

Trends and changes in today's wind orchestra scene

Johan de MEIJ

Major, sweeping changes are stirring up the original repertoire for the wind orchestra. And it's happening now, even as we speak. The last 25 years have been exhilarating with literally thousands of new works written and published. Among them are some true masterpieces that will undoubtedly journey into the standard repertoire for winds. At the same time, many thousands of mediocre works were also spawned. We can only hope they will go back to where they came from and disappear from our concert programs.

Keep in mind that it's only been about 100 years since the first original works for wind orchestra were written. By contrast, the repertoire for symphony orchestra goes back another two centuries. This makes those in the wind orchestra world part of a young, fresh and accelerating movement in modern day music. In my opinion, one particular work marks the beginning of this development: Florent Schmidt's *Dionysiaques*, written in 1913, the same year as the tumultuous premiere of Stravinsky's '*Le Sacre du Printemps*'.

Here is a partial list of major works that have become our standard «classical» repertoire for the wind orchestra:

Hector Berlioz – *Grande Symphonie Funèbre et Triomphale* (1840)
Florent Schmidt – *Dionysiaques* (1913-1914)
Gustav Holst – *Suites for Military Band No. 1* (1920) and *No. 2* (1922),
Hammersmith – Prelude & Scherzo (1930)
Ralph Vaughan Williams – *English Folk Song Suite* (1923), *Toccata Marziale* (1924)
Jules Stens – *Danse Funambulesque* (1925)
Ottorino Respighi – *Huntingtower* (1932)
Percy Grainger – *Lincolnshire Posy* (1937)
Arnold Schoenberg – *Theme and Variations*, Op. 43a (1943)
Alfred Reed – *Russian Christmas Music* (1944)
Darius Milhaud - *Suite Française* (1945)
H. Owen Reed – *La Fiesta Mexicana* (1949)
Paul Hindemith – *Symphony in B-Flat* (1951)
Morton Gould – *West Point Symphony* (1952)
Boris Kozhevnikov – *Symphony No. 3 «Slavyanskaya»* (1950/1958),
Vincent Persichetti – *Symphony No. 6* (1956)
Vittorio Giannini – *Symphony No. 3* (1958)
Ingolf Dahl – *Sinfonietta for Band* (1961)

Karl Husa – *Music for Prague* (1968)
Alfred Reed – *Armenian Dances* (1973)
Serge Lancel – *Manhattan Symphonie* (1962), *Symphonie de Paris* (1973), *Symphonie de l'Eau* (1985)
Ida Gotkovsky – *Symphonie pour Orchestre d'Harmonie* (1960), *Poème de Feu* (1978),
Symphonie de Printemps (1986)

Many listings and articles mention Stravinsky's *Symphonies of wind instruments* (1921) and his *Concerto for Piano and wind instruments* (1924), but they are not scored for wind orchestra. They both just feature the woodwinds and brass section of a symphony orchestra, so therefore I have not included these two masterpieces.

I invited a number of internationally renowned composers and conductors to make a contribution to this article by giving their vision on today's trends and changes, and asked them the following questions:

Which new trends have you noticed over the last 20–25 years in

- A. The repertoire of the wind orchestra – for instance the use of electronics, different styles like minimal or hip-hop etc.?
- B. The instrumentation for the wind orchestra?
- C. Your own compositions (if applicable)?

Frank TICHEL (USA)¹

Composer and conductor

The percussion family has gained significantly in prominence during the past 25 years, gaining far more attention than in the past, and there is a huge trend towards finding new colors and color combinations within that family. I think Joseph Schwantner's *And the Mountains Rising Nowhere...* was a turning point with regard to how we approach the percussion family. The trend is advancing significantly since that groundbreaking piece. There are also far more stylistic hybrids where the lines between styles (especially classical and

¹ «Biography». <<https://sites.google.com/site/fticheli/home>> [Accessed 12 December 2016].

popular) are being blurred. My own *Blue Shades* was an early example of this. Prior to *Blue Shades* there weren't many serious wind pieces that crossed boundaries and blended jazz and classical, but recently that has changed. Omar Thomas' *Come Sunday*, has exploded onto the scene, powerfully blending classical, jazz, gospel, and blues in fresh and exciting ways. I notice more emphasis these days on rock-based influences rather than jazz-based influences, especially from the younger composers.

It's interesting to me that recent trends in the wind band do not seem to be mirroring recent trends in orchestral music. In the latter case, the pendulum is swinging back towards more hardball modernism, more adventurous experimentation, especially in the area of extended techniques and color (e.g., multiphonics, wind sounds, scratch tone effects on strings, etc.). Recent band compositions, while definitely more diverse in style than 25 years ago, show more resistance to 'modernist' approaches than current orchestral compositions. This is a bit ironic to me, as orchestras are generally dependent on audience support for their survival.

One other thing I notice may have to do with the transition from hand manuscripts to computer engraving: less tempo fluctuation within a piece. This is a gross generalization, but I do notice more pieces relying on a constant, unwavering pulse. Like a motor. I believe it has to do with the computer software being used today. They can lure us into a motoric kind of thinking. I don't see a lot of wind band pieces coming out that use substantial electronics. Music by Steven Bryant and Alex Shapiro are fabulous exceptions and I believe the use of electronics will grow substantially in the coming years. With all the software programs out there — Max MSP, Logic, etc. — I believe more and more composers will make use of electronics in their wind works

Andy PEASE (USA)²
Conductor

I am definitely noticing more rock and metal influence in the repertoire, both in terms of percussion use and harmonic/melodic structures. Electronics have also come in, with varying

² «Bio-CV». <<http://www.andypease.com>> [Accessed 12 December 2016].

degrees of effectiveness. Also, almost all wind band repertoire these days seems to be programmatic. The soprano saxophone has come roaring back from near-death. The percussion section has continued its relentless expansion, with both more players called for and a greater variety of instruments and sounds needed.

Eugene MIGLIARO CORPORON (USA)³

Conductor

There has been vast improvement in the quality and quantity of original repertoire for the wind symphony over the past 25 to 50 years. When I started conducting and recording 50 years ago, the repertoire was quite limited. In the United States the profession at large has become more aware of the many contributions that are being made globally by composers, conductors and ensembles.

Our position as an ensemble of "serious artistic merit" is much stronger with a diverse international repertoire. While quality transcriptions continue to be performed, generally in America we have moved away from having them be the primary focus of our work. This supports my belief that the future of the wind band cannot be found in the orchestra's past.

Vernacular and artistic concepts continue to influence the music of today's composers. There have been a few pieces using electronics that have been successful but I don't see it as a major trend. More important has been the inclusion of diverse cultural elements that have expanded our interaction with a wide variety of world music. The wind orchestra repertoire encompasses and amplifies the cultures of our time and this is a positive attribute.

There are a number of groups with varying instrumentation; some are as small as 45, others as large as 120 plus. I see this as an advantage. I don't believe that standardizing the instrumentation serves any purpose. Each ensemble needs to take into account their traditions, purpose and resources. The good news is that bands of various instrumentations and sizes all work and can contribute to the greater good through wind music performance. For me, quality of performance is much more important than the size of the ensemble.

³ «Eugene Corporon». <<https://music.unt.edu> > [Accessed 12 December 2016].

When it comes to a list of influential pieces, I am happy to say that I find that to be almost impossible. The repertoire has broadened and deepened to such an extent that it is incredibly difficult for me to choose just a few. I realize I run the risk of appearing to be self-serving however, when asked this question lately the best I can do is refer people to my discography which can be found in my new book entitled "Explorations, Discoveries, Inventions and Designs in the Know Where" published by GIA, 2017.

I am thankful for the interest being shown in the medium by the world's greatest composers. Their efforts give me a reason to get up in the morning and go to work.

Alex SHAPIRO (USA)⁴
Composer

The newer style, instrumentation, and production trends I've observed (and have contributed to in my own pieces) would be:

- The inclusion of amplified rhythm sections (guitar, bass, keyboards) and drum set;
- The use of a live- or prerecorded audio track/soundscape for electro-acoustic works;
- The use of non-traditional materials as instruments. Among my 25 works for wind band, the items the musicians play include paper (*Paper Cut*), metal bowls of water dripping from sponges (*Liquid Compass*), rocks, (*Rock Music*), cooking utensils (*Kitchen Sync*), ping pong balls (*Suspended*), etc.
- The creation of multimedia performances, with lighting, staging, and physical movement being an integral aspect to the concert, and
- The broadest possible approach to styles and genres, incorporating every imaginable kind of music.

As the sole woman being quoted in this wonderful article, it's also worth noting that although progress is slow, one of the best advances in the wind band field has been the inclusion of women, people of color, and all formerly underrepresented composers and conductors.

My experience is that there are neither rules nor boundaries limiting where a composer's imagination can go, and this expressive freedom is met with the welcome enthusiasm of band

⁴ «Alex Shapiro». <<http://www.alexshapiro.org>> [Accessed 12 December 2016].

directors and musicians who are genuinely excited to bring new and sometimes unusual pieces to life!"

Bert APPERMONT (Belgium)⁵

Composer and conductor

I think there is a trend to integrate instruments which are not standard in wind band repertoire, as well as vocal soloists or vocal elements. Like Johan de Meij integrated the use of bottles in '*Extreme Make-over*' and Celtic instruments in '*At Kitty o Shea's*' for example, there are more pieces that are searching for a different instrumental color or touch. Jan Van der Roost was one of the first to do this by integrating a recorder quartet in '*Poeme Montagnard*' in 1996. Furthermore, various compositions for piano solo and wind orchestra, as well as cello or violin and winds have been composed. For the use of vocal elements, Thomas Doss makes the players sing, for example.

Other trends could be the many crossovers between genres that are being used. Oliver Waespi managed to write several pieces in a funk style that he combined with a 'contemporary' way of composing. (ex. *Divertimento, Audivi Media Nocte*) Michael Gandolfi mixed tango elements together with a contemporary style in '*Vientos y Tangos*'. And John Adams-like minimal elements appear in '*Namasé Rhapsody*' by Van der Roost and in '*Joyride*' by Michael Markowski. I myself have some influences of minimal music in two recent compositions: my second symphony '*The Golden Age*' and in '*Wonders of Nature*'.

Regarding the integration of non-wind band instruments: I have used a classical (flamenco) guitar in '*Egmont*' and a duduk and soprano solo in '*Rubicon*'. In '*Celtic Child*', I used a vocal solo and a youth/children choir. Furthermore, I have composed 2 musicals with wind band accompaniment: '*Zaad van Satan*' & '*In the Shadow of Napoleon*'.

Regarding instrumentation, the low woodwind section has become standard in the wind repertoire of different grades. Most wind bands have a bass clarinet and baritone saxophone, even in grade 3, which was not the case 20 years ago. Lately, because Hal Leonard has overtaken European publishers, there is a tendency to write in a more standardized kind of instrumentation for wind band. The American system of set ranges and use of instrumentation

⁵ «Biography» <<http://www.bertappermont.be>> [Accessed 12 December 2016].

for every grade is also used more and more in Europe and pushed by the publisher. I personally think this is not always a good approach, since it is a pity when you have an English horn in a grade 3 band, and there is no part for it because of the standardized instrumentation. In countries where they use flugelhorns and cornets, they play newer repertoire, so it might be possible that in the long run, these kinds of specific instrumentations will disappear.

Oliver WAESPI (Switzerland)⁶
Composer and conductor

The development of modern repertoire for wind orchestra seems to have taken place in two 'speeds.' While the 1970s 1980s were dominated by neo-classical and neo-baroque approaches, we can witness an enjoyable extension of aesthetic positions since then, at least on the elite level of writing for winds. Some new landmark pieces have brought a whole new range of quality and style to the movement, partly fueled by the vibrant parallel world of the brass band movement. Works like *"Spiriti"* by Thomas Doss, *"Extreme Makeover"* by Johan de Meij, *"From Ancient Times"* by Jan van der Roost, *"Memorias de un Hombre de Ciudad"* by Luis Serrano Alarcón, John Mackey's *Trombone Concerto*, the *Concerto for Wind Ensemble* by Steven Bryant or Adam Gorb's *"Metropolis"* are just a very few examples of more recent works exploring hitherto unknown possibilities of the symphonic wind orchestra.

On the other hand, the repertoire chosen for competitions sometimes doesn't reflect the new variety of styles. There's some sort of stagnation especially on grade 2 to 4 levels, where many "middle-of-the-road"-scores based on film and screen music seem to dominate the markets. One reason for this may be the fact that the bands don't seem to want to take any risks in competitions while they tend to be more open for musical experiences in concerts. These influences aren't problematic as such, but once images are removed from a tv drama or feature film, the music alone often isn't substantial enough to stand its own ground. This being said, the quality of bands on all levels has clearly improved during the last 20 years, so basically they would be able to tackle more advanced repertoire.

⁶ www.oliverwaespi.ch; <<http://www.timreynish.com/repertoire/composers/waespi.php>> [both accessed on 13 March 2022].

While some crossover experiences have been made, there's not an abundant use of electronics as far as I can see (with certain exceptions, such as "Riffs and Interludes" by Thorstein Aagard-Nilsen). New pieces for concert band in avant-garde styles (e.g. influenced by the likes of Boulez, Stockhausen, Birtwistle etc.) seem to have vanished almost entirely, with very few exceptions. Regarding instrumentation, there is a noticeable improvement of instrumentation in mainland Europe, where full horn and double reed sections are to be found down to grade 4 bands. On the other hand, cornets and flugelhorn tend to disappear in favor of a standardized three trumpet lineup (except for Austria, Germany and maybe Eastern Europe, where the flugelhorn still plays an important role). I also notice a gradual disappearance of the German-Austrian "tenorhorn" (in Bb, not to confuse with the tenorhorn in Eb in British style brass bands) in favor of the euphonium. Occasionally, some unusual instruments make their appearance in works for wind orchestra, such as the cajon in my piece "Divertimento" or the guitar in Bert Appermont's work "Egmont".

In my own music, "genetic engineering" by researching new combinations of different aesthetic energies has been one of my prime interests for quite some time. "Audi Media Nocte" for instance explores hidden connections between english renaissance counterpoint, contemporary funk influences and formal concepts of contemporary classical music. On the level of orchestration, two solo trios are placed in front of the orchestra in order to achieve a more focused projection of complex rhythms. Some recent projects gave me the occasion to induce more "unlikely encounters", such as a brass band and a full symphony orchestra in "At the Crossroads" for the Brass Band Blechklang and the Jena Philharmonic, or a solo drummer and symphony orchestra in "Volatile Gravity", a concerto for solo drum set premiered by Jojo Mayer and the Basel Sinfonietta under Baldur Brönnimann. As far as genetic recombination and advanced rhythm are concerned, there's yet a lot to discover, and brass and wind bands are a particularly fertile ground for further exploration in this field.

Óscar NAVARRO (Spain)⁷

Composer and conductor

⁷ «About Oscar Navarro». <<http://www.onavarro.com>> [Accessed 12 December 2016].

I have noticed the use of electronics (mixing the sound of the band with sound effects) and a very important use of the cinematic harmonic language: Sound tracks are very fashionable nowadays, and a lot of composers are being more and more inspired by the "Hollywood Sound". Very cinematic style of writing: big orchestrations, very colorful use of the wind instruments, use of the *leitmotiv*, etc. The use of the melody is being more and more the norm in new compositions and among new young composers.

In my compositions, I try to create an important visual part in almost all of my pieces: "*Libertadores*" with the drum line, body percussion and musicians singing, "*El Olimpo de los Dioses*" with the use of sound effects, "*Hispania*" with the use of the guitars and Flamenco Boxes etc. Also, for me it is very important to take advantage of knowing new world styles of music, and use them in my own compositions. I try to make an interesting mix and create my own language or style of music. For example, my 1st and 2nd Concerto for Clarinet, I mix the cinematic style with Jazz, Flamenco, Irish music, etc."

Steven BRYANT (USA)⁸

Composer and conductor

It's difficult to pinpoint concrete trends based only on my own anecdotal experience, but I've witnessed a burgeoning of interest in writing for the medium driven by the sheer number of ensembles in existence now, and the corresponding active interest and investment in performing new works by the conductors leading these groups. I believe the inclusion of influences from popular idioms (rock, jazz, electronica, etc.) has become second nature to many composers of my generation and younger – not a conscious premeditated decision but rather a natural outgrowth of the music we're immersed in culturally at almost all moments. Cinematic and video game music of a tonal, consonant nature appear to be the most wide-reaching influences and reference points for younger composers presently. Electronic sound integration into the ensemble is spreading as the infrastructure and experience in doing this becomes more commonplace. Alex Shapiro and I are perhaps the two most active composers in the wind medium in this regard (at least in the United States), though I've seen numerous works

⁸ «Biography». <<http://www.stevenbryant.com>> [Accessed 12 December 2016].

from other composers who've dipped their toes in the electronic waters. I suspect this wave of interest will likely gain amplitude as the technology further simplifies the process (and makes it more reliable in rehearsal and performance).

The instrumentation of the wind orchestra is so highly variable that it presents a great challenge when writing a work intended to be elastic and applicable to a variety of groups (from one-on-a-part wind ensembles to the massive *banda* found in Spain and in honor bands in such US states as Texas, New York, and Iowa). That being said, the opportunity for a composer to choose the precise forces he or she wishes, as well as the opportunity to include instruments not traditionally a part of the ensemble, is liberating and is likely driving the creativity and variability found in wind band literature, especially at the elite level of ensembles. Also, the expansion of the percussion section forcefully sets the wind band apart from the symphony orchestra.

In my own works, I've included electronics in *Ecstatic Waters* and *Solace* at the higher end, as well as *The Machine Awakes* and *Coil* for young/community ensembles, and have every intention of exploring the possibilities at both levels in future works, though I'm not making it a regular practice. My *Concerto for Wind Ensemble* places members of the ensemble in three antiphonal groups surrounding the audience and requires of them a precision and integration with the onstage ensemble not usually found in works with antiphonal effects. I particularly love including Contrabass, Harp, and Piano in my works and the opportunity to have long stretches of music in which scarcely any wind instruments play provides a striking expansion of what I think the wind band can be. Also, Concerti are a vibrant area of growth, and I've written several recently (Piano, Cello, Alto Saxophone, Trombone) and will be writing a work for Euphonium Quartet and Wind Ensemble in 2019.

Discussion

I asked my colleagues to mention works from the last two decades that they consider noteworthy and groundbreaking. Here is a list of works – in chronological order, and again far from complete – that were mentioned more than once:

- And the Mountains Rising Nowhere – Joseph Schwantner (1977)
- Glorioso – Yasuhide Ito (1990)
- Symphony No. 4 - David Maslanka (1993)
- Equus - Eric Whitacre (2000)
- Music of the Spheres - Philip Sparke (2004)
- Circus Maximus - John Corigliano (2004)
- Extreme Makeover – Johan de Meij (2005)
- Marco Polo - Luis Serrano Alarcon (2006)
- Ecstatic Waters - Steven Bryant (2008)
- Angels in the Architecture – Frank Ticheli (2008)
- From Ancient Times – Jan van der Roost (2010)
- Spiriti – Thomas Doss (2012)
- The Frozen Cathedral - John Mackey (2013)
- Symphony No. 3 'The Apocalyptic' - Thomas Trachsel (2013)
- Masks and Machines - Paul Dooley (2014)
- Symphony No. 2 'Voices' – James Stephenson (2016)
- Come Sunday – Omar Thomas (2018)
- Suspended – Alex Shapiro (2021)

I would like to conclude this article with some personal observations, and trends and approaches in some of my more recent works. First of all, I think that the level of playing has increased dramatically over the last decades. Works that were considered unplayable not long ago - especially in the brass band repertoire - are now played by bands in lower divisions. The number of players has increased as well: bands with over a hundred players are no exception anymore.

The writing and the repertoire for wind orchestra have changed dramatically over the last 25 years. While there were, very few works longer than 30 minutes in the 80's, we now have hundreds of serious, substantial works including symphonies, solo concertos, oratorios, operas and musicals. The instrumentation has been augmented on all different levels: the use of percussion in particular has grown tremendously. The use of harp and piano, which were hardly

seen in the 80s, is now mainstream. Writing for alto and bass flute, and scoring for four trombones versus the traditional three, has become quite common. Adding a group of cellos becomes more and more fashionable. The soprano sax also gets used more and more in the standard repertoire for winds.

Other notable trends:

- The use of pre-recorded samples;
- Many concerts are given thematic organization, for instance "Music from the Movies" or "of Tales and Legends";
- Large-scale pop- and rock arrangements including full choir, such as *The Queen Symphony* by Tolga Kashif have become very popular;
- There has been a growth of serious concert series in the regular concert halls and theaters. It has also become 'hip' to perform at non-typical concert venues, like an old factory or an art gallery.
- The traditional uniforms are slowly disappearing – more and more ensembles perform in tuxedos, black costumes and dresses.
- Almost all ensembles, conductors and composers are using social media to announce and promote their concerts and other activities. Some orchestras now post complete performances on Facebook.
- Nowadays, almost all young and starting composers are self-publishing, versus finding a 'traditional' publisher.

As a composer, I always try to come up with new sounds and new ideas for every new piece I write. On the other hand, I am trying to continue the tradition of integrating folk music into the wind music literature, following the great tradition by composers such as Gustav Holst, Percy Grainger, Ralph Vaughan Williams and Darius Milhaud.

In general, I can report three important elements in my own works:

- 1) Expanding the use of spaces outside the stage;
- 2) The use of objects and rare or non-musical instruments;
- 3) Incorporating existing music, such as folk music and classical themes.

1) Examples of using more of the stage and concert hall:

- *Dutch Masters Suite*: four different ensembles take over the stage and beyond, each one of them playing
- *Spring*: off-stage solo soprano and flugelhorn, backstage alto sax and alto horn
- *Summer*: off-stage saxophone quartet.
- *Extreme Beethoven*: a small ensemble marches in, playing something else than the ensemble on stage, and disappears again.
- *Via Claudia*: calls for an off-stage Alphorn (in F)
- *Fellini*: a circus band is placed outside the concert hall, in the lobby or the foyer of the theater. The alto sax soloist is the personification of a clown, who uses a makeup table and a sofa on stage, and he/she walks to the circus band and back to the podium. The soloist has become an actor as well.
- *Echoes of San Marco*: two brass quartets are positioned in the back of the concert hall or church.

2) Some examples of using objects and rare or non-musical instruments:

- *The Wind in the Willows*: a large rack with pots and pans, brake drums, chains and other metal objects are thrown on the floor, to imitate the car crash of Mr. Toad.
- *Dutch Masters Suite*: the 2nd movement is scored for a lute and female voices (from the orchestra); Movement 3 calls for a harpsichord.
- *Extreme Makeover*: calls for 10 tuned bottles, tuned as D-E-G#-A-B in two octaves.
- *Wind Power*: has a part for a couple of Vuvuzelas (plastic trumpets, as seen and heard during the 2010 FIFA World Cup Soccer in South Africa).
- *At Kitty O'Shea's* employs typical Irish instruments: penny whistle, banjo, guitar, accordion, bodhran, spoons etc.
- *Cloud Factory*: a huge instrumentation for the percussion, including thunder sheets, chains, break drums and a siren. All players have empty cans and aluminum foil for "special effects".
- *Symphony No. 4 'Sinfonie der Lieder'*: rustling leaves in a bucket, with the percussion section, to connect movements 4 and 5.
- *Symphony No. 5 'Return to Middle Earth'*: movement 5 calls for 4 large oil drums, with broom stick mallets, the Choir uses rocks, stamp their feet, whisper, scream – all but singing!

- *Tryptichon*: the percussion section has to use tuned knives! While I was cooking at home, I discovered that a specific knife (Cuisinard) is tuned in C. You can make great bouncing rhythms on a slap of marble.

3) Incorporating existing music:

Folk Music: *Polish Christmas Music*, *Dutch Masters Suite* (16th century Dutch love- and drinking songs), *Songs from the Lowlands* (16th- & 17th century Dutch patriotic, love- and drinking songs), *Spring* (Swedish folk music), *Summer* (Finnish folk music), and *Songs from the Catskills. At Kitty O'Shea's*, *Celtic Classics* and *Pennsylvania Faux Songs* (Irish and American folk music)

Classical Themes: *Extreme Makeover* (Pjotr Ilyich Tchaikowsky), *Dutch Masters Suite* (John Dowland) *Extreme Beethoven* (Ludwig van Beethoven) and *Echoes of San Marco* (Giovanni Gabrieli)

In summary, the wind orchestra world is in full-blown, nonstop motion with many exciting forces at play. There are great reasons to be optimistic that this profusion of development and creativity will continue to surge. That coupled with increasingly skillful musicianship bodes extraordinarily well for a culturally rich and prosperous future for wind orchestras worldwide. I am happy to be a part of these sweeping changes and I must say, I am enjoying the ride.

Johan de Meij⁹
New York, January 2017

1) Frank Ticheli is an American composer. His works include pieces for concert band, orchestra, chorus, and various chamber groups. Over his lifetime, Ticheli has been recognized by many awards: The Arts and Letters Award, Goddard Lieberman Fellowship, and Charles Ives Scholarship, the National Band Association/Revelli Memorial Prize, the A. Austin Harding Award, and First Prize in the Texas Sesquicentennial Orchestral Composition Competition, the Britten-on-the-Bay Choral Composition Contest, and the Virginia CBDNA Symposium for New

⁹ «Biography». <<http://www.stevenbryant.com>> [Accessed 12 December 2016].

Band Music. At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

2) Andrew Pease serves as Assistant Professor of Music and Director of Instrumental Music at Hartwick College and co-conductor of the Catskill Valley Wind Ensemble, both in Oneonta, NY. His guest conducting work has taken him to several states, including two appearances at Carnegie Hall with bands from Hartwick College and Columbia University. After earning degrees from Dartmouth, Columbia, and Hofstra University, he completed a DMA degree in wind conducting at Arizona State University, studying with Gary Hill. His work there earned him the 2017 American Prize in Collegiate Wind Band Conducting. He started his career in New York City, where he directed the Columbia University Wind Ensemble and the community band Columbia Summer Winds. Other past teaching positions have ranged from elementary to adult levels in New York and Arizona. He runs two websites dedicated to wind band repertoire: Wind Band Literature (<http://windliterature.org>) and The Wind Band Symphony Archive (<http://windsymphonies.org>).

3) Eugene Migliaro Corporon is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. He has been rewarded with several international prizes and he is Past President of the College Band Directors National Association and member of the World Association for Symphonic Bands and Ensembles International Board.

4) Alex Shapiro is best known for her adventurous, genre-blind large ensemble electroacoustic works that seamlessly meld live and recorded sounds, and often include striking visual and physical elements. Published by her company Activist Music LLC, her works are performed and broadcast daily, and can be found on over thirty commercial releases from record labels around the world. A widely published advocate on topics ranging from technology, copyright, diversity, music education, and the music business, Ms. Shapiro is the Symphonic and Concert writer member of the Board of Directors of ASCAP, and serves on the Board of Directors of the ASCAP Foundation and The Aaron Copland Fund for Music, and has also been a board member of U.S. music organizations including The American Music Center, The MacDowell Colony, The College Music Society, and The Society of Composers & Lyricists, of which she was Vice president. Living on the water's edge of Washington State's remote San Juan Island, when she's not writing Alex can be found photographing the wildlife that surrounds her, as seen on her website, www.alexshapiro.org.

5) Bert Appermont has worked in several schools and organizations. In the last ten years, he developed many of important pedagogical publications and he has a great number of compositions: two musicals, two symphonies, an opera, an oratorio and more than fifty pieces for choir, chamber ensemble and wind orchestra. He has been awarded with the first prize of the contest of Torrevieja (Spain) by his work *Fantasia per la Vita e la Morte*.

6) Born in Zurich, Oliver Waespi studied composition and conducting at the Musikhochschule Zurich and completed his studies at the Royal Academy of Music in London. His music is performed all around the world by numerous renowned symphonic wind orchestras, symphony orchestras, brass bands, chamber ensembles, soloists and choirs. It was featured at the George Enescu-Festival, the Gstaad Menuhin Festival, the «Hear and Now»-concert series of the BBC, CBDNA Conferences, several WASBE World Conferences and European Brass Band Championships, among others. Awards for his music include the 2003 International George Enescu-Composition Prize, a prize at the 2009 Uuno Klami Composing Competition in Finland, the 2013 NBA Revelli Award in the USA or the 2015 International BUMA Brass Award in the Netherlands.

7) Oscar Navarro studied in Valencia and was selected by the prestigious University of Southern California Thornton School of Music to study Scoring for Motion Picture and TV. He holds many national and international composition awards for Concert Music and Film Music, and his music is performed in major performance venues across the world by some of the leading orchestral and wind ensembles.

8) Steven Bryant's music is shaped in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music

education, and his creative output includes a number of works for young and developing musicians.

9) Dutch composer and conductor Johan de Meij (Voorburg, 1953) received his musical training at the Royal Conservatory of Music in The Hague, where he studied trombone and conducting. His award-winning oeuvre of original compositions, symphonic transcriptions and film score arrangements have garnered him international acclaim and have become permanent fixtures in the repertoire of renowned ensembles throughout the world. His Symphony No. 1 *The Lord of the Rings* was awarded the prestigious Sudler Composition Prize and has been recorded by myriad ensembles including The London Symphony Orchestra, The North Netherlands Orchestra, The Nagoya Philharmonic and The Amsterdam Wind Orchestra. His Symphony No. 2 *The Big Apple*, Symphony No. 3 *Planet Earth*, Symphony No. 4 *Sinfonie der Lieder* as well as his solo concertos, *T-Bone Concerto* (trombone), *UFO Concerto* (euphonium) and *Casanova* (cello) have been enthusiastically received at many of the world's finest venues.

Before devoting his time exclusively to composing and conducting, Johan de Meij enjoyed a successful professional career as a trombone and euphonium player, performing with major orchestras and ensembles in The Netherlands. He is in high demand as a guest conductor and lecturer, frequently invited to speak about and perform his own works. He currently maintains posts with both the *New York Wind Symphony* and the *Kyushu Wind Orchestra* in Fukuoka, Japan as their principal guest conductor. He was also appointed regular guest conductor of the *Simón Bolívar Youth Wind Orchestra* in Caracas, Venezuela – part of the celebrated Venezuelan educational system *El Sistema*. He is founder and CEO of his own publishing company *Amstel Music*, established in 1989.

When not traveling, Johan divides his time between his Hudson Valley home and Manhattan apartment with his wife and muse Dyan, cats Lulu, Gustavo, Lenny & Tosca and doggy Lucy.

