

THE AMERICAN BANDMASTERS ASSOCIATION COMPOSER

DIVERSITY RESOURCE PROJECT

EDUCATIONAL PROJECTS COMMITTEE

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Race and Ethnicity Classifications

For the purpose of this project, race and ethnicity classifications are defined as follows (this is a direct copy from [State of Iowa: Race and Ethnicity Classifications](#)):

- American Indian or Alaska Native: A person having origins in any of the original peoples of North and South America (including Central America) and who maintains tribal affiliation or community attachment.
- Asian: A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
- Black or African American: A person having origins in any of the Black racial groups of Africa.
- Native Hawaiian or Other Pacific Islander: A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
- White: A person having origins in any of the original peoples of Europe, the Middle East, or North Africa.
- Hispanic or Latino: A person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin, regardless of race. The term, "Spanish origin", can be used in addition to "Hispanic or Latino".
- Not Hispanic or Latino

[The Center](#)

According to the Lesbian, Gay, Bisexual, & Trans Community Center, the following classifications are included in the LGBTQ+ community: lesbian, gay, bisexual, transgender, queer, and questioning. Another excellent resource for further information can be found through the [Human Rights Campaign](#).

[Article: New York Times](#)

For These Classical Musicians, It's Always Been About Racial Equity. Written by Joshua Barone, January 27, 2021.

Resources or organizations dedicated to diversity, equity, and inclusion

[Institute for Composer Diversity](#)

The Institute for Composer Diversity is an organization that aims to “encourage the discovery, study, and performance of music written by composers from underrepresented groups.” The ICD is based out of the State University of New York at Fredonia School of Music. It is formerly known as A Tool for Change: The Women Composers Database, but has grown and transformed into the ICD.

[Wind Repertory Project](#)

The Wind Repertory Project is perhaps the most comprehensive database that currently exists surrounding wind band literature. It includes thousands of composers that are categorized by gender and/or ethnicity that highlight their individual bios, compositions, and access to their respective websites (when applicable).

[Diverse Composers of Wind Band Music](#)

Compiled by Christian Folk, based on a resource by Lee Hartman - the Diverse Composers of Wind Band Music is a comprehensive database that features composers in the following categories: female composers, composers of color, and LGBTQ+.

[Black Composer – Wind Band Literature](#)

Windliterature.org provides excellent resources that promote Black composers of wind band literature, whether that be through recordings, lists, or articles, the resources available provide further insight to an underrepresented population of composers.

[Sphinx Composer Resource Directory](#)

Sphinx’s mission is: “We transform lives through the power of diversity in the arts.” The Composer Resource Directory provides additional resources that exist outside of their organization, most of which are previously mentioned.

[The Composers Equity Project](#)

The Composers Equity Project is an excellent resource created by Chamber Music America that includes diverse populations of composers across multiple disciplines. The document categorizes composers by ethnicity and gender and features their respective websites.

[Living Composers Directory](#)

The Living Composers Directory is an organization titled Music by Black Composers which features Black composers by name, region, gender, and provides accessibility to further information on composers individually.

[... And We Were Heard](#)

Founded by Dr. Kaitlin Bove, ...And We Were Heard is an organization dedicated to providing accessibility to recordings of both band and orchestral works by underrepresented composers in each discipline.

[Decolonizing the Music Room](#)

Decolonizing the Music Room is an organization dedicated to BBIA (Black, Brown, Indigenous, Asian) voices in music through education and awareness.

[Educational Resources for Music Performance/Ensemble Librarianship](#)

This is an extensive list of public resources, compiled by MOLA: An Association of Music Performance Librarians that include direct links to or resources of underrepresented composers.

The following organizations are many of the premier associations and clinics for bands in the United States. Each of them, in their own right, have demonstrated a commitment to diversity, equity, and inclusion. Some have committees and boards solely devoted to

diversity in wind bands, and others promote and provide resources for education and inclusivity:

[National Band Association](#)
[College Band Directors National Association](#)
[The Midwest Clinic](#)
[World Association of Symphonic Bands and Ensembles](#)
[American Bandmasters Association](#)
[National Association for Music Education](#)

[Rowan University Database](#)

Music sources for Diversity, Equity, and Inclusion.

Female-Identifying Composers

[Jodie Blackshaw's Female Band Composers List](#)

Jodie Blackshaw’s personal website includes a significant, detailed spreadsheet fully dedicated to female composers of wind band repertoire. It is categorized by composer, nationality, level of difficulty, name of the work, links to recordings and a score, as well as the composer’s contact information.

[ColourFULL Music | Striving for inclusivity](#)

ColourFULL provides accessibility to programs or suggestions in programming that are representative of diversity, equity, and inclusion for underrepresented populations. They are dedicated to providing accessibility to programs of *all* levels.

[IAWM | The International Alliance for Women in Music](#)

The International Alliance for Women in Music is an interdisciplinary resource that encourages women in music across the world. Their mission is: “Inclusion & Equity, Support, Global Advocacy, Communication and Courage.”

[Women's Philharmonic Advocacy](#)

The Women’s Philharmonic Advocacy organization is a non-profit organization that is dedicated to advocating for women as ensemble performers by promoting diversification in programming through the role of female composers and performers.

[Hildegard Publishing](#)

Hildegard Publishing is devoted to publishing works solely by female composers. They feature works of varying genres and instrumentation, across multiple disciplines in music.

[Women Band Directors International](#)

“WBDI represents women band directors of all pedagogical levels and years of experience from college students to retired directors.” This organization is particularly important for female-identifying band directors for advocacy of equity in the wind band profession.

[Oxford Music Online: Women Composers](#)

Although this list is not strictly wind band composers, it includes female-identifying composers across multiple disciplines. It features biographical information of each individual composer, as well as a list of works. Login is required to access the list.

[Theodore Front Music Literature](#)

This website features a comprehensive collection of female-identifying wind band composers that features individual profiles with their list of works and availability for purchase.

[Article: The Guardian](#)

Female composers largely ignored by concert line-ups. Women in Music project finds that in 1,445 classical concerts across globe only 76 include a work by a woman.

[Article: Oxford Handbook](#)

Teaching Silence in the Twenty-First Century: Where are the Missing Women Composers? Written by Roxane Prevost and Kimberly Francis, November 2017.

[LGBTQ Band Composers Project](#)

Their mission is: “to compile a list of pieces by composers who identify as members of the LGBTQ+ (lesbian, gay, bisexual, transgender, queer, and additional gender/sexuality minorities) community and who have written works for band.” This comprehensive list includes the composer’s names, list of works, instrumentation, and grade level. It is an ongoing project that continues to obtain further contributions.

[LGBTQ Music Study Group](#)

“The Group’s mission is threefold: 1) to promote academic inquiry into issues of gender and sexuality in the study of music; 2) to create a safe space and support system for LGBTQ+ people within the scholarly community; and 3) to serve as a consulting body for wider issues of diversity and inclusion within music research, education and performance.” The aim is to provide an inclusive, safe, and positive environment for those in all areas of music to support the furtherance of research and to stimulate ongoing conversations in music and social issues.

[Wind Rep: LGBTQ Composers](#)

Wind Rep has included a category of LGBTQ-identifying composers across multiple disciplines.

[Wind Literature: LGBTQ Composers](#)

Wind Literature features a list of several works by LGBTQ-identifying composers of wind band literature. The list includes: Omar Thomas, Steven Reineke, Oliver Caplan, Clare Grundman, Jennifer Higdon, Julie Giroux, and Aaron Copland. Each work includes a thorough examination of the work’s historical context and influences, the composer’s biographical information, and reference recordings.

[Lesbian and Gay Band Association](#)

The LGBA is dedicated to provide education, networking, and development for gay and lesbian musicians across the United States.

Native American, American Indian Composers

[New Music Box: Native American Composers](#)

This feature on New Music Box aims to identify Native American or American Indian composers. They list specific composers, define musical traditions, and provide historical context.

[American Indian Band Music](#)

American Indian Band Music provides a list of works by Native American or American Indian composers which includes wind band works based on grade level, instrumentation, and an overview of the work.

[Native American Composers: Grand Canyon Music Festival](#)

The Native American Composer Apprentice Project (NACAP) was founded by the Grand Canyon Music Festival in 2001. They write, “NACAP develops musical literacy and enhances critical thinking and decision making skills through the study of music composition. It introduces students to European “classical” music techniques, develops their understanding of their own musical heritages and how to use that knowledge to develop their own compositional voices.

Black or African American Composers

[African American Composers Initiative](#)

The African American Composers Initiative includes a detailed collection of works by African American composers of varying genres and ensemble types. Their aim is to perform works by black composers and share these performances for further advocacy and inclusion.

[Castle of our Skins](#)

“Born out of the desire to foster cultural curiosity, Castle of our Skins is a concert and educational series dedicated to celebrating Black artistry through music. From classrooms to concert halls, Castle of our Skins invites exploration into Black heritage and culture, spotlighting both unsung and celebrated figures of past and present.” They have included a comprehensive list of performances by black musicians and/or of black composers. It includes the piece title(s) and instrumentation(s) as well.

[Music by Black Composers Project](#)

The Music by Black Composers Project aims to educate, advocate, and inspire black students by demonstrating that they can be a part of classical music training. Additionally, they aim to lift up the voices of black composers through performance and pedagogy.

[Women's Philharmonic Advocacy: Music by Women of African American Descent](#)

This list includes music by women of African American descent. Although it primarily includes orchestral works, it brings attention to these composers, some of which have composed works for wind band or chamber ensembles.

[American Composers Alliance](#)

“American Composers Alliance works to preserve classical contemporary music performance materials of the past and present and to nurture the creative future for American composers.” The website allows you to search based on composer, instrumentation, and genre. It also contains sub-categories that feature black composers.

[Theodore Front Music Literature](#)

This website features a comprehensive collection of black wind band composers that features individual profiles with their list of works and availability for purchase.

Asian Composers

The Wind Repertory Project is perhaps the most comprehensive database that currently exists surrounding wind band literature. It includes thousands of composers that are categorized by gender and/or ethnicity that highlight their individual bios, compositions, and access to their respective websites (when applicable). The following includes composers of Asian heritage:

[Wind Rep: Cambodian Composers](#)

[Wind Rep: Chinese Composers](#)

[Wind Rep: Filipino Composers](#)

[Wind Rep: Japanese Composers](#)

[Wind Rep: Korean Composers](#)

[Wind Rep: Singaporean Composers](#)

[Wind Rep: Thai Composers](#)

[Music of Asian America Research Center](#)

The Music of Asian America Research Center is devoted to research, collection, and advocating for music by Asian American composers, artists, and performers. Their mission is to “disseminate information about Asian American cultures and open difficult questions about race, immigration, mental health and trauma, economic inequities, and many other issues.” Their website includes vast resources to learn more and discover Asian American musicians.

[The Wind Symphony Archive](#)

The Wind Symphony Archive allows you to search for composers based on name, period, and nationality. It features numerous Asian wind band composers, but more specifically, composers of wind symphonies.

[Theodore Front Musical Literature](#)

This website features a comprehensive collection of Asian wind band composers that features individual profiles with their list of works and availability for purchase.

Hispanic or LatinX Composers

[Wind Literature: Latin Composers](#)

Wind Literature includes a list of works either by Latin composers, or works with Latin influences. Each work includes a thorough examination of the work’s historical context and influences, the composer’s biographical information, and reference recordings.

The Wind Repertory Project

The following links are directly categorized by ethnic classification, although they are all included in the Hispanic or LatinX ethnicity classes:

[Wind Rep: LatinX Composers](#)

[Wind Rep: Cuban Composers](#)

[Wind Rep: Mexican Composers](#)

[Wind Rep: Puerto Rican Composers](#)

[Wind Rep: Argentinean Composers](#)

[Wind Rep: Brazilian Composers](#)

[Wind Rep: Colombian Composers](#)

[Wind Rep: Costa Rican Composers](#)

[Wind Rep: Hispanic Composers](#)

[Wind Rep: Dominican Composers](#)

[Wind Rep: Venezuelan Composers](#)

[Theodore Front Musical Literature](#)

This website features a comprehensive collection of Latin wind band composers that features individual profiles with their list of works and availability for purchase.

Composer Interviews found on YouTube

Susan Botti - <https://www.youtube.com/watch?v=-BUkUHLjbAs>

Valerie Coleman - <https://nmbx.newmusicusa.org/valerie-coleman-writing-music-for-people/>

Viet Cuong - <https://nmbx.newmusicusa.org/viet-cuong-game-for-anything/> – a series of short videos on composition process

John Corigliano - <https://www.youtube.com/watch?v=nMuGfkWRuVg&t=334s> – composition process and writing for the band

Kevin Day - <https://www.youtube.com/watch?v=796fLN8cEAY&t=83s>

Stacy Garrop - <https://nmbx.newmusicusa.org/stacy-garrop-with-a-story-to-tell/>

Julie Giroux - <https://nmbx.newmusicusa.org/julie-giroux-a-wind-band-is-a-box-of-168-crayons/>

Saad Haddad - <https://nmbx.newmusicusa.org/saad-haddad-its-not-going-to-be-exact/>

Adolphus Hailstork - <https://www.youtube.com/watch?v=F7NSXrCJc60> – composition process and writing for the voice

Amanda Harberg - https://www.youtube.com/watch?v=jrZE_lxUtf8

Jennifer Higdon - <https://www.youtube.com/watch?v=joZwAa7IVwI> – compositions, interview with Jerry Junkin, band music

Thea Musgrave - <https://nmbx.newmusicusa.org/thea-musgrave-where-the-practicality-comes-in/>

Gabriella Ortiz - <https://www.youtube.com/watch?v=19-gsDnxE9M>

Caroline Shaw - <https://nmbx.newmusicusa.org/caroline-shaw-yes-a-composer-but-perhaps-not-a-baker/>

Roberto Sierra - <https://nmbx.newmusicusa.org/roberto-sierra-globalizing-local-experiences/>

William Grant Still - <https://www.youtube.com/watch?v=WCKN2SJghVE>

Augusta Read Thomas - <https://nmbx.newmusicusa.org/augusta-read-thomas-perfect-clarity/>

Omar Thomas - <https://www.youtube.com/watch?v=qiz6qpirRro> – teaching social emotional learning through music – band music

Joan Tower - <https://nmbx.newmusicusa.org/newmusicbox-live-presents-joan-tower/>
<https://www.youtube.com/watch?v=x6z3DRniYt0>

George Walker - <https://nmbx.newmusicusa.org/george-walker-concise-and-precise/>

Chen Yi and Zhao Long - <https://nmbx.newmusicusa.org/he-said-she-said-zhou-long-and-chen-yi/>

Judith Lang Zaimont - <https://nmbx.newmusicusa.org/judith-lang-zaimont-the-music-she-has-to-write/>

Theses and Dissertations on topics pertaining to topics of diversity in music

Marcho, Trevor "Socially Responsible Music Repertoire: Composer Gender Diversity in Instrumental Ensembles." Electronic Thesis or Dissertation. Ohio State University, 2020. <https://etd.ohiolink.edu/>

Abstract

Music composed by women is underrepresented in the repertoire of professional orchestras and in school instrumental music ensembles. The purpose of the

present investigation was to explore this disparity. Five studies were conducted to explore different facets of the complex landscape comprising issues of gender in music composition and their impact on musical culture and society.

Study 1 focused on statistics from multiple sources, including the League of American Orchestras, WOSU Classical 101 Public Radio and the Pulitzer Prize in Music showing that although a growing number of women composers are gaining repute and acclaim, women are still grossly under-represented among composers of music for professional music ensembles. Study 2 examined the thoughts, beliefs and experiences of experts in the field of professional classical music and in post-secondary schools of music. Results suggest that educational institutions and professional orchestras tend to program familiar music which inhibits programming innovation; however, participants acknowledge their responsibility for enacting social change through progressive programming practices with the help of advocates for women composers. Study 3 aimed to examine the thoughts, ideas and beliefs held by audiences of live professional orchestras about why the gender disparity in music composition exists. Patriarchal traditions were perceived to be the most important reason for the disparity particularly for those with graduate degrees. Study 4 sought to examine the thoughts and beliefs held by instrumental school music educators about gender-balance in their curricula. Findings show that barriers exist in identifying and acquiring music composed by women. Additionally, demanding performance schedules obligate teachers to maintain the status quo regarding the composers they choose and leave little time and energy for teachers to explore new and progressive programming practices. Study 5 explored school music directors' beliefs about their roles as leaders for transformative social change and their current and past curricular practices, as well as the value of professional training specifically designed to transform such practices. Findings suggest that teachers perceive themselves as transformative leaders, that they value opportunities to learn about progressive programming, and adopt changes in programming if provided with support and resources.

The results of the investigation showed that the programming practices by professional orchestra administrators and by music educators favored well-known male composers over female composers. Furthermore, descriptions of their experiences and beliefs regarding the lack of representation of music composed by women in both professional and educational musical settings revealed that they acknowledge their roles as leaders for social change. Barriers including market forces, demanding teaching schedules and sheet music purchasing practices inhibit their effectiveness in enacting change. More resources may be needed, especially by beginning band directors, that would enable discovery and

acquisition of ability-level appropriate music composed by women.

Baumgartner, Christopher "A Performance Analysis of Whirlwind and Shadow Rituals, Ticheli Composition Contest Award Winning Works in 2007." Electronic Thesis or Dissertation. Bowling Green State University, 2009. <https://etd.ohiolink.edu/>

Abstract

The purpose of this thesis was to describe the historical and educational implications of composition contests for wind bands and to analyze the two award winning works from the 2007 Ticheli Composition Contest: Whirlwind by Jodie Blackshaw and Shadow Rituals by Michael Markowski. A detailed performance analysis of each work included: (a) program notes, (b) historical/programmatic background material, (c) a formal analysis, (d) technical considerations for rehearsal, and (e) conducting challenges. I concluded that different methods of structure were used in the composition of these two new works for beginning and intermediate wind band.

The Ticheli Composition Contest was found to be the only one of five contests that awards composers for works written for beginning and intermediate ensembles. Whirlwind was found to be structured around meter, shifting from free time to structured 3/4 time and back to free time. The entirety of the work is based on a four-note melody that is presented in solo, duet, and round form. Expression, style, and tone color were the primary foci of this work. Shadow Rituals was structured around key relationships. Markowski shifts key areas by both consonance and dissonance. This relationship is set up by the altering consonant and dissonant dyads created by the melodic line and accompanimental figure of the opening theme. The minor third is prevalent throughout the work, appearing intervallically in melodic material, as well as harmonically in tonal shifts. Both works were found to have well-conceived formal structures (e.g., rhythmically, melodically, and harmonically cohesive); and to be technically challenging and appropriate for use with beginning and intermediate ensembles.

Collins, Steven Randall. *The Programming of Women Composers: Perceptions and Practices Of Oklahoma Secondary School Band Directors*. Masters thesis. University of Oklahoma, 2020.

Ekpo, N.(2015). Expanding the American Canon: A Conductor's Compendium of Black American Orchestral Composers. (Doctoral dissertation). Retrieved from <https://scholarcommons.sc.edu/etd/3098>

From the colonial days in the early 1600s until the present, Black Americans have contributed to the musical life of America. Black Americans and composers of African descent have contributed to symphonic music since the early days of Western Art Music. However, Black Americans have not been adequately represented in symphonic concert programs past or present. This document aims to address the issue of accessible published works by Black Americans by presenting a current resource of available and ready-to-be-performed symphonic orchestral music by Black American composers. This document will include: A brief historical overview of contributions of Black Americans to the musical life of this country, a brief period-based overview of Black American composers in the symphonic tradition, and a current, updated compendium of published orchestral and symphonic works by Black Americans. In compiling this compendium, several archival and ethnographic methods were engaged to access rare and hard-to-find works, frequently programmed popular works, and contemporary works by more recent Black American composers. The information is presented in an alphabetized, easy-to-access index. This document will be a helpful and highly useful guide to conductors of high school, collegiate, community, or professional orchestras. There are 379 works listed in this index.

Jennings, Ernest Arthur Jr. "A study of American composers Carolyn Bremer and Nancy Galbraith: an overview of their background, compositional style for wind band, and analysis of Early light and Febris ver." DMA (Doctor of Musical Arts) thesis, University of Iowa, 2014.

Phillips, Chester "THE WIND MUSIC OF KRISTIN KUSTER: A COMPARISON AND CONDUCTOR'S GUIDE TO PERFORMANCE OF INTERIOR AND LOST GULCH LOOKOUT." DMA Dissertation, University of Georgia, 2010.

Johnson, Mark P., "Selected Wind Band Works of Jennifer Higdon: A Conductor's Analysis" DMA Dissertation, University of Southern Mississippi (2019). *Dissertations*. 1626.

Abstract

Pulitzer Prize winning composer Jennifer Higdon rose to worldwide prominence through her orchestral compositions. She is a prolific composer who has made significant contributions to the genres of solo concerti, mixed chamber ensemble music, choral music, and opera. Higdon describes her approach to composition as intuitive, where music is internally heard and then notated. The purpose of this study is to create a conductor's analysis for four wind band pieces written by Dr. Jennifer Higdon. It will examine the signature characteristics of Higdon's compositional style and use those characteristics as a fundamental for the creation

of written analysis. The dissertation will provide conductor's analysis's for *Kelly's Field*, *Machine*, *Mysterium*, and *Road Stories*. Published research on the wind band music of Jennifer Higdon is minimal. Each of the four works will be analyzed with regards to instrumentation, form and structure, melodic content, harmonic content, and rhythmic content. Information on commissioning, historical context, and the programmatic nature of the works will be also investigated. The combination of all these elements defines Higdon's compositional style across all genres.

Stahl, Shayna. "Wind Chamber Music by Women Composers - The Biographies, Compositional Techniques, and Perspectives of Jocelyn Morlock, Elizabeth Raum, Marilyn Shrude, and Augusta Read Thomas." DMA Dissertation, University of Washington, 2019.

The purpose of this dissertation is to explore the perspectives of four women composers to address the need for visibility of women composers and their wind chamber music. Interviews with Jocelyn Morlock, Elizabeth Raum, Marilyn Shrude, and Augusta Read Thomas will provide insight into their lives as composers, information about their compositional processes and styles, their wind chamber compositions, and perspectives on what it means to be a composer today. The overall goal is to elevate wind chamber music written by women composers in the world of art music. The themes that emerged from the composer interviews highlight the continued need to research and promote women composers and their wind chamber music. The dissertation addresses concerns such as motherhood and family, perceived barriers faced by women, the #MeToo movement, and bullying in academia. It also presents advice from the individuals interviewed for women composers on work ethic, perseverance, and networking. It is the author's goal to provide a resource to help increase awareness of wind chamber works written by women composers. A compendium of 1,188 wind chamber works written by 291 women composers, consisting of four or more wind instruments is available as a direct result of this research. All wind chamber compositions found for this study will be listed online and in Appendix D.

Books

Leung, Erik. *The Horizon Leans Forward*, Chicago, IL, GIA Publications, 2020.

From the GIA Publications website:

<https://www.giamusic.com/store/resource/the-horizon-leans-forward-book-g10369>)

Description

At a time when the calls for diversity, equity, and inclusion are stronger and more important than ever, *The Horizon Leans Forward* . . . amplifies the talent and voices of the many underrepresented communities in the wind band field.

Compiled by Erik Kar Jun Leung, and with contributions from a diverse team of distinguished wind band professionals, this book shares the profound insights and firsthand experiences of people of color, women, and LGBTQIA2S+ individuals working in the wind band field.

Central to this text is the annotated bibliography showcasing more than 200 gifted composers from underrepresented communities along with more than 400 of their best works for wind band, Grades I–VI. Each entry offers a brief biography of the composer as well as pertinent publication information and descriptions.

Chapters address such topics as:

- Racism and the Black experience in America and band music
- The intersection of Asian culture and a career in music
- The experiences and insights of esteemed female band directors
- Queer identity and visibility in the wind band
- Encouragement, wisdom, and advice for empowering women in music
- Unique approaches to programming diverse works by diverse composers

This significant volume takes an honest look at the past and present state of the wind band profession and lays out a bold and promising vision for the future, one in which there is an equitable and universal representation of all people in all areas of the field.

Topical works for Wind Band

PROLOGUE: The information below is part of an informative project initiated by a few members of the “American Bandmasters Association” to address some areas of wind band repertoire that many conductors, might not know exist. It is hoped that our efforts might encourage band conductors throughout the world to examine, search, and hopefully program works for which they were simply not aware, and support the efforts of relatively new, up and coming young composers. I want to also thank Ms. Christina Taylor Gibson, who not only has supported this effort, but put many hours searching through the “Michelle Smith Performing Arts Library” at the University of Maryland. Her work has been of great assistance and truly dedicated. It can be assumed that all the works mentioned are written for wind bands. Composers are also adept at moving

frequently while some are still completing their Advanced Degrees. Where I have listed contact information, please understand it is only what was available at the time of this paper.

MICHAEL ABELS - "Falling Sky" <https://michaelabels.com>

BRETT ABIGANA - "AND YET, THE SUN RISES" Published by World Projects
www.brettbigana.com, Grade 4.5

BRETT ABIGANA - "MISERERE" Published by World Projects www.brettbigana.com
Grade: 5

BRETT ABIGANA - "VOX POPULI" Published by World Projects
www.brettbigana.com, Grade: 4.5

ALTON ADAMS - "Governor's Own"

KENNETH AMIS- "FOUR SONGS FROM SONG FEST" <http://www.kennethamis.com>

JUSTIN CASINGHINO - "REMEMBERING THE MANY" PUBLISHED BY World
Projects, Grade 4

ADOLPHUS HAILSTORK - "American Guernica" <https://www.windrep.org>

DWAYNE MILBURN - "AMERICAN HYMNSONG SUITE"
https://www.windrep.org/American_Hymnsong_Suite

CARLOS SIMON - "AMEN!" "SWEET CHARIOT" <http://coliversimon.com/large>
ensemble

WILLIAM GRANT STILL - "THREE NEGRO DANCES"
<http://www.williamgrantstillmusic.com>

OMAR THOMAS - <https://www.omarthomas.com>

"MOTHER OF A REVOLUTION"
"OF OUR NEW DAY BEGUN"
"COME SUNDAY"

GEORGE WALKER - "CANVAS" <https://www.windrep.org/Canvas>

