Puts: www.billholabmusic.com
Kathryn Salfelder*: www.kathrynsalfelder.com
Anthony Suter: www.anthonysuter.com
Christopher Theofanidis: pcm.peabody.jhu.edu/~theofanidis
Matthew Tommassini*: www.matthewtommasini.com

* denotes composers with traditionally published works

“Repertoire /s the Curriculum”

— H. Robert Reynolds
Music Educators Journal, July 2000

SELECTED CORNERSTONES OF THE WIND REPERTORY

Travis J. Cross

Wind Ensemble Conductor and Assistant Professor of Music
Virginia Polytechnic Institute and State University

Renaissance-Baroque

Gabrieli, Giovanni	Sonata pian' e forte (1597)	4'30"
Gabrieli, Giovanni	Canzon septimi toni No. 2 (1597)	3'
Handel, George Frideric	Water Music (1717)	15'
Handel, George Frideric	Musick for the Royal Fireworks (1749)	16'

Classical-Romantic

Mozart, Wolfgang Amadeus	Serenade No. 10 in B-flat Major, K. 361 (370a) "Gran Partita" (1781)	48'
Mozart, Wolfgang Amadeus	Serenade No. 11 in E-flat Major, K. 375 (1784)	24'
Mozart, Wolfgang Amadeus	Serenade No. 12 in C Minor, K. 388 (384a) (1782)	25'
Beethoven, Ludwig van	Octet in E-flat Major, Op. 103 (1793)	21'
Mendelssohn, Felix	Notturmo (1824)	10'
Dvořák, Antonín	Serenade in D Minor, Op. 44 (1878)	24'
Strauss, Richard	Serenade in E-flat, Op. 7 (1881)	10'
Strauss, Richard	Suite in B-flat, Op. 4 (1884)	25'
Gounod, Charles	Petite symphonie (1885)	20'
Berlioz, Hector	Grande symphonie funèbre et triomphale (1840)	32'
Wagner, Richard	Trauermusik (1844)	7'
Wagner, Richard	Huldigungsmarsch (1864)	6'
Saint-Saëns, Camille	Orient et Occident, Op. 25 (1869)	9'

20th Century Chamber/Orchestral Winds

Schoenberg, Arnold	Pierrot Lunaire (1912)	35'
Stravinsky, Igor	L'histoire du soldat (1918)	60'
Stravinsky, Igor	Symphonies of Wind Instruments (1920, rev. 1947)	9'
Milhaud, Darius	La création du monde (1923)	17'
Stravinsky, Igor	Octet (1923, rev. 1952)	15'
Varèse, Edgard	Octandre (1923)	7'
Walton, William	Façade (1923)	21'
Gershwin, George	Rhapsody in Blue (1924)	18'
Stravinsky, Igor	Concerto for Piano and Wind Instruments (1924, rev. 1950)	20'
Hindemith, Paul	Konzertmusik für Blasorchester, Op. 41 (1926)	15'
Toch, Ernst	Spiel, Op. 39 (1926)	9'
Weill, Kurt	Kleine Dreigroschenmusik (1929)	21'
Stravinsky, Igor	Symphony of Psalms (1930)	21'
Copland, Aaron	Appalachian Spring (1944)	25'
Bernstein, Leonard	Prelude, Fugue, and Riffs (1949)	8'
Messiaen, Olivier	Oiseaux exotiques (1956, rev. 1985)	15'
Kurka, Robert	The Good Soldier Schweik Suite (1958)	19'
Rodrigo, Joaquín	Adagio para orquesta de instrumentos de viento (1966)	10'
Schwantner, Joseph	Sparrows (1979)	17'
Adams, John	Grand Pianola Music (1982)	31'

Early 20th Century Military Band

Holst, Gustav	First Suite in E-flat (1909)	11'
Holst, Gustav	Second Suite in F (1911)	12'
Florent Schmitt	Dionysiaques, Op. 62 (1913)	11'
Vaughan Williams, Ralph	English Folk Song Suite (1923)	11'
Vaughan Williams, Ralph	Toccata Marziale (1924)	4'30"
Holst, Gustav	Hammersmith Prelude and Scherzo (1930)	14'
Grainger, Percy Aldridge	Lincolnshire Posy (1937)	15'

Mid-Century "American"

Respighi, Ottorino	Huntingtower Ballad (1932)	7'30"
Schoenberg, Arnold	Theme and Variations, Op. 43a (1943)	12'
Hindemith, Paul	Symphonic Metamorphosis on Themes of Carl Maria von Weber (1944) (trans. Wilson)	21'
Reed, H. Owen	La Fiesta Mexicana (1949)	23'
Dahl, Ingolf	Saxophone Concerto (1949, rev. 1960)	21'
Schuman, William	George Washington Bridge (1950)	9'
Hindemith, Paul	Symphony in B-flat (1951)	17'
Gould, Morton	Symphony No. 4 "West Point" (1952)	20'
Persichetti, Vincent	Symphony No. 6 for Band, Op. 69 (1956)	16'
Dahl, Ingolf	Sinfonietta (1961)	20'
Benson, Warren	The Leaves Are Falling (1963)	11'
Copland, Aaron	Emblems (1964)	11'
Tull, Fisher	Sketches on a Tudor Psalm (1971)	12'

The Last 50 Years

Husa, Karel	Music for Prague (1968)	22'
Schwantner, Joseph	...and the mountains rising nowhere (1977)	12'
Maslanka, David	A Child's Garden of Dreams (1981)	32'
Colgrass, Michael	Winds of Nagual (1985)	25'
Wilson, Dana	Piece of Mind (1987)	21'
Ito, Yasuhide	Gloriosa (1990)	20'
Mahr, Timothy	Endurance (1992)	10'
Maslanka, David	Symphony No. 4 (1994)	29'
Colgrass, Michael	Urban Requiem (1995)	28'
Sparke, Philip	Dance Movements (1995)	20'
Welcher, Dan	Zion (1996)	10'
Ticheli, Frank	Blue Shades (1997)	10'
Grantham, Donald	Southern Harmony (1998)	13'
Daugherty, Michael	Bells for Stokowski (2002)	14'
Corigliano, John	Symphony No. 3 "Circus Maximus" (2004)	35'
Bryant, Steven	Ecstatic Waters (2008)	22'

TOP 50 WORKS FOR WINDS

Emily Threinen

Director of Bands and Associate Professor of Music
Temple University Boyer College of Music and Dance

Adams, John	Grand Pianola Music (1982)	31'
Bassett, Leslie	Sounds, Shapes, and Symbols (1978)	12'
Beethoven, Ludwig van	Octet (Parthia), Op. 103 (1793)	21'
Benson, Warren	The Passing Bell (1974)	11'
Berg, Alban	Kammerkonzert für Klavier und Geige mit 13 Blasern (1925)	30'
Berlioz, Hector	Grande symphonie funebre et triomphale, Op. 15 (1840)	32'
Bolcom, William	First Symphony for Band (2008)	16'
Botti, Susan	Cosmosis (2005)	22'
Bruckner, Anton	Mass No. 2 in E Minor (1866, 1876, rev. 1882)	48'
Colgrass, Michael	Winds of Nagual (1985)	25'
Copland, Aaron	Emblems (1964)	11'
Corigliano, John	Symphony No. 3 "Circus Maximus" (2004)	35'
Dahl, Ingolf	Sinfonietta (1961)	20'
Daugherty, Michael	Niagara Falls (1997)	10'
Del Tredici, David	In Wartime (2003)	20'
Dvořák, Antonín	Serenade in D Minor, Op. 44 (1878)	24'
Gounod, Charles	Petite Symphonie (1885)	20'
Grainger, Percy	Lincolnshire Posy (1937)	15'
Handel, George Frederic	Music for the Royal Fireworks (1749 (trans. Baines)	16'
Harbison, John	Three City Blocks (1993)	15'
Hindemith, Paul	Symphony in B-flat (1951)	17'
Holst, Gustav	Hammersmith Prelude and Scherzo (1930)	14'
Husa, Karel	Music for Prague (1968)	22'
	Concerto for Wind Ensemble (1982)	20'
Lindberg, Magnus	Grand Duo (2000)	20'
Mahler, Gustav	Um Mitternacht (1905)	10'
Maslanka, David	A Child's Garden of Dreams (1981)	32'
Mendelssohn, Felix/Boyd	Overture for Harmoniemusik, Op. 24 (1824) (ed. Boyd)	10'
Messiaen, Olivier	Oiseaux exotiques (1956, rev. 1985)	15'
Milhaud, Darius	La création du monde, Op. 81 (1923)	17'

Mozart, Wolfgang Amadeus	Serenade No. 10 in B-flat Major, K. 361 (370a) "Gran Partita" (1781)	48'
	Serenade No. 12 in C Minor, K. 388 (384a) (1782)	25'
Pann, Carter	Symphony for Winds "My Brother's Brain" (2011)	28'
Persichetti, Vincent	Symphony No. 6 for Band (1956)	16'
Saint-Saëns, Camille	Orient et Occident, Op. 25 (1869)	9'
Schmitt, Florent	Dionysiaques, Op. 62 (1913)	11'
Schuman, William	George Washington Bridge (1950)	9'
Schoenberg, Arnold	Theme and Variations, Op. 43a (1943)	12'
Schwantner, Joseph	...and the mountains rising nowhere (1977)	12'
Stokes, Eric	Out of the Cradle Endlessly Rocking (1998)	35'
Stravinsky, Igor	Concerto for Piano and Wind Instruments (1924, rev. 1950)	20'
	Symphonies of Wind Instruments (1920, rev. 1947)	9'
Strauss, Richard	Suite in B-flat, Op. 4 (1884)	25'
	Sonatine No. 2 in E-flat	
	"Symphony for Winds: The Happy Workshop" (1945)	37'
Stucky, Steven	Fanfares and Arias (1994)	13'
Susato, Tylman	Suite from The Danserye (1551) (arr. Dunnigan)	16'
Toch, Ernst	Spiel, Op. 39 (1926)	9'
Varese, Edgard	Integrales (1925)	12'
Wagner, Richard	Trauersinfonie (Funeral Music on Themes from <i>Euryanthe</i>) (1844) (arr. Votta/Boyd)	7'
Weill, Kurt	Kleine Dreigroschenmusik (1929)	21'

VIRGINIA TECH
Concert Bands & Wind Ensembles
Repertory (Fall 2008–present)
Updated December 2012

3 October 2008 — Symphonic Wind Ensemble — Travis J. Cross, *conductor*

Gabrieli, Giovanni	Canzon septimi toni, No. 2
Bach, Johann Sebastian/Reed	My Jesus! Oh, What Anguish
Dello Joio, Norman	Scenes from <i>The Louvre</i>
Grainger, Percy Aldridge	Children's March
Mahr, Timothy	Fantasia in G

8 November 2008 — Symphonic Wind Ensemble — Travis J. Cross, *conductor*

Ward, Samuel/Dragon	America, the Beautiful
Bernstein, Leonard/Grundman	Slava!
Copland, Aaron/Patterson	Down a Country Lane
Maslanka, David	Give Us This Day
Manuel, Ralph/Cross	Alleluia
Ives, Charles/Schuman/Rhoads	Variations on "America"

8 November 2008 — Campus Band — Will Petersen, *conductor*

Williams, J. Clifton	Dedicatory Overture
Sheldon, Robert	Appalachian Morning
	ALEXANDRA DAVIS G09, <i>conductor</i>
Ticheli, Frank	Joy Revisited
	AMY E. CLAYTON G09, <i>conductor</i>
Sousa, John Philip	Hands Across the Sea

21 November 2008 — Symphonic Wind Ensemble (Band-A-Rama) — Travis J. Cross, *conductor*

Ward, Samuel/Dragon	America, the Beautiful
Mahr, Timothy	Fantasia in G
Bach, Johann Sebastian/Reed	My Jesus! Oh, What Anguish
Ives, Charles/Schuman/Rhoads	Variations on "America"
Bernstein, Leonard/Grundman	Slava!

15 February 2009 — Symphonic Wind Ensemble — Travis J. Cross, *conductor*

Weill, Kurt	Little Threepenny Music
Holst, Gustav	First Suite in E-flat
Richards, Paul	Medium Funk Prelude
Grainger, Percy Aldridge	Horkstow Grange from <i>Lincolnshire Posy</i>
Richards, Paul	Witch Doctor
Arnold, Malcolm/Paynter	Four Scottish Dances

15 February 2009 — Symphony Band — David McKee, *conductor*

Vaughan Williams, Ralph	Flourish for Wind Band
Van der Roost, Jan	Pushta
Elgar, Edward/Davis	As Torrents in Summer
Goldman, Edwin Franko	Cherrio March

24 March 2009 — Symphonic Wind Ensemble (Children's Concert) — Travis J. Cross, *conductor*

King, Karl L.	Barnum and Bailey's Favorite
Ticheli, Frank	Abracadabra
McGinty, Anne	The Red Balloon
Daughery, Michael	Alligator Alley
End, Jack	Blues for a Killed Kat
Shostakovich, Dmitry/Hunsberger	Galop

19 April 2009 — Symphonic Wind Ensemble — Travis J. Cross, *conductor*

Turrin, Joseph	Jazzalogue No. 1
Strauss, Richard/Davis/Fennell	Allerseelen
Guilmant, Alexandre/Shepard	Morceau symphonique
	WILL SATTERWHITE '10, <i>trombone</i>
Ticheli, Frank	Blue Shades
Nelson, Ron	Homage to Perotin
Whitacre, Eric	Lux Aurumque
Ito, Yasuhide	Gloriosa

26 April 2009 — Symphony Band — David McKee, *conductor*

Stamp, Jack	Bandancing
Nelson, Ron	Lauds
	ALEXANDRA DAVIS G09, <i>conductor</i>
Giroux, Julie	Hands of Mercy
Tchaikovsky, Pyotr Il'yich/Laurendeau	Marche Slave

26 April 2009 — Campus Band — Will Petersen, *conductor*

Curnow, James	Fanfares and Flourishes for a Festive Occasion
Ticheli, Frank	Cajun Folk Songs 2
	STEPHEN SHELBURNE '09, <i>conductor</i>
Hazo, Samuel R.	Their Blossoms Down
	AMY E. CLAYTON G09, <i>conductor</i>
Arnold, Malcolm/Paynter	Prelude, Siciliano, and Rondo
Coates, Eric/Cacavas	Knightsbridge March

14 May 2009 — Symphonic Wind Ensemble (Commencement Tour) — Travis J. Cross, *conductor*

Ward, Samuel/Dragon	America, the Beautiful
Mahr, Timothy	Fantasia in G
Bach, Johann Sebastian/Reed	My Jesus! Oh, What Anguish
Holst, Gustav	First Suite in E-flat
Cross, Travis J.	Elegy
Ticheli, Frank	Blue Shades

9 October 2009 — Symphonic Wind Ensemble (Band-A-Rama) — Travis J. Cross, *conductor*

Balmages, Brian	Fanfare Canzonique
Vaughan Williams, Ralph	Toccata Marziale
Cross, Travis J.	Everlasting Light
Elgar, Edward/Reed	Nimrod from <i>Enigma Variations</i>
Shostakovich, Dmitry/Hunsberger	Festive Overture

18 November 2009 — Symphonic Wind Ensemble — Travis J. Cross, *conductor*

20 November 2009 (Virginia Music Educators Association In-Service Conference)

Balmages, Brian	Fanfare Canzonique
Holst, Gustav	First Suite in E-flat
Ticheli, Frank	Amazing Grace
Mahr, Timothy	Endurance
Barber, Samuel	Commando March

ANTHONY C. MARINELLO, III, *conductor*

Cross, Travis J.	Elegy
Shostakovich, Dmitry/Hunsberger	Festive Overture

18 November 2009 — Campus Band — Anthony C. Marinello, III, *conductor*

Vaughan Williams, Ralph	I'm Seventeen Come Sunday from <i>English Folk Song Suite</i>
Ticheli, Frank	Cajun Folk Songs

MATT BARTLEY G10, *conductor*

Chance, John Barnes	Variations on a Korean Folk Song
Puccini, Giacomo/Yates	Scossa Elettrica

14 February 2010 — Symphonic Wind Ensemble — Travis J. Cross, *conductor*

Bernstein, Leonard/Grundman	Overture to <i>Candide</i>
Ewazen, Eric	A Hymn for the Lost and the Living
Schuman, William	George Washington Bridge

14 February 2010 — Symphony Band — David McKee, *conductor*

Sochinski, James	Entr'acte for Band
Dello Joio, Norman	Satiric Dances

NATHAN DENNY G10, *conductor*

De Haan, Jacob	Monterosi
Perkins, Frank/Werle	Fandango

24 April 2010 — Symphonic Wind Ensemble — Travis J. Cross, *conductor*

Maslanka, David	Mother Earth (A Fanfare)
Bryant, Steven	Dusk
Griffes, Charles/Thornton	Poem

AZUSA INABA '10, *flute*

Ticheli, Frank	Angels in the Architecture
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KATIE BLEVINS '10, *soprano*

Husa, Karel	Smetana Fanfare
Spittal, Robert	Pacem
Grainger, Percy Aldridge	Lincolnshire Posy

25 April 2010 — Symphony Band — David McKee, *conductor*

Yurko, Bruce	Danza No. 2
Mozart, Wolfgang Amadeus/Slocum	Overture to <i>The Marriage of Figaro</i>
Hanson, Howard	Chorale and Alleluia

HUNTER KOPCZYNSKI G10, *conductor*

Kenny, George	Coat of Arms
Weinberger, Jaromír/Bainum	Polka and Fugue from <i>Schwanda the Bagpiper</i>

- 25 April 2010 — Campus Band —** Anthony C. Marinello, III, *conductor*
 LaPlante, Pierre American Riversongs
 GENE WELCH G10, *conductor*
 Jager, Robert Third Suite
 Yurko, Bruce In Memoriam: Kristina
 Mackey, John Undertow
- 13 May 2010 — Symphonic Wind Ensemble (Commencement Tour) —** Travis J. Cross, *conductor*
 Maslanka, David Mother Earth (A Fanfare)
 Bryant, Steven Dusk
 ANTHONY C. MARINELLO, III, *conductor*
 Ticheli, Frank Angels in the Architecture
 ALLISON BROWNELL '10, *soprano*
 Cross, Travis J. Looking at the Stars
 Anderson, Leroy Bugler's Holiday
 SSGTS BRANDON EUBANK, AMY MCCABE,
 JEFFREY STRONG, *trumpets*
 Grainger, Percy Aldridge Lincolnshire Posy
- 1 October 2010 — Symphonic Wind Ensemble —** Travis J. Cross, *conductor*
 Sochinski, James The Legend of Alcobaça
 Reed, H. Owen La Fiesta Mexicana
- 1 October 2010 — Symphony Band —** David McKee and Anthony C. Marinello, III, *conductors*
 Van der Roost, Jan Firework
 Giovannini, Caesar Overture in B-flat
 Camphouse, Mark Three London Miniatures
 WILLIAM T. SATTERWHITE, JR. G11, *conductor*
 Delle Cese, Davide Inglesina
- 22 October 2010 — Symphonic Wind Ensemble (Band-A-Rama) —** Travis J. Cross, *conductor*
 Orff, Carl/Krance Carmina Burana
- 14 November 2010 — Symphonic Wind Ensemble —** Travis J. Cross, *conductor*
 Shostakovich, Dmitry/Reynolds Folk Dances
 Lauridsen, Morten/Reynolds O Magnum Mysterium
 Reed, Alfred Russian Christmas Music
- 14 November 2010 — Symphony Band —** David McKee and Anthony C. Marinello, III, *conductors*
 Leemans, Pierre/Wiley Marche des parachutistes belges
 Balmages, Brian In Nature's Glory
 ELIZABETH SCHULTZ G11, *conductor*
 Strauss, Richard/Davis/Fennell Allerseelen
 Ticheli, Frank Fortress
- 20 February 2011 — Symphonic Wind Ensemble —** Travis J. Cross, *conductor*
 Schuman, William Chester
 Grainger, Percy Aldridge Colonial Song
 Welcher, Dan Zion

20 February 2011 — Symphony Band — David McKee, *conductor*

Sousa, John Philip	The Fairest of the Fair
Frescobaldi, Girolamo	Toccata
Von Suppé, Franz	Morning, Noon, and Night in Vienna

3 March 2011 — Faculty/Student Chamber Winds — Travis J. Cross, *conductor*

Donizetti, Gaetano	Sinfonia für Blaser
	ANTHONY C. MARINELLO, III, <i>conductor</i>
Strauss, Richard	Serenade, Op. 7
Dvořák, Antonín	Serenade in D Minor, Op. 44

20 March 2011 — Symphonic Wind Ensemble (Civil War Concert) — Travis J. Cross, *conductor*

Gould, Morton	American Salute
Copland, Aaron	Lincoln Portrait
	PATTY COSTELLO, LARRY HINCKER, MARK MCNAMEE, PATRICIA RAUN, SUE OTT ROWLANDS, <i>narrators</i>
Daugherty, Michael/Cross	Letter to Mrs. Bixby from <i>Letters from Lincoln</i>
	THEODORE SIPES, <i>baritone</i>
Steffe, William/Wilhousky	Battle Hymn of the Republic

17 April 2011 — Symphonic Wind Ensemble — Travis J. Cross, *conductor*

18 April 2011 (John F. Kennedy Center for the Performing Arts)

Cross, Travis J.	Short Essay
Bernstein, Leonard/Hunsberger	Almighty Father from <i>MASS</i>
Mackey, John	Aurora Awakes
Bryant, Steven	Ecstatic Waters

17 April 2011 — Symphony Band — David McKee, *conductor*

Markowski, Michael	Shadow Rituals
Giroux, Julie	Culloden
Texidor, Jaime/Winter	Amparito Roca

17 April 2011 — Campus Band — Anthony C. Marinello, III, *conductor*

Grundman, Clare	American Folk Rhapsody No. 2
Lo Presti, Ronald	Elegy for a Young American
Zdechlik, John	Chorale and Shaker Dance
King, Karl L./Milford	Columbian March

12 May 2011 — Symphonic Wind Ensemble (Commencement Tour) — Travis J. Cross, *conductor*

Schuman, William	Chester
Lauridsen, Morten/Reynolds	O Magnum Mysterium
Bernstein, Leonard/Hunsberger	Almighty Father from <i>MASS</i>
Cross, Travis J.	Things That Never Were
Orff, Carl/Krance	Carmina Burana

- 23 September 2011 — Symphonic Wind Ensemble —** Travis J. Cross, *conductor*
 Gabrieli, Giovanni Sonata pian' e forte
 Holst, Gustav Second Suite in F
 Grainger, Percy Aldridge Irish Tune from County Derry
 Hindemith, Paul/Wilson March from *Symphonic Metamorphosis on Themes*
by Carl Maria von Weber
- 23 September 2011 — Symphony Band —** David McKee and Polly Middleton, *conductors*
 Carter, Charles Symphonic Overture
 Vaughan William, Ralph English Folk Song Suite
 Chesnokov, Pavel/Houseknecht Salvation Is Created
 Shostakovich, Dmitry/Hunsberger Galop
- 7 October 2011 — Symphonic Wind Ensemble (Band-A-Rama) —** Travis J. Cross, *conductor*
 Susato, Tylman/Dunnigan Selections from *The Danserye*
 Grainger, Percy Aldridge Irish Tune from County Derry
 Hindemith, Paul/Wilson March from *Symphonic Metamorphosis on Themes*
by Carl Maria von Weber
- 13 November 2011 — Symphonic Wind Ensemble —** Travis J. Cross, *conductor*
 Susato, Tylman/Dunnigan Selections from *The Danserye*
 Strauss, Richard/Boyd Concerto for Horn No. 1 in E-flat Major
 DAKOTA CORBLISS '13, *horn*
 Daugherty, Michael Bells for Stokowski
- 13 November 2011 — Symphony Band —** David McKee and Polly Middleton, *conductors*
 Arnold, Malcolm/Paynter Prelude, Siciliano, and Rondo
 Rudin, Rolf Lied ohne Worte
 Persichetti, Vincent Pageant
 Boysen, Jr., Andrew Symphony No. 4 for Winds and Percussion
- 19 February 2012 — Symphonic Wind Ensemble —** Travis J. Cross, *conductor*
 Boysen, Jr., Andrew Kirkpatrick Fanfare
 Ticheli, Frank Rest
 Grantham, Donald Southern Harmony
- 19 February 2012 — Symphony Band —** David McKee, *conductor*
 Jager, Robert Esprit de Corps
 Del Borgo, Elliot Do Not Go Gentle into that Good Night
 McBeth, W. Francis Of Sailors and Whales
- 21 April 2012 — Symphonic Wind Ensemble —** Travis J. Cross, *conductor*
 Sparke, Philip Lento from *Dance Movements*
 Cross, Travis J. And the grass sings in the meadows
 Maslanka, David Traveler
 Bach, Johann Sebastian/Reed Come, Sweet Death
 Husa, Karel Music for Prague 1968

11 November 2012 — Symphony Band — David McKee and Polly Middleton, *conductors*

Williams, J. Clifton	The Sinfonians
Clark, Larry and Sandy Feldstein	Whispers
de Meij, Johan	Aquarium
Osser, Glenn	Beguine for Band

17 February 2013 — Symphonic Wind Ensemble — Travis J. Cross, *conductor*

Halvorsen/Johan/Fennell	Entry March of the Boyars
Shostakovich, Dmitry/Reynolds	Prelude in E-flat Minor, Op. 34, No. 14
Gregson, Edward	The Sword and the Crown

5 April 2013 — Symphonic Wind Ensemble — Travis J. Cross, *conductor*

9 April 2013 (Carnegie Hall)

Bernstein, Leonard/Grundman	Overture to <i>Candide</i>
Cross, Travis J.	Memento
McKenzie, J. Scott	Groovy Loops (WORLD PREMIERE)
	DAVID MCKEE, <i>conductor</i>
Maslanka, David	Symphony No. 4

5 May 2013 — Symphonic Wind Ensemble (Chamber Concert) — Travis J. Cross, *conductor*

Strauss, Richard	Vienna Philharmonic Fanfare
Mozart, Wolfgang Amadeus/Went	Selections from <i>Le nozze di Figaro</i>
Walton, William	Crown Imperial

SHENANDOAH CONSERVATORY

Symphonic Wind Ensemble Repertory (Fall 2008–Spring 2011)

26 September 2008 — Emily Threinen, *conductor*

Shostakovich, Dmitry/Hunsberger	Festive Overture
Grainger, Percy Aldridge	Irish Tune from County Derry
Arnold, Malcolm/Paynter	Four Scottish Dances
Tull, Fisher	Sketches on a Tudor Psalm
Ives, Charles/Schuman/Rhoads	Variations on “America”

14 November 2008 — Emily Threinen, *conductor*; Michael Daugherty, *guest composer*

Daugherty, Michael	Asclepius
Daugherty, Michael	Ladder to the Moon
	AKEMI TAKAYAMA, <i>violin</i>
Daugherty, Michael	Raise the Roof
	EARL YOWELL, <i>timpani</i>
Puckett, Joel	It Perched for Vespers Nine
Hindemith, Paul	Symphony in B-flat

7 February 2009 — “In Honor Of...” — Emily Threinen, *conductor*;

Copland, Aaron	Fanfare for the Common Man
Holst, Gustav	First Suite in E-flat
Bryant, Steven	Suite Dreams
Wilson, Dana	Dance of the New World
Arutiunian, Aleksandr	Rhapsody for Trumpet and Winds
	COURTNEY JONES, <i>trumpet</i>
Copland, Aaron	Lincoln Portrait
	MILES DAVIS, <i>narrator</i>

21 February 2009 — Chamber Winds — Emily Threinen, *conductor*

Gabrieli, Giovanni/Scatterday	Ego Sum Qui Sum
Mozart, Wolfgang Amadeus	Selections from Serenade No. 12 in C Minor, K. 388
Krenek, Ernst	Drei Lustige Marsche, Op. 44
	MARK MALECHECK, <i>conductor</i>
Stravinsky, Igor	Octet
	JARED ROBERTSON, <i>conductor</i>
Rochberg, George	Black Sounds

18 April 2009 — Emily Threinen, *conductor*; Jay Chattaway and Frank Ticheli, *guest composers*

Ticheli, Frank	Blue Shades
	FRANK TICHELI, <i>conductor</i>
Ticheli, Frank	Sanctuary
Ticheli, Frank/Wood	Concerto for Trumpet and Orchestra
	FRANK TICHELI, <i>conductor</i> ; JENS LINDEMANN, <i>trumpet</i>
Chattaway, Jay	Shenandoah Fantasy
	JAY CHATTAWAY, <i>conductor</i> ; JENS LINDEMANN, <i>trumpet</i>
Ticheli, Frank	Angels in the Architecture

25 September 2009 — “Inspirations from Song” — Emily Threinen, *conductor*

Schuman, William	Chester
Whitacre, Eric	Lux Aurumque
Sampson, David	Moving Parts
Rossini, Gioachino/Hite	Theme and Variations for Solo Clarinet, Winds, and Strings
	GARRICK ZOETER, <i>clarinet</i>
Grainger, Percy Aldridge	Lincolnshire Posy

14 November 2009 — “Inspirations from Dance” — Emily Threinen, *conductor*; Michael Colgrass, *guest composer*

Susato, Tylman/Dunnigan	Selections from <i>The Danserye</i>
Colgrass, Michael	Raag Mala
Heins, John	Concerto for Alto Saxophone and Wind Ensemble
	JAMES O'REILLY, <i>alto saxophone</i>
Colgrass, Michael	Bali
Tchaikovsky, Pyotr Il'yich/Cramer	Dance of the Jesters

4 December 2009 — “Ring in the Season” College Concert — Emily Threinen, *conductor*

Nelson, Ron	Homage to Perotin
Gabrieli, Giovanni/Scatterday	Canzon Duodecimi Toni a 8
Anderson, Leroy	Sleigh Ride
Susato, Tylman/Dunnigan	Den Hoboecken Dans from <i>The Danserye</i>
Tchaikovsky, Pyotr Il'yich/Cramer	Dance of the Jesters
Anderson, Leroy	A Christmas Festival

17 February 2010 — “Compositional Voices from England” — Emily Threinen, *conductor*

Murray, Lyn	Ronald Searle Suite
Jacob, Gordon	Concerto for Bassoon and Winds
	RYAN ROMINE, <i>bassoon</i>
Holst, Gustav	Hammersmith Prelude and Scherzo, Op. 52
Lane, Philip/Noble	A Maritime Overture
Lane, Philip/Noble	Cotswold Dances
Lane, Philip/Noble	London Salute

4 March 2010 — Chamber Winds — Emily Threinen, *conductor*

Françaix, Jean	L'heure du Berger
Waterson, James	Grand Quartet
Tommasini, Matthew	Three Spanish Songs
	MARIANA MIHAI-ZOETER, <i>soprano</i>
Torke, Michael	July
Stuart, Charles	Dancing with Fire
Zivkovic, Nebojsa	Trio per Uno
Stravinsky, Igor	Mass
	KAREN KEATING, <i>conductor</i>

17 April 2010 — “Compositional Voices from Central Europe and Russia” — Emily Threinen, *conductor*

Husa, Karel	Divertimento for Brass and Percussion
Schoenberg, Arnold	Theme and Variations, Op. 43a
Schulhoff, Erwin	Concerto for String Quartet and Wind Orchestra
	AUDUBON QUARTET
Wagner, Richard/Leidzen	Trauersinfonie
Shostakovich, Dmitry/Reynolds	Folk Dances

24 September 2010 — “Timeless Traditions” — Emily Threinen, *conductor*
 Vaughan Williams, Ralph
 Lauridsen, Morten/Lauridsen
 Grainger, Percy Aldridge
 Pilafian, Sam
 Hindemith, Paul/Wilson
 Toccata Marziale
 O Magnum Mysterium
 Children’s March
 Bones of Contention
 WAYNE WELLS AND MATTHEW NIESS, *trombone*
 March from *Symphonic Metamorphosis on Themes*
by Carl Maria von Weber

13 November 2010 — “Progressive Classical Elements” — Emily Threinen, *conductor*; Steven Bryant, *guest composer*
 Guðmundsdóttir, Björk
 Mackey, John
 Pann, Carter
 Maslanka, David
 Bryant, Steven
 Overture to *Dancer in the Dark*
 Kingfishers Catch Fire, mvt. 2
 Serenade for Winds
 Mother Earth (A Fanfare)
 Ecstatic Waters

2 and 3 December 2010 — “Joy to the World!” Collage Concert — Emily Threinen, *conductor*
 Pola, Eddie and George Wyle/Sharp
 Anderson, Leroy
 The Most Wonderful Time of the Year
 A Christmas Festival

11 February 2011 — “Symbolism and Allusion” — Emily Threinen, *conductor*
 Weill, Kurt
 Rimsky-Korsakov, Nikolay
 Chesnokov, Pavel/Houseknecht
 Husa, Karel
 Kleine Dreigroschenmusik
 Variations in G Minor and a Theme by Glinka
 EVGENY SIDOROV, *oboe*
 Salvation Is Created
 Music for Prague 1968

2 April 2011 — “Expressions of Nature” — Emily Threinen, *conductor*; Joseph Schwantner, *guest composer*
 Copland, Aaron
 Whitacre, Eric
 Schwantner, Joseph
 Rindfleisch, Andrew
 Daugherty, Michael
 An Outdoor Overture
 Sleep
 In evening’s stillness...
 The Light Fantastic
 Niagara Falls

SHENANDOAH CONSERVATORY

Concert Band

Repertory (Fall 2009–Spring 2011)

8 November 2009 — “Traditions” — Emily Threinen, *conductor*
 Stamp, Jack
 Brahms, Johannes/Boyd/Fennell
 Persichetti, Vincent
 Hanson, Howard
 Sousa, John Philip/Fennell
 Gavorkna Fanfare
 Three Choral Preludes, Op. 122
 Divertimento for Band
 Chorale and Alleluia
 The Black Horse Troop

22 February 2010 — “Nostalgia” — Emily Threinen, *conductor*

Maslanka, David	Rollo Takes a Walk
Cross, Travis J.	Tribute
Ives, Charles/Elkus	Old Home Days
Grundman, Clare	Three Sketches for Winds
Colgrass, Michael	Old Churches
Bryant, Steven	MetaMarch

23 April 2010 — “Dreams and Fantasies” — Emily Threinen, *conductor*

Nelson, Ron	Resonances I
Bach, Johann Sebastian/Leist/Goldman	Fantasia in G Major
Russell, Armand	Theme and Fantasia
de Meij, Johan	Hobbits from Symphony No. 1 “Lord of the Rings”
Mahr, Timothy	Daydream
Dello Joio, Norman	Fantasies on a Theme by Haydn

15 October 2010 — “Themes and Variations” — Emily Threinen, *conductor*

Arnold, Malcolm/Paynter	Prelude, Siciliano, and Rondo
Bach, Johann Sebastian/Moehlmann	If Thou Be Near
Nelson, Ron	Courtly Airs and Dances
Cross, Travis J.	Elegy
Chance, John Barnes	Variations on a Korean Folk Song
Sousa, John Philip/Fennell	The Gallant Seventh

16 November 2010 — “American Inspirations” — Emily Threinen, *conductor*

Grundman, Clare	A Copland Tribute
Ticheli, Frank	Amazing Grace
Cichy, Roger	Divertimento for Winds and Percussion
Lo Presti, Ronald	Elegy for a Young American
Fillmore, Henry/Fennell	His Honor

18 February 2011 — “British Fare” — Emily Threinen, *conductor*

Arnold, Malcolm	H.R.H. The Duke of Cambridge March
Vaughan Williams, Ralph/Beeler	Rhosymedre
Jacob, Gordon	An Original Suite
Sparke, Philip	Sunrise at Angel’s Gate
Holst, Gustav	Mars from <i>The Planets</i>

12 April 2011— “Imagery and Color” — Emily Threinen, *conductor*

Reed, Alfred	A Ceremonial Fanfare
Newman, Jonathan	Moon by Night
Margolis, Bob	Color
Bukvich, Daniel	Symphony No. 1 “In Memoriam Dresden”
Persichetti, Vincent	Pageant

TEMPLE UNIVERSITY

Wind Symphony Repertory (2011–2013)

5 October 2011 — “Heritage” — Emily Threinen, *conductor*

Strauss, Richard	Wiener Philharmoniker Fanfare
Bach, Johann Sebastian/Hunsberger	Fantasia and Fugue in C Minor, BWV 537
Susato, Tylman/Dunnigan	Selections from <i>The Danserye</i>
Strauss, Richard	Serenade in E-flat Major, Op. 7
Hindemith, Paul	Symphony in B-flat

4 November 2011 — “Vocal Inspirations” — Emily Threinen, *conductor*

Schuman, William	Chester
Puckett, Joel	It Perched for Vespers Nine
Bernstein, Leonard/Bencriscutto	Profanation from Symphony No. 1 “Jeremiah”
Grainger, Percy Aldridge	Colonial Song
Grainger, Percy Aldridge	Lincolnshire Posy

6 December 2011 — “East Coast Attitude” — Emily Threinen, *conductor*; John Mackey, *guest composer*

Little, David	East Coast Attitude
Mackey, John	Hymn to a Blue Hour
Persichetti, Vincent	Symphony No. 6
Rorem, Ned	Sinfonia
Mackey, John	Harvest: Concerto for Trombone and Wind Ensemble
	NITZAN HAROZ, <i>trombone</i>

19 February 2012 — “Explorations” — Emily Threinen, *conductor*

Maslanka, David	Mother Earth (A Fanfare)
Whitacre, Eric	Sleep
Maslanka, David	Traveler
Stravinsky, Igor	Symphonies of Wind Instruments
Bryant, Steven	Ecstatic Waters

23 March 2012 — “Classic Structures” — Emily Threinen, *conductor*

Mendelssohn, Felix	Overture for Wind Instruments in C Major, Op. 24
Holst, Gustav	First Suite in E-flat
Vidiksis, Adam	Nightfall Hysteria (WORLD PREMIERE)
Bourgeois, Derek	Concerto for Trombone and Concert Band
	GREGORY STROHMAN, <i>trombone</i>
Schoenberg, Arnold	Theme and Variations, Op. 43a

27 April 2012 — “Imagery” — Emily Threinen, *conductor*; Michael Daugherty, *guest composer*

Adams, John/Odom	Short Ride in a Fast Machine
Newman, Jonathan	Climbing Parnassus
Daugherty, Michael	Raise the Roof
	PHILLIP O'BANION, <i>timpani</i>
Ives, Charles/Thurston	The Alcotts from Sonata No. 2 for Piano “Concord”
Daugherty, Michael	Lost Vegas

- 3 October 2012** — “Symphonic Metamorphoses” — Emily Threinen, *conductor*
Mozart, Wolfgang Amadeus Serenade No. 10 in B-flat “Gran Partita”
Litts, Andrew Caudate: A Concerto for Trumpet
and Wind Ensemble
NAJIB WONG, *trumpet*
Hindemith, Paul/Wilson Symphonic Metamorphosis after Themes
by Carl Maria von Weber
- 31 October 2012** — “Dreams and Fantasies” — Emily Threinen, *conductor*
Theofanidis, Christopher I wander the world in a dream of my own making
Whitacre, Eric October
WITH TEMPLE PREP HIGH SCHOOL STUDENTS
de Meij, Johan Symphony No. 1 “The Lord of the Rings”
- 5 December 2012** — “Impressions” — Emily Threinen, *conductor*; Carter Pann, *guest composer*
Pann, Carter SLALOM
Respighi, Ottorino Laud to the Nativity
WITH TEMPLE UNIVERSITY CONCERT CHOIR
Salfelder, Kathryn Cathedrals
Higdon, Jennifer Mysterium
Pann, Carter Four Factories
- 20 February 2013** — “Dedications” — Emily Threinen, *conductor*; Robert Taylor, *guest conductor*
Dvorak, Antonin Serenade for Wind Instruments, Op. 44
Strens, Jules Danse Funambulesque
Chesnokov, Pavel/Houseknecht Salvation Is Created
Husa, Karel Music for Prague 1968
- 27 March 2013** — “Petite et Exotiques” — Emily Threinen, *conductor*
Tomasì, Henri Fanfares Liturgiques
François, Jean Huit Dances Exotiques
Varese, Edgard Dance for Burgess
Debussy, Claude/Patterson Preludes, Book 1: La cathédrale engloutie
Messiaen, Olivier Oiseaux Exotiques
- 3 May 2013** — “Contemporary Connotations” — Emily Threinen, *conductor*; Michael Colgrass, *guest composer*
McTee, Cindy Circuits
McLoskey, Lansing What We Do Is Secret
for Brass Quintet and Wind Ensemble
Colgrass, Michael Winds of Nagual