

WIND & RHYTHM AND RACE AND GENDER: EVALUATING WIND BAND
PROGRAMMING IN RELATION TO EQUITY, DIVERSITY, AND INCLUSION

by

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ABSTRACT

WIND & RHYTHM AND RACE AND GENDER: EVALUATING WIND BAND PROGRAMMING THROUGH AN EQUITY, DIVERSITY, AND INCLUSION LENS

by

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While the wind band is known for programming new works by contemporary composers, this thesis explores wind band programming in terms of equity, diversity, and inclusion. Community resources such as composer databases, newspapers and blogs, and social media express the classical music community's frustration with programming practices. Scholarship in wind band repertoire support these community resources. The wind band community in the United States has a strong tradition of commissioning and awarding new works for the medium. The wind band has a strong relationship with radio as it documented notable developments throughout the twentieth century. Programming on the radio show *Wind & Rhythm* was evaluated in terms of race and gender as it represents larger programming practice within the wind band community. Using composer databases to ensure accurate composer identities, it was concluded that *Wind & Rhythm*, and the larger wind band community, programs works by white heterosexual men more often than any other composer. There are multiple systems in place that continue to oppress musicians who are not white men. Recording projects, the educational setting, and canon building scholarship perpetuates wind band programming that lacks diversity. An equitable and diverse wind band repertoire will foster a thriving wind band community in the future.

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Introduction

To start the week, *Wind and Rhythm*, a radio show featuring wind band performances of artistic repertoire, announces the program for a new episode of their radio show. This radio program was started in 2008 and continues a consistent radio broadcast every week. The program features notable community, university, and professional wind bands from around the world. *Wind & Rhythm* is undoubtedly a representation of current wind band activity, performances, and programming. With each new episode of the radio program, classical wind band standards are featured on the broadcast. With a continued call for classical music to diversify their concert programs, it is also worth asking if the wind band community is equitable in its programming. This thesis explores the history of the wind band in conjunction with programming and radio to analyze collected data from the radio show *Wind and Rhythm* over the span of approximately two years. Calls for diversity, commission and award projects, the relationship between wind band and radio, and an examination of systems at work in the wind band community will be discussed to add context to the analysis that reports on the composer demographics featured on the radio show. According to the Institute of Composer Diversity's Best Practices Guide, *Wind & Rhythm* falls short in terms of its programming when it comes to equity, diversity, and inclusion; but the radio program is ultimately subject to the programming practices in the wind band community. The radio program does not exist on its own and is affected by systems in the band community that continue to maintain the status quo. Despite this, *Wind and Rhythm* has an opportunity to be champions of equitable programming within the wind band community and expand the band literature canon to works by underrepresented composers.

Wind & Rhythm has broadcasted on 46 radio stations that are mostly sponsored by National Public Radio; 22 radio stations have *Wind & Rhythm* as a part of their regular weekly

broadcast schedule, while 24 regularly program the show on the air. This show also capitalizes on digital broadcast capabilities by hosting a website so audiences can stream the current and many past episodes. Since its start, the show has produced 576 episodes, played 31,104 hours of broadcasts, featured 2,816 pieces by 1,059 composers, and highlighted 528 ensembles directed by 506 directors. The radio show also has strong partnerships with well-established community wind ensembles such as the Dallas Winds, Eastern Wind Symphony, Northshore Concert Band, and Lonestar Wind Orchestra. Its history and partnerships with bands around the world give the radio show a significant platform in the wind band community.

Each week, the show programs musical works according to a particular theme that may center around a holiday, time of year, person, or idea. Episodes in December are packed with Holiday music of the sacred or commercial Christmas tradition. *Wind & Rhythm* also has regular “Listener’s Choice” episodes that feature pieces suggested by the audience through a form on their website. There are a few episodes of special programming such as “British Military Music Archives,” “MSU Wind Symphony ‘Concert in the Park,’” and “Retirement Concert for William Wakefield.” *Wind & Rhythm* also produces a podcast called “Long-Winded” where they have conversations with composer Julie Giroux and those who worked with composer Karel Husa.

The *Wind & Rhythm* broadcasts act as a singular ensemble, although they broadcast numerous ensembles from around the world. This is evident by their choice to have multiple ensembles perform different movements of one particular piece, which is then perceived as a singular interpretation by the audience. In episode 523, “Lord of the Rings” the Osaka Municipal Symphonic Band, the Peabody Conservatory Wind Ensemble, the Banda Sinfónica “La Artística” Buñol, the Quebec Wind and Percussion Ensemble, and the United States Marine

Band all perform one of the five movements of Johann de Meij's *Symphony No. 1: "The Lord of the Rings,"* respectively.

This thesis will consist of five chapters. First, works reacting to classical music's lack of diversity among its programs and ensembles will be explored. These works come in the form of databases, newspaper articles and blog posts, and social media. Community resources like these illustrate organic reactions to the classical music community's frustration and outrage with contemporary programming practices and have the potential to inform those who are not in the classical music community. Each source type will be discussed as it adds unique perspective to the discussion around equitable programming. There are three databases explored in this thesis which were also used to evaluate the data collected from *Wind & Rhythm*. All three databases, The Institute of Composer Diversity (ICD) database, Wind Repertory Project, and the Diverse Composers of Wind Band Music, are community resources that list underrepresented composers and their works. The Institute of Composer Diversity (ICD) creates and manages a database of diverse composers, analyzes professional ensemble concert programs, and publishes a Best Practices guide that is used to inform the analysis for *Wind & Rhythm*. The Wind Repertory Project is a website for wind band conductors, performers, scholars, and enthusiasts. The website closely resembles Wikipedia as users can navigate the website by composer, groups of composers, or pieces. The last database, called Diverse Composers of Wind Band Music, is hosted on a Google Sheet and includes about 3,500 pieces organized in three sheets including women composers, composers of color, and LGBTQIA+ composers. This community database includes pertinent information for concert programmers such as instrumentation, grade level, length, date, and links to websites where audio can be purchased or streamed. Due to their collaborative nature, this increases the credibility of the database because if a composer was not

included or identified incorrectly in the database, an edit could be submitted by the composer, ensuring accurate information.

Newspapers and popular music blogs comment on the lack of diversity in classical music. In his article, “Systemic Discrimination: The Burden of Sameness in American Orchestras,” in the New Music blog *I Care If You Listen*, Douglas Shadle explains some of the systems in place in symphony orchestras around the country. Shadle notes that scheduling practices and artists’ repertoire specialties contribute to the stagnant repertoire we see in the orchestra. Articles and blogposts report on the lived experience of those who have felt tolerated or unwelcome from music circles or even banished from ensembles. Anthony R. Green expresses that his presence, as a Black composer, is more tolerated than wanted in his article “What the Optics of New Music say to Black Composers” featured on the *New Music USA* blog. The mere presence of musicians who are not white heterosexual men is met with hostility in the classical music community. Charlotte Higgins reports on sexist comments from principal conductor Vasily Petrenko in *The Guardian* and Francesca Jackes notes Vienna Philharmonic’s harmful hiring practices. Newspapers usually highlight a particular non-white musician while commenting on the lack of diversity in classical music. This is true for Micaela Baranello’s article “Welcoming a Black Female Composer Into the Canon. Finally.” featured in the *New York Times* in February 2018 and Sam Anderson & Jocelyn Bonadio-de Freitas post titled “It’s Time to Talk About Classical Music’s Diversity Problem” on Noteworthy – The Journal Blog. Both highlight the accomplished music careers of Che Buford and Florence Price. Social media tweets commenting on the lack of diversity in major orchestras in the United States are presented. These Twitter posts feature musicians tweeting at their hometown orchestras expressing their frustration.

Finally, academic works will be presented that echo the concerns of the mentioned community resources. Clifton Gerod Croomes's dissertation *Increasing the Inclusion of Women Composers in the Wind Band Repertoire: Pale as Centuries* by Sarah Kirkland Snider, he notes that the wind band medium has yet to make significant efforts to highlighting women composers. An article by Vicki Baker and Carter Biggers supports Croomes by examining state wind band literature lists for works by women. In Hollie E. Bennet's 2020 dissertation, she concludes that even literature for young bands do not reflect the diverse lived experiences of students in the classroom. Sean R. Powell and Timothy A. Paul studied programming trends for major university wind ensembles. While they discuss the programming trends by composition date, they do not discuss the trends that concern equitable programming in regard to race and gender. These academic works support the community sources that are a natural outgrowth to a frustrated classical music community that demands more diverse programming.

Leaders in the wind band community throughout the twentieth century have advocated for new and great works from composers worldwide. With this being a defining strength of the ensemble, the wind band community should prioritize supporting underrepresented composers to write for the medium. The wind band community has gone through a number of identity crises in the twentieth century to artistically legitimize the medium among the great mediums such as orchestra and opera. To prove itself, the wind band has a history of fostering new works through commissions and awards. Notable conductors, large wind band associations, and current commission and award projects are discussed. *The American Wind Band: A Cultural History* by Richard K. Hanson and *The Winds of Change* by Frank L. Battisti are used again to highlight major commissioning and award projects throughout the twentieth century. The Goldman Band was an ensemble that consistently commissioned new works for band. To learn more about the

Goldman Band, J. Kent McAnally's article "Edwin Franko Goldman, Richard Franko Goldman, and the Goldman Band: Professionals and Educators" was consulted. The American Wind Symphony Orchestra was a commissioning force like no other. Their website was used to gain insight on the ensemble and their conductor Robert Austin Boudreau. To address current commissioning and award efforts, the National Band Association, American Bandmasters Association, Kappa Kappa Psi, and Tau Beta Sigma websites were consulted to inform the histories of these programs, past winners, and most recent contest regulations.

One might question the thoughts behind evaluating a radio show as opposed to a specific ensemble in a major city or at a university. Since *Wind & Rhythm* features ensembles from around the world, it perfectly reflects current programming practices in community, university, and professional wind bands. The wind band has a strong history with radio as it was used to reach a larger audience and to feature artistic advancement. Battisti and Hanson's texts are used again to discuss early and major wind band radio broadcasts throughout the twentieth century. The Armco Band had numerous radio broadcasts as the Armco Company realized its potential for advertising. To discuss the Armco band, Christopher Chaffee's dissertation, *Music as Advertising: The Story of the Armco Band* was examined. Surprisingly, research of wind band and radio confirms John Philip Sousa's apprehension for radio broadcast. Despite his fears, he knew opportunities on air would increase the size of his audience. This is further discussed in George W. Martin's book *Opera at the Bandstand*. An Edison Research study from 2015 proves monthly online radio broadcast listening is positively trending confirming that radio has found success with new technology in the twenty-first century. Finally, emphasis on *Wind & Rhythm*, and their clout in the wind band community will be stressed while adjustments to their radio program are suggested to ensure that the show can support underrepresented composers.

Then the results of the *Wind & Rhythm* analysis will be discussed. The methodology will detail the data collection and evaluation process. The limitations outlined will also prove the complexities when reporting identities. Original data visualizations created from the *Wind & Rhythm* analysis that show the proportions of composers featured on the broadcast illustrate that the radio program that represents the current wind band programming practices does not program equitably in terms of race and gender.

It is important to know that *Wind & Rhythm* does not exist on its own and it is shaped by the larger wind band community. Ultimately, the radio show is a product of wind band programming practices. Recording efforts, the university setting, and scholarship establishing the wind band canon can all be attributed to the lack of diversity in wind band programming. The North Texas Wind Symphony records a very prominent collection of recordings called “Composers Collection.” According to the GIA music publishing website, there is a lack of diversity amongst those iconic recordings. Research for this thesis has also proven that educational settings fails to foster an environment that supports those who do not identify as a white heterosexual man. Men continue to dominate the conducting field while the few women who do conduct must carefully navigate the workplace to enjoy success. There is also very prominent scholarship that establishes a canon in wind band music. Acton Ostling’s 1978 dissertation *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit* gained nationwide attention inspiring subsequent editions as years passed. While this may be exciting for the wind band as an artform, it deeply anchors pieces in the wind band canon, rendering them “irreplaceable.”

The argument for equitable programming can hopefully be achieved through numerous calls to action, the wind band’s history of fostering new works, the radio’s strong past and

present relationship with the wind band, a detailed analysis of wind band programming, and finally an examination of systems that leave out underrepresented composers. The public's demand for a diverse musical repertoire meets the wind band's new composition initiatives seamlessly. Radio broadcasts, as they have proved throughout history, can be a powerful platform for new works written by a more diverse group of composers. Equitable programming for the wind band means fulfilling the demands for the classical music community and potentially reaching new musicians that can identify with featured composers or soloist.

The work in this thesis will open the discussion to research in equity, diversity, and inclusion work in wind band. While an attempt was made to collect data on conductors and how they identify, there is simply no database that has information on conductors' identities. The creation of a database such as this would be a perfect extension of this study. Work can go into finding opportunities or programs that diversifies the conducting profession. Since *Wind & Rhythm* features many different ensembles, it could be noted how many times a particular conductor or ensemble is featured on the broadcast. *Wind & Rhythm* also relies on professionally recorded media from well-established bands all over the world. More work can evaluate the recording process and the works selected to record and how equity, diversity, and inclusion could be integrated in this process. This thesis also explores research in wind band repertoire that establishes a canon of musical works. Further examination can research the impact of this work and its subsequent updates from new scholars. These options for further research are natural directions for scholarly work in equity, diversity, and inclusion for the wind band. The examination of *Wind and Rhythm's* programming will hopefully highlight inequities within the wind band community that affect underrepresented composers. Intentional practices that promote

new works and participation of underrepresented musicians, conductors, and composers in the advancement of wind bands can ensure a healthy and thriving wind band community.

Chapter 1: Calls for Diversity

In recent years, there have been calls for diversity in classical music reflected in database projects, newspaper articles and blogs, and social media posts. These sources prioritize their respective communities while illustrating organic and proactive responses to the inequities in classical music. Large bodies of scholarship in the form of databases collect information on composers and their works and have proved to be valuable resources for music programming. Newspapers and blogs have also commented on the sameness in the musical repertory by exposing systems, presenting empirical evidence, and reporting investigative journalism. Finally, social media posts from musicians, composers, and audiences alike have expressed their frustrations with almost identical season announcements. Since this criticism has appeared in multiple avenues of writing, it is clear that classical music is in serious need of a programming refresh. Scholarship that examines wind band programming supports these community resources.

Database scholarship

There are many databases that can act as a resource for directors and arts administrators to familiarize themselves with more music from composers who have been historically underrepresented. These resources are particularly helpful because they include details that concert programmers would want such as publisher, estimated performance time, or links to recordings. The majority of these are community projects where the musicians or composers can add names to the list to be vetted by the resource administration. These databases are community oriented and all three were cross referenced and some effort was put into updating one database when it did not include the information from another database.

Institute for Composer Diversity (ICD)

The Institute for Composer Diversity (ICD) describes itself as “committed to the celebration, education, and advocacy of music created by composers from historically underrepresented genders, racial, ethnic, and cultural heritages, and sexual orientations as well as disabled composers.”¹ This team of music professionals curate databases of composers and musical works that fall into their statement and evaluate concert programming for ensembles of many different types across the country. The project started in 2016 and is sponsored by the State University of New York at Fredonia. While they are housed at a state university, they do not receive state funding. Their operations started as a volunteer model and they are prioritizing a shift towards stipends for the diverse administrative staff. Their funding is a combination of annual giving, major gifts, and grant support.

While the databases cannot easily be altered by the public, ICD successfully engages with its patrons through online forms for new submissions and updates. This increases the Institutes credibility because composers could either submit their information to be included into the database themselves or change any incorrect information. This communication ensures that information is based on more than visually passing identities. The ICD also created a Best Practice guide for intentional programming. They suggest that a concert or concert season program have a minimum of 25-35% works by living composers, 15-25% works by women composers, and 15-25% by composer from underrepresented heritages.² Overlapping these categories is also strongly encouraged. They have more guidelines that encourage working with composers in your region, programming in a way that represents the population of your

¹ “About,” *Institute of Composer Diversity*. <https://www.composerdiversity.com/about>.

² “Programming,” *Institute of Composer Diversity*. <https://www.composerdiversity.com/programming>.

geographic area and warns against only programming concert-to-concert and creating concert programs that focus on a single demographic.

Wind Repertory Project

The Wind Repertory Project was founded by Executive Director Nikk Pilato. The purpose of this website is to provide musicians, educators, conductors, scholars, and community members with information about wind band pieces and composers. The website closely resembles Wikipedia and users can access information about composers, pieces, state band repertoire lists, and recordings. Although it is led by Pilato, he describes this website as an open community project. To create pages or make edits, one has to create an account. This process is monitored by the System Administrator, Andrew McMahan, and the Senior Editor, Dave Strickler.³ On the main page of the website, there is a section titled “Composer Categories” that lists communities of composers based on accolades, nationality, race, gender, and sexuality. After clicking one of the categories, users will be sent to a page that lists composers, from the past and present, that are a part of these communities. These categories and pages are flexible to editing by Strickler.

Diverse Composers of Wind Band Music

This Google Sheet is a database created by band director Christian Michael Folk. This database covers nearly 3,500 pieces separated into three sheets, women composers, composers of color, and LGBTQIA+ composers. Each entry includes the composer, title, instrumentation, grade level, length, date, and links to the website where it can be purchased or listened to via

³ “Home,” *Wind Repertory Project*. https://www.windrep.org/Main_Page.

YouTube, Soundcloud, or Spotify. If users are working with this database online, it can be assumed that it would be updated with appropriate edits as others add information to the sheet. However, if someone were to download this resource, it could be difficult to update or alter correctly considering it would not sync edits from online.

Newspaper/blogs

Commercial media sources have also reported on the lack of diversity in classical music circles. These commercial and popular resources comment on the systems that perpetuate poor representation in classical music, report empirical evidence, and investigate notable musicians and ensembles. Newspapers and blogs are a proactive way of addressing programming inequities as it draws attention to specific areas and often asks underrepresented musicians for their input of the classical music climate. While newspapers and blogs discuss the lack of underrepresented musicians, they very rarely discuss intersectionality, a term used to describe compounding identities.

It is important to understand the systems present in classical music that maintain inequity. In his article, “Systemic Discrimination: The Burden of Sameness in American Orchestras,” in the New Music blog *I Care If You Listen*, Douglas Shadle explains these systems in Symphony Orchestras around the country. “Artistic teams for large orchestras typically plan individual concert seasons in a piecemeal fashion. Soloists and guest conductors must be booked several years in advance, and even the music director may have competing obligations...Music directors of large orchestras are typically in residence for a fraction of the full season and can stretch their

core repertoire over five or more years before it becomes stale.”⁴ According to Shadle, scheduling and conductor’s “core repertoire” takes priority over equitable programming. Shadle even suggests that every director and soloist have a core repertoire that gets passed around. “The combined effect leads to programming stagnation. Each season becomes a game of musical chairs. Who will play what ‘masterwork’ this year?” To conclude the article, Shadle proposes four ways to address the systemic problem. First, Arts Administrators can take the lead by committing to diversity in ways that are transparent to patrons and donors who would hold them accountable. This can be achieved by incorporating elements of equity, diversity, and inclusion into the institution’s mission statements. Secondly, conductors and soloists could take the lead by committing themselves to broaden their core repertoire and seek out works by diverse composers. This could be especially effective as guest artists opportunities help spread repertoire. Third, Shadle reminds marketers to remember that music is the core product and not the “opportunity to see greatness.” Lastly, audiences should be vocal about their feelings with their local orchestras. This can be expressed through financial support or social media.

There are also a number of articles that highlight empirical evidence. Musicians whom are not white heterosexual men have felt uncomfortable and tolerated in music circles; in some instances, they were removed from ensemble participation. Anthony R. Green’s article “What the Optics of New Music say to Black Composers” featured on the *New Music USA* blog starts by highlighting Helga Davis’s keynote speech at the 2018 New Music Gathering. Quoting August Gold, she said “If you want to know what you want, you have to look at what you have.” This quote spoke volumes to the room of mostly white cisgender men. Green then supports

⁴ Douglas Shadle, “Systematic Discrimination: The Burden of Sameness in American Orchestras.” *I Care If You Listen*. February 8, 2018. <http://icareifyoulisten.com/2018/02/systemic-discrimination-burden-sameness-american-orchestras/>

Davis by stating that he feels like his presence, as a Black composer, is more tolerated than wanted. Green then lists some steps to make the community more open and inclusive for Black composers. First, simply program music by Black composers. Second, if you do not know music by Black composers, create playlists and have weekly listening sessions. Numerous databases have already been mentioned to help with this information need. Third, share that knowledge with the music community via blog posts, articles, podcasts, and performances on Vimeo or YouTube. Fourth, musicians must demand more from their musical sources such as radio stations, YouTube channels, and favorite ensembles. As Shadle mentions, the music community must hold their organizations accountable. Fifth, Support Black musicians and the organizations and ensembles that program their work. Lastly, and most importantly, actively listen to Black composers and the grievances that they might have about the classical music industry.

Occasionally, articles are written that highlight a talented musician that is worthy of more recognition. Journalists then report on the inequitable programming of classical music. Micaela Baranello's article "Welcoming a Black Female Composer Into the Canon. Finally." was featured in the *New York Times* in February 2018. Baranello highlighted Florence Price's career in the 1930s and 1940s as well as some of her pieces such as *Violin Concerto No. 2*, her arrangement of *My Soul's Been Anchored in De Lord*, and *Sympathy*. Price was very aware of the misogyny and racism in the classical music industry which she made clear in her letter to Serge Koussevitzky to consider her works for the Boston Symphony Orchestra.

"Unfortunately, the work of a woman composer is preconceived by many to be light, froth, lacking in depth, logic and virility. Add to that the incident of race – I have Colored blood

in my veins – and you will understand some of the difficulties that confront one in such a position.”⁵

This quote illustrates that Price was aware of her intersectionality of being a Black woman and feeling that this made opportunities harder for her in classical music. Intersectionality is the “interconnected nature of social categorizations such as race, class, and gender, regarded as creating overlapping and interdependent systems of discrimination or disadvantage.”⁶ A scholar of her work, Marquese Carter, describes her compositions as characteristic of the modernism of the time, but also distinctively hers. Baranello advocates for Price’s work and mentions The Fort Smith’s Symphony’s project to record her four symphonies under the Naxos music label.

As a part of Noteworthy – The Journal Blog, Sam Anderson & Jocelyn Bonadio-de Freitas wrote a post titled “It’s Time to Talk About Classical Music’s Diversity Problem.” The authors begin by discussing some surprising stats and facts in classical music in terms of its representation. According to data compiled by the League of American Orchestras, just four percent of musicians in major orchestras are Black or Latinx and just one percent of executive directors are people of color. Readers are then introduced to Afa Dworkin, the president and artistic director of the Sphinx Organization in Detroit that fosters and educates young classical musicians of color. Dworkin believes, “In order for classical music to not only survive but thrive in today’s world, we feel that it has to stay relevant. It’s not going to stay relevant if it’s not reflective of our cities and our communities.”⁷ Then we meet Che Buford, a 19-year-old student

⁵ Micaela Baranello, “Welcoming a Black Female Composer Into the Canon. Finally.” *The New York Times*. February 9, 2018. <https://www.nytimes.com/2018/02/09/arts/music/florence-price-arkansas-symphony-concerto.html>.

⁶ "Intersectionality, n." OED Online, (2020). Oxford University Press. <https://www-oed-com.ezproxy.lib.uwm.edu/view/Entry/429843?redirectedFrom=intersectionality>.

⁷ Sam Anderson and Jocelyn Bonadio-de Freitas, “It’s Time to Talk About Classical Music’s Diversity Problem.” *Noteworthy*. February 10, 2020. <https://blog.usejournal.com/its-time-to-talk-about-classical-music-s-diversity-problem-a99994784706>.

in his second year at a music conservatory from New York. Anderson and Bonadio-de Freitas detail Buford's life in music education. Che's mother was in school and she could not afford private instruction for her son. Through an opportunity from a colleague, she found Mozart Academy, a music program started by Caroline Stoessinger. Through this program, Che was able to find strong mentorships and community that supported him when audition season came. The article then shifts to Stanford Thompson, musician and founder of Play On Philly, a music access and education nonprofit. He describes his experiences growing up in music to be disheartening at times and describes a moment in a middle school honor band. "He was sitting second chair during a rehearsal for the all-county honor band, the only Black kid in the room, when one of the band directors began to hover behind him...It developed into a pattern, where someone was constantly looking over his shoulder."⁸ Weston Sprott, a trombonist with the Metropolitan Orchestra expresses similar sentiments stating "We need to establish a mechanism that makes this advocacy and mentorship something that occurs more because of structure and less because of random chance." Towards the end of the article, Anderson and Bonadio-de Freitas summarize their article with very powerful quotations about the systems in classical music that favor whiteness.

"Consider the notion of cultural equity, or the idea that every culture has its own standards of excellence and aesthetic values, and that all cultures should be considered equal when compared with one another. When viewed from this lens, the fact that major performing arts institutions define the American ideal of high culture becomes highly problematic, because these institutions keep classical music and the symphony orchestra — not to mention ballet and opera — at the top of the artistic hierarchy. Eurocentricity, which is rooted not just within the

⁸ Sam Anderson and Jocelyn Bonadio-de Freitas, "It's Time to Talk About Classical Music's Diversity Problem."

institutions but within the musical repertoire itself, becomes the default example of high culture while non-western cultural traditions, whether it be music, dance, or something else, are excluded from this category.”⁹

While Eurocentricity and artistic hierarchy may be difficult for some to understand because they can somewhat hide in plain sight, their later quote makes the serious need for better representation explicitly clear.

“The classical music canon is comprised of 500 years of compositions written almost exclusively by white men, a legacy that reinforces stereotypes about what a composer should look like, not to mention whose culture classical music celebrates... But beneath the surface of that canon is an abundance of works by Black, mixed-race, and non-male composers who had a profound impact on the musical landscape.”¹⁰

These empirical sources illustrate that underrepresented musicians do not feel valued, welcomed, or celebrated in classical music spaces.

Newspaper articles also do investigative journalism to highlight inequities. These calls for diversity are not just in the United States; the European classical music community is also asking more from their ensembles and musical figures. Charlotte Higgins, the chief arts writer in 2013 for *The Guardian*, wrote an article reporting on Vasily Petrenko, the principal conductor of the National Youth Orchestra and the Royal Liverpool Philharmonic, saying that orchestras “react better when they have a man in front of them.”¹¹ To support this claim, he used age old rationale including “a cute girl on a podium means that musicians think about other things” and “when women have families, it becomes difficult to be as dedicated as is demanded in the

⁹ Sam Anderson and Jocelyn Bonadio-de Freitas, “It’s Time to Talk About Classical Music’s Diversity Problem.”

¹⁰ Ibid.

¹¹ Charlotte Higgins, “Male conductors are better for orchestras, says Vasily Petrenko.” *The Guardian*. September 2, 2013. <https://www.theguardian.com/music/2013/sep/02/male-conductors-better-orchestras-vasily-petrenko>.

business.”¹² Other people in the classical music community both excuse and condemn Petrenko’s comments. Michael Eakin, the chief executive of the Royal Liverpool Philharmonic came to Petrenko’s defense claiming “... To be honest the comments don't reflect the way he works with us and what we know of him...it’s all about musical talent and quality...”¹³ Conductor Cathrine Winnes seemed disappointed claiming “I’m surprised that Petrenko can say something like that, both because it’s simply not true and because that sort of view of women is so outdated...His comments are therefore extra-unacceptable.”¹⁴

Francesca Jackes, in her 2010 article in *The Independent*, questioned the ranks of the Vienna Philharmonic. She noted that at the time “No other internationally ranked orchestra has so few women and non-whites: respectively three percent and zero percent.”¹⁵ This does not seem surprising when Jackes reports that the Philharmonic formally ended its discrimination against women in February 1997, and since then inclusion of the orchestra has had a storied journey with employing women and musicians of color. Anna Lelkes was a harpist who went unpaid and unacknowledged for 26 years by the Vienna Philharmonic Orchestra. After receiving public protests from the United States in 1997, the destination for an international tour, they finally put Lelkes in the books and chairman Werner Resel resigned soon after. Charlotte Balzereit was the second woman who was Lelkes’ replacement. In 2003, a string player said “three women are already too many. By the time we have 20 percent, the orchestra will be ruined.”¹⁶ In 2006, Resel came back as the Director of the State Opera Orchestra. Dr. Wolfgang

¹² Charlotte Higgins, “Male conductors are better for orchestras, says Vasily Petrenko.”

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Francesca Jackes, “All white on the night: Why does the world-famous Vienna Philharmonic feature so few women and ethnic minorities?” *Independent*. March 4, 2010. <https://www.independent.co.uk/arts-entertainment/music/features/all-white-on-the-night-why-does-the-world-famous-vienna-philharmonic-feature-so-few-women-and-ethnic-1915666.html>.

¹⁶ Ibid.

Zingg said “It’s easier for a camel to pass through the eye of a needle than for a woman to get into the State Opera Orchestra under Resel.”¹⁷ Zingg knows this firsthand as he advocated for Iva Nikolova to keep her position with the Vienna Philharmonic, but she was ultimately fired in 2006. In 2008, Albena Danailova, was the first concertmistress in the ensemble’s history, but this was at the wake of oboist Helene Kenyeri’s removal from the orchestra. The Vienna Philharmonic also has issues with employing people of color. Asian Tubist, Yasuto Sugiyama, is considered by some, to be the best in the world. Unfortunately, he was fired in 2003 without completing even one year with the ensemble. While reviewing their roster on their website, it seems like they have hired more women since this article has been published. However, the damage of gatekeeping these opportunities has lasting damage, that cannot simply be undone by filling a quota. These articles illustrate powerful musicians and world class ensembles setting a poor example to others in the classical music community.

Social media

Shadle’s article also notes the calls to diversify programming through Twitter. The tweets call out major symphony orchestras throughout the country for their programming that lacked appropriate representation. Social media gives audiences the power to get the immediate attention of ensembles by tagging and creating a conversation with audience members. The following social media posts are tagging major Symphony Orchestras with the potential to gain traction and get the attention of the organization which starts a conversation for more equitable programming.

¹⁷ Francesca Jackes, “All white on the night.”

A tweet by @pwallinga states “Dear @chicagosymphony: You are my home orchestra. I used to ask for tickets every birthday and Christmas growing up. You are a huge part of the reason I went into music. That’s why it breaks my heart to see you do a 100% male season.”¹⁸ A tweet by @gcornish91 states “Hey @RochesterPhil I counted a single composition by a woman in your philharmonics series for the upcoming season. And zero by a person of color. Tremendously shameful, especially considering the city you claim to represent. Next year, do better.”¹⁹ Finally, a tweet by @missymazzoli states “Seriously WTF. @philorch you are my hometown orchestra. I fell in love with orchestral music after going to see you on class trips. Dragged my parents and friends to your concerts for years. Dreamed of writing of you. Please join us here in the 21st century, the water’s fine.”²⁰ In a similar thread, on the topic of not having women in the programs, @TheJoshuaCarter tweeted, “Inexcusable. I heard the @nashvillesymph is the same for their 2018-2019 season. Very troubling.”²¹ Social media posts are important to document because capture the immediate feelings and frustrations of those who have posted and without the systems of editing and publishing that characterize scholarly articles or research. Social media posts could potentially be made moments after a concert season announcement. Through this medium, musicians and audiences have the power to put pressure on music organizations and institutions. The silence from these groups after being called out is deafening.

¹⁸Patricia Wallinga (@pwallinga). “Dear @chicagosymphony: You are my home orchestra. I used to ask for tickets every birthday and Christmas growing up...” Twitter. January 30, 2018. <https://twitter.com/pwallinga/status/958432320645578753>.

¹⁹ Gabrielle Cornish (@gcornish91). “Hey @RochesterPhil I counted a single composition by a woman in your philharmonic series for the upcoming season...” January 31, 2018. <https://twitter.com/gcornish91/status/958599321716449280>.

²⁰ Missy Mazzoli (@missymazzoli). “Seriously WTF. @philorch you are my hometown orchestra. I fell in love with orchestral music after going to see you on class trips...” Twitter. January 31, 2018. <https://twitter.com/missymazzoli/status/959322109624242176>.

²¹ Joshua Carter (@TheJoshuaCarter). “Inexcusable. I heard the @nashvillesymph is the same for their 20185-2019. Very troubling.” Twitter, January 31, 2018. <https://twitter.com/TheJoshuaCarter/status/958828473023369217>.

These community sources certainly express dissatisfaction with classical music's representation. Research in wind band repertoire echoes these findings. In Clifton Gerod Croomes's dissertation, *Increasing the Inclusion of Women Composers in the Wind Band Repertoire: Pale as Centuries by Sarah Kirkland Snider*, he transcribed Snider's New Music piece for the wind ensemble to increase literature in the repertoire. He notes at the end of his dissertation "Recent research has suggested that the landscape of music composition and musical life will be more reflective of contemporary society through more significant representation of women composers. While progress has been made in certain mediums over the last few decades, such as Popular music and contemporary New Music, the wind band medium yet to make a significant move in that direction."²² This is supported by an article by Vicki Baker and Carter Biggers stating that "of the 1,167 selections on the wind band literature list, 35 sections (3%) were composed or arranged by 10 different females."²³ Recently, inclusive instructional approaches in education such as Culturally Responsive Teaching, Multicultural Education, and Funds of Knowledge guided Hollie E. Bennett in her 2020 dissertation. Bennett studied literature for young bands to determine if state lists perpetuate a canon of music that fosters inclusive instructional approaches. She has concluded that the repertoire "may only represent a small fraction of the diverse lived experiences of the students in the classroom" and that "teacher's must be highly aware of the landscape of their state music association and the resources that are provided to them."²⁴

²² Croomes, Clifton Gerod. *Increasing the Inclusion of Women Composers in the Wind Band Repertoire: Pale as Centuries by Sarah Kirkland Snider*. Dissertation, Louisiana State University and Agricultural & Mechanical College, 2019.

²³ Baker, V., & Biggers, C. 2018. "Research-to-Resource: Programming Ensemble Literature Composed by Women." *Update: Applications of Research in Music Education*, (2018), 51.

²⁴ Bennett, Hollie E. *An Analysis of Young-Band Repertoire in the Context of Culturally Responsive Teaching*. Dissertation, Colorado State University, 2020.

In his article, “Recent Programming Trends of Big Ten University Wind Ensembles,” Sean R. Powell studied concert programs for wind ensembles in the Big Ten conference from 2002 to 2006. The conclusion of this study notes that 9 of the 11 most performed works were works that were composed before 1970, affirming the presence of a musical canon within the wind ensemble.²⁵ An extension study was conducted in 2012 by Timothy A. Paul studying concert programs for wind ensembles in the Big Twelve conference from 2002 to 2009. Paul’s study supported Powell’s study that there is a “standard” literature present that was composed before 1970.²⁶ While these studies detected a trend of compositions dates, neither Powell nor Paul discuss repertoire trends in terms of representation of gender and race.

The lack of a diverse musical canon has been documented in databases, newspapers and blogs, and social media. While tweets and blogposts are not works that are traditionally used in scholarship, they undoubtably document truths we see in our musical ensembles with more urgency than a peer reviewed article for publication. These types of resources not only document inequities in classical music, but it also expresses the frustrations many have with concert programming with a community focus. The claims in these community resources are also supported in scholarly works that agree that there are marginalized composers within the wind band community. Community resources have the common goal of advocacy and holding institutions accountable for their programming.

²⁵ Powell, Sean R. “Recent Programming Trends of Big Ten University Wind Ensembles” *Journal of Band Research*, 2009.

²⁶ Paul, Timothy A. “Programming Practices of Big Twelve University Wind Ensembles.” *Journal of Band Research*, 2012.

Chapter 2: Embracing New Works

While the United States has had a strong wind ensemble tradition, its repertoire certainly has a different landscape when compared to other ensembles. The wind band has a history of embracing new music for professional, collegiate, and for young musicians. There have been many champions for new music such as Edwin Franko Goldman and his son Ralph Franko Goldman, William Revelli, Robert Austin Boudreau, Frank Battisti, and Frederick Fennell. These directors have successfully used their ensembles to coax composers to write for the wind band medium. Professional and collegiate organizations have been major supporters of new music through commissioning programs and new works contests. Even high school ensembles have commissioned works from well-known composers. The history of wind band has had periods of high productivity in regard to original works. Because the wind band values commissioning projects, it is an ensemble that welcomes new compositions from young and budding composers. There are ample opportunities to establish systems to prioritize new compositions from underrepresented composers.

When comparing breadth of repertoires, the orchestra admittedly dominates the wind band. This comparison is constantly reinforced by music history survey courses and practicing symphony orchestras. Richard Franko Goldman explained that wind bands lack quality musical repertoire in his 1946 book *The Concert Band*:

The differences between the band and orchestra are the results of entirely different histories and different usages...the band never existed purely for the purpose of making music; it invariably was formed and made music for some specific need or occasion...The orchestra, on

the other hand, has been shaped by composers, and composers are the most important musicians.²⁷

Early wind bands were inherently functional. Since the wind band did not have standard instrumentation like the orchestra, it was not a desirable ensemble for composers in the classical music canon to write for the medium. Instead, they chose the orchestra as the medium for their art. After World War II however, the landscape of the wind band repertoire was motivated and productive.

Edwin Franko Goldman was a driving force of commissions during his lifetime. In his 1934 book, *Band Betterment*, Goldman states:

The band will reach greater heights when more original music is written for it. The composers of the future will most assuredly produce more works for band, and in order to encourage them, the bandmasters must produce as many of these original band compositions as possible.²⁸

In his unpublished autobiography, he attributes an astonishing 185 works produced by the Goldman Band between 1918 and 1951. E. F. Goldman's first composition competition was in 1919.²⁹ The winning piece was titled "A Chant from the Great Plains," by Carl Busch and the very popular Goldman band premiered the piece during the next year's season. While adjudicators, Goldman, Percy Grainger, and Victor Herbert thought it was a successful competition, it did not continue on to become a stable program. E. F. Goldman and his Goldman band contacted major composers to write for the wind band as early as 1922. In the 1930s,

²⁷ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band: Ensemble and Its Conductor*. (Galesville, MD: Meredith Music Publications, 2002), 128.

²⁸ Edwin Franko Goldman. *Band Betterment* (New York, NY: Carl Fischer, 1934), 64.

²⁹ Kent J. Mcanally, "Edwin Franko Goldman, Richard Franko Goldman, and the Goldman Band: Professionals and Educators." *The Bulletin of Historical Research in Music Education* 17, no. 1 (1995): 36.

Goldman approached Ottorino Respighi who wrote *Huntingtower*, Jaromir Weinberger who wrote *Czech Rhapsody*, and Albert Roussel who wrote *Prelude to La Quatorze Juillet*. These pieces would soon become standard repertoire for the wind band. Goldman's commitment for original works for band can even be found in his concert programming. For the Goldman Band's Silver Jubilee concert on July 21, 1942, Goldman's program was full of original band music from top to bottom. Composers such as William Schuman, Gustav Holst, Percy Aldridge Grainger, Ralph Vaughan Williams, and E. F. Goldman himself were featured on the program. Not only was the deliberate choice for band music historic, but the program also featured notices that audiences were not used to at the time. Goldman included program notes about each composition that was featured and announced that there would be no interpolated encores between each piece to "preserve the necessary unity and continuity."³⁰

In 1949, E.F. Goldman established the first regular series of band commissions. The project was initially run through the League of Composers and later transferred over to the American Bandmasters Association (ABA), the association that he founded in 1929. The ABA encouraged composers such as Robert Russell Bennett, Paul Creston, Vittorio Giannini, Morton Gould, Howard Hanson, Peter Mennin, Vincent Persichetti, and Virgil Thomson to write for wind band.³¹ This transformed into the The Sousa/ABA/Ostwald Award cosponsored by the Sousa Foundation, ABA, and the Ostwald uniform company. This award, now only presented by the first two organizations, continues to encourage composers to write original works. Recent award winners include David Biedenbender for his 2019 piece *Unquiet Hours* and James Stephenson for his 2018 piece *Symphony No. 2 – "Voices."* According to the composition rules for the 2020 contest, a composer can enter multiple pieces, the composition must be an original

³⁰ Hansen, R. K. *The American Wind Band: New Historical Perspectives*. Chicago, IL: GIA Publications, 2005, 83.

³¹ Hanson, 91-92.

work for the wind band medium and works written after August 1, 2017 will be considered for the award.³²

The son of E. F. Goldman, Richard Franko Goldman, who directed the Goldman band in 1956, commented on important trends in wind band and encouraged original band works through his written commentary. His commentary establishes him as a voice of the times as he encouraged new wind band music from the sidelines. R. F. Goldman writes about the anxieties of the very small wind band repertoire in 1942:

Bands in general are looked upon as something very inferior to the orchestra. Most people (including critics) consider them a medium for parades, picnics, Fourth of July celebrations and the like. They scarcely ever consider them for purely musical angles.

The band is not inferior to the orchestra. It is simply different. And there is no reason in the world why a band should not play as artistically as an orchestra, given the same type of musicians, the same amount of rehearsing, and a fine conductor.³³

A few years later, the American classical music community had its inaugural Midwest Band and Orchestra Clinic. The first Midwest Band and Orchestra Clinic was organized by Howard Lyons, Neil Kjos, Sr., and Hubert McNutt.³⁴ This day in Chicago brought music educators, businesspeople, composers, conductors, and publishers all together in one conference. R. F. Goldman commemorated the event in his article “A New Day for Band Music” in the *Modern Music Journal*.

It is, however, important for the future of bands and for the enlargement of the musical horizon, that interest in the medium has spread to a large number of composers, who represent

³² “Sousa-ABA-Ostwald Composition Contest.” American Bandmasters Association. <http://www.americanbandmasters.org/sousa-aba-ostwald-composition-contest/>.

³³ Hanson, 82.

³⁴ Ibid.

many tendencies. Among them are many of the younger writers of talent or promise. And among the many pieces written are some few of really serious intent and skillful execution. It is true that there are no symphonies among these works, but is also true that too many people take length and pretentiousness as their only criteria of importance and serious skill. ...Most of the new band works by the composers named above can stand on their own merits if they are taken for what they are: music written for a certain combination of instruments, to be played for a mass audience wanting to be entertained. Within their sphere, they may justly be considered “major” works.³⁵

In his 1946 book, *The Concert Band* Goldman says, “...the growth of a literature of original and idiomatic band music, written by serious professional composers, is perhaps the most important musical fact about bands today...”³⁶

William Revelli, the long serving director of bands at the University of Michigan had a very successful career on the podium and organizing innovations for the wind band. Revelli brought together other college band directors in 1941 for the College Band Conductors Conference. This transformed into a stronger organization called the College Band Directors National Association (CBDNA) in 1947.³⁷ The CBDNA became a more important organization when professional bands were folding, and wind band activities were better cultivated at higher education institutions. Throughout its history, this organization has commissioned many works and adopted a restructured commission plan. In 1991, The CBDNA followed a consortium commissioning plan that would provide funds for a consortia of higher education institutions.³⁸ This allows for numerous colleges or universities to financially support a new work for wind

³⁵ Hanson, 88.

³⁶ Richard Franko Goldman. *The Concert Band*. (New York, NY: Rinehart & Company, Inc, 1946), 173.

³⁷ Hansen, 81.

³⁸ *Ibid*, 131.

band, taking the burden from one institution or band program. This commissioning plan was very effective; so much so that in 1993, the American Society of Composers, Authors, and Publishers (ASCAP) presented CBDNA with an award recognizing university and college wind ensembles and the support they have given to American composers. Currently, the CBDNA has a “New Works” Committee that is dedicated to commission projects. According to the CBDNA Report published every spring, summer, and fall, new commissions are regularly reported. These reports include the institutions that were a part of the commission consortia and program notes for the piece. In their Summer 2020 report, the committee is considering very important questions for successful commissioning projects including: “Are we still stimulating the creation of artistic pieces and not simply rewarding existing pieces?”³⁹ and “Are there possibilities to tweak the guidelines to better include our younger and non-major collegiate ensembles?”⁴⁰ These questions prove the committee and the organization’s commitment towards new musical works for wind bands at different skill levels.

Revelli has also implemented lasting change in the National Band Association (NBA). The organization was created in 1960 by Traugott Rohner, the former editor and founder of *The Instrumentalist* magazine, who consulted with Al G. Wright of Purdue University, John Paynter of Northwestern University, and Earl Dunn of Ball State University. NBA is the largest and most inclusive band association that includes college bands, school bands, military bands, and even community bands. During Revelli’s presidency from 1976-1978, he began a composition contest for new works for band. Since 1977, the award was named the Revelli Award honoring the bandmaster’s efforts stimulating new works for band while recognizing excellence in the

³⁹ “Report: Summer 2020.” College Band Directors National Association. Edited by Scott S. Hanna. 2020. <https://www.cbdna.org/wp-content/uploads/2020/07/Report-Summer-2020.pdf>.

⁴⁰ “Report: Summer 2020.”

medium. Recent winners of the Revelli Award include Omar Thomas for his 2019 piece *Come Sunday* and Wayne Oquin for his 2018 piece *Song for Silent Voices*. As of this year, 43 compositions have received the award with some years having two or no winners. According to the 2020 competition, each composer can only submit one piece per year, the piece must be an original for the wind band medium, and the work must be composed after January 1, 2019.⁴¹

The American Wind Symphony Orchestra directed by Robert Austin Boudreau boasts the world's largest commissioning program. Boudreau, with important funding from the H.J. Heinz Company, founded the ensemble in 1957.⁴² It was his dream to have a band perform free concerts on a boat, sailing along the Allegheny, Monongahela, and the Ohio Rivers. Over time, the band's impressive reputation warranted the construction of a larger ship, named Point Counterpoint II, by architect Louis I. Kahn.⁴³ Since the new ship has launched in 1976, it has sailed over 500,000 miles and performed all over the world. Boudreau and the band have commissioned over 400 works by 85 composers in 28 countries.⁴⁴ In terms of composition, these works vary greatly; some pieces ask for as little as four players and as many as 61 and some pieces are three minutes, while some are just under an hour.⁴⁵ Of the 400 pieces, about 64 are works for solo instruments and wind orchestra.⁴⁶ The sheer volume of commissioning undoubtedly fosters quality repertoire for the wind band community.

Frank Battisti has led numerous commissioning projects through ensembles he has directed and through organizational associations. At the beginning of his career in 1955, he was

⁴¹ National Band Association. "2020 Forty-fourth Annual NBA/William D. Revelli Memorial Band Composition Contest" 2020. https://nationalbandassociation.org/wp-content/uploads/2020/08/Revelli-Contest-Flyer_and_Rules-2020-.pdf

⁴² American Wind Symphony Orchestra. "Biography: Maestro Boudreau." <https://americanwindsymphonyorchestra.org/biography-maestro-boudreau/>

⁴³ Ibid.

⁴⁴ Battisti, 192.

⁴⁵ Ibid.

⁴⁶ Ibid.

the director of the Ithaca High School (IHS) band. From 1958-1967, he led the band to commission twenty-four works by numerous award-winning composers. The commissioning efforts through Ithaca High School was even praised at the CBDNA National Conference commissioning report. Paul Bryan, conductor of the Duke University Wind Symphony, recognized both Battisti and IHS as a “champion commissioning agency.”⁴⁷ The band had a particularly strong relationship with American composer, Warren Benson. The band commissioned their first piece with Benson in 1959. This relationship proved to be fruitful as it would eventually result in five more commissions from Benson who would then encourage composers such as Karel Husa and Alec Wilder to also compose for wind bands. A review of an IHS spring concert documents the grandeur of the high school program Battisti established:

A capacity of 800 greeted an all-contemporary program, including electronic music and four premiers, and the band and composers applauded each other. Assembling for picture-taking formalities afterwards are from left, tuba soloist Harvey Phillips, Pulitzer award-winning composer Robert Ward, Fennell, Ithaca College composer-in-residence Warren Benson, Ithaca school composer-in-residence David Borden, composer Vincent Persichetti and Frank Battisti, the band conductor. Compositions by Ward, Benson, Borden and Persichetti received first performances.⁴⁸

It is remarkable occasion that IHS not only hosts an event of this magnitude, but also performed premieres and foster a composer-in-residency program.

The World Association for Symphonic Bands and Ensembles (WASBE) has also posed serious questions for the wind band community in terms of repertoire. Battisti, at that time directing the wind ensemble at New England Conservatory, initiated the organization when he

⁴⁷ Hansen, 101.

⁴⁸ Ibid.

served as the CBDNA president from 1979 to 1981. With the help of William Johnson from California Polytechnic State University and Timothy Reynish from the Royal Northern College of Music they started planning WASBE in 1979.⁴⁹ At the 1981 International Conference for Composers, Conductors, and Publishers hosted at the Royal Northern College of Music, WASBE was officially founded. Composer Warren Benson wrote the *Statement of Understanding* binding the organization together and committing to “promote symphonic bands and wind ensembles as serious and distinctive mediums of musical expression and cultural heritage” and “to encourage the composition of music that reflects national heritage, transcending international boundaries.”⁵⁰ During their 1991 meeting, Gunther Schuller gave his keynote address titled “Storm the Establishment” where he advocated for the wind band community to remember the rest of the classical music world:

Get the rest of the music world to hear us perform, to participate in our conferences and conventions, to understand what an important part of the developing musical tradition we are...I am afraid this [lamentable view] of us will not change much until we in wind ensemble and symphonic band world fight back. ...Nothing much will change until we are able to professionalize our ensembles with full-time professional status, we get symphony orchestras to play our best literature, and we go even further in our commissioning of major works by the major composers of our time.⁵¹

Soon after his address, Schuller got his wish. Between 1990 and 1996, eight Pulitzer or Grawemeyer Award winners wrote ten works for wind band.⁵² Major symphony orchestras including the Chicago Symphony Orchestra, Baltimore Symphony, and the San Francisco

⁴⁹ Hansen, 121.

⁵⁰ Ibid.

⁵¹ Hansen, 130.

⁵² Ibid.

Symphony Orchestra included works for wind band in their late 1990s and early 2000s programs. The organization continues to meet biannually and hosts composers, conductors, scholars, and performers from around the world. Numerous concerts take place during the conference as a way to feature ensembles, composers, and musical works undoubtedly fostering new pieces for the wind band ensemble.

New works also kept up with new innovations with the wind band. In 1951, Frederick Fennell entertained the idea of having band members perform one musician to a part. In November of that year, Fennell was sick in the hospital with hepatitis, but during the winter while he was still in the hospital, he formalized his idea into his famous “Wind Ensemble” model.⁵³ A year later, Frederick Fennell wrote to 400 composers about his wind ensemble concept hoping to encourage them to write original works. Fennell made sure to talk to American composers before any other musicians, in his words: “Who better to know!”⁵⁴ He had no money to pay, but he promised performances that were “prepared and played with love and affection.”⁵⁵ The ensemble had their first rehearsal on September 20, 1952. Just two months later, The Eastman Wind Ensemble broadcast an evening concert on NBC radio and held their first concert in February of the next year. The new ensemble also used their recordings to leverage new composers to write for the medium. The Eastman Wind Ensemble’s *American Concert Band Masterpiece* recording series gave them the clout needed to encourage master composers such as to see the potential of the wind ensemble.⁵⁶

Greek Organizations at the collegiate level also have commissioning projects. Tau Beta Sigma (TBS) and Kappa Kappa Psi (KKY) are the honorary band service sorority and fraternity

⁵³ Hansen, 96.

⁵⁴ Battisti, 191.

⁵⁵ Ibid.

⁵⁶ Battisti, 191.

respectively. These organizations do numerous joint programming with one in particular being their commissioning project. The program was started by the KKY Grand President, Hugh E. McMillen from 1951 to 1953.⁵⁷ He thought the National Intercollegiate Band, that met every other year, was the perfect occasion to commission and premiere new pieces for wind band. The commission, offered jointly by both organizations, is offered to a wind band composer that has demonstrated proven excellence in the medium or to encourage a promising composer in other mediums to write for wind band. From its beginning in 1953, there has been over 25 new works commissioned through the National Intercollegiate Band. Recent wind band commissions from this program have been Julie Giroux's 2015 piece *Of Blood & Stone: "Pyramids of Giza"* and Steven Bryant's 2017 piece *Miniature Suite*.⁵⁸ It should also be mentioned that KKY and TBS districts or individual chapters also sponsor multiple commissions each year. In 2010 alone, there were four pieces commissioned by TBS and KKY chapters at the local level. Some recent commissions were Steven Bryant's 2011 piece "Ecstatic Waters" and Jesse M. Stevens's 2012 piece "The Unbreakable Bond." It's very impressive that these organizations for young and budding professionals offer so much to the wind band community. While some may not take these sororities and fraternities seriously because of their social nature, they have historically, and continued to be, a major patron for wind band music.

The infrastructure for new works in wind band is very intricate. Conductors led their organizations or ensembles in large projects to encourage composers to write for the wind band. All of these sources recognize that new works are the key to a thriving artform, and their work continues to foster a healthy repertoire. While commissioning projects and composition contests

⁵⁷ National Intercollegiate Band. "Commissioning Program History." <https://nib.kkymbsonline.com/commissioning-program/>.

⁵⁸ National Intercollegiate Band. "Commissioning Program History."

have always been and continue to be important in the wind band community, more concerted efforts need to prioritize composers who have been historically underrepresented in classical music. A rich literature of diverse composers will no doubt encourage new composers to seriously consider the wind band as their vehicle for their art.

Chapter 3: Wind Band and Radio

Radio has captured the essence of wind band development throughout its history. Many may think of radio as outdated technology in the twenty-first century, but this was a very successful platform for many wind bands in the twentieth century and it continues to be today. Early in radio history, major bands very frequently performed on radio shows. During the Golden Age of Band, famed bandmasters such as John Philip Sousa, Frank Simon, and Franko Goldman have used radio to reach a wider audience. About half a century later, radio became the medium of choice for Frederick Fennell as he created his refined Wind Ensemble and wanted to share its potential with the general public. Radio broadcasts in the twenty-first century have declined but embracing new technology has kept airwaves full of wind band music.

The Radio Cooperation of America was established in 1919 and the first commercial radio broadcast came out of Pittsburg, Pennsylvania.⁵⁹ At first, opera and orchestra were the genres prioritized for radio. Soon after, on June 7, 1922, the United States Marine Band began a weekly series of broadcasts.⁶⁰ By 1926, Henry Fillmore and Frank Simon had their bands perform for Cincinnati's WLW and WSAI. Potential for wind band radio programming grew tremendously as companies saw it as a profitable advertisement strategy.

Frank Simon, a former premiere cornetist for John Philip Sousa, was also known as a director of the Armco band sponsored by the American Rolling Mill Corporation in Middleton, Ohio.⁶¹ Since this band had corporate ties it was used to entertain employees and create a family-friendly environment for corporate events. The company gauged interest in 1920 and a year later Simon was hired as the music director for its band.⁶² The ensemble had a very rough start; most

⁵⁹ Hansen, 63.

⁶⁰ Ibid.

⁶¹ Christopher Chaffee. *Music as Advertising: The Story of the Armco Band*. (University of Cincinnati, 2003), ii.

⁶² Chaffee, 28.

musicians did not know how to read music and they lacked basic skills for successful performance. Despite their shortcomings, the Armco band improved quickly over time. Their first concert was on January 7, 1921 with a total of 40 musicians on the band roster. While the Armco company was enthusiastic about their ensemble, the citizens of Middleton also took pride in their local band. Photographs from 1921 showing polished uniforms and quality instruments indicates some sizable monetary support for the ensemble.⁶³ By the end of 1922, representatives from the Gennett Record Company in Indiana expressed interest in recording. A few years later, radio stations in Dayton and Cincinnati expressed interest in broadcasting the band and soon performed over airwaves in their first broadcast on January 26, 1925.⁶⁴ Middleton, Ohio soon became the destination for the American Bandmasters Association, formed by E. F. Goldman and ten other bandmasters around the country in 1929. To commemorate their first conference in 1930, the ABA hosted a concert performed by the Armco Band that broadcasted over six radio stations from New York to Kansas City.⁶⁵ In November of 1929, the Armco company invested more into their ensemble and funded a series of twenty weekly radio shows that would ultimately result in ten seasons.⁶⁶ The growing advertising power for the Armco company through the ensemble and their performances on radio broadcasts resulted in important milestones for wind band history. The Armco band was discontinued in 1940 as the Armco company focused more of their funds to provide steel for the war.

While the Armco band thrived over radio broadcasts, another notable bandmaster, known for his showmanship, was apprehensive about the medium and the way it alters from a live

⁶³ Chaffee, 32.

⁶⁴ Ibid, 39.

⁶⁵ James M. Klein, *The Live Radio Broadcasts of the Armco Band, 1929-1939: Programming and Influence on Emerging Band Repertoire*. (University of Cincinnati, 1981), 27.

⁶⁶ Klein, 25.

performance. John Philip Sousa established the renowned Sousa Band in 1892 after his experience as conductor of the United States Marine Band. Most of Patrick Gilmore's soloists joined the Sousa Band as principal musicians.⁶⁷ The Sousa Band's starting roster was 43 musicians and peaked at 76 musicians. The band played over 15,000 concerts, both domestic and international, throughout their tenure between 1892 and 1932.⁶⁸ Sousa's lively concerts and showmanship around the turn of the twentieth century helped him to become a household name by the 1920s.

It was Sousa's lively concerts and showmanship that made him so apprehensive about radio performances. Sousa had over 10,000 letters persuading him to broadcast his spectacular performances.⁶⁹ But Sousa believed the best way to engage his audience was through live performances. He was known for using audience feedback to change tempos, repeats, and encores. Despite his reluctance, Sousa decided to broadcast his performances, "I have, therefore, finally concluded that people want to hear us and that it would be foolish to fail to utilize the great modern invention which makes it possible for millions instead of a few thousand to listen to a concert."⁷⁰ His band performed two concert series in 1929 and again in 1931. Unfortunately, Sousa was right in his ambivalence because his musical selections and tempos were adjusted to better cater to radio advertisements. His musical staple, the encore, was forbidden.

After Sousa's passing in 1932, the Goldman Band led by Edwin Franko Goldman became the premiere touring ensemble for wind band performances. This ensemble was started in New York through public subscriptions in 1911. The Guggenheim family would eventually support

⁶⁷ Hansen, 239.

⁶⁸ Paul E. Bierley and H. Wiley Hitchcock, "Sousa, John Philip." *Grove Music Online*. 2014. <https://doi-org.ezproxy.lib.uwm.edu/10.1093/gmo/9781561592630.article.A2259047>.

⁶⁹ Paul E. Bierley, *John Phillip Sousa: American Phenomenon*. (Englewood Cliffs, NJ: Prentice-Hall, 1973), 20.

⁷⁰ George W. Martin, *Opera at the Bandstand*. (Plymouth, United Kingdom: Scarecrow Press, 2014), 99.

the Goldman Band starting in 1924.⁷¹ Soon after, big companies like Cities Services and Puroil would also fund the band to capitalize on advertisements.⁷² Goldman's Band had a twice weekly radio show with NBC radio reaching 150 million listeners.⁷³ According to the publishers of Goldman's books *Band Betterment*, the band had been "associated with radio broadcasting since the very start" and "more people have heard this band than any other organization in the world."⁷⁴ After the Golden Age of band, the wind band had to reinvent itself to keep up with changing circumstances and taste. The Great Depression in the 1930s forced bands in many communities to fold and they were not replaced. Popular songs were also winning the hearts of Americans over the airwaves. As popular song airtime increased, the wind band airtime decreased. One critic in 1946 wrote "The radio feeds its audiences a constant diet of 'favorites,' a diet so unvaried that many of the old favorites are finally becoming indigestible."⁷⁵ Goldman even shared his opinions on popular songs deeming audiences "musically lazy."⁷⁶ The band community's answer to these problems was the "serious" wind ensemble.

Frederick Fennell created his Eastman Wind Ensemble in 1952 at the Eastman School of Music in Rochester, New York. The intent was to model off of the orchestra and have each wind player have their own unique part as opposed to multiple musicians having the same part.⁷⁷ Fennell sent a call to 450 composers to write a piece for his new ensemble. The Eastman Wind Ensemble had their first concert on September 20th, 1952 and two months later booked a featured spot on NBC radio.⁷⁸ A few decades later, an entire radio show would be dedicated to Fennell's

⁷¹ H. W. Schwartz, *Bands of America*. (Garden City, NY: Doubleday & Company, 1957), 309.

⁷² George W. Martin, 141.

⁷³ Hansen, 63.

⁷⁴ Edwin Franko Goldman, viii.

⁷⁵ Martin, 141.

⁷⁶ Ibid.

⁷⁷ Donald Hunsberger. "Wind Ensemble." *Grove Music Online*. 2010. <https://doi-org.ezproxy.lib.uwm.edu/10.1093/gmo/9781561592630.article.A2087777>.

⁷⁸ Hansen, 96.

wind ensemble concept. Airing in 1981, *Windworks* was a one-hour radio program sponsored by the National Public Radio and hosted by Fred Calland and Frederick Fennell. Over the 13 episodes, about 20 ensembles from all over the country were featured, including, Michigan State University Wind Ensemble, University of Illinois Wind Ensemble, and the Interlochen Arts Academy Band. Frank Battisti deemed the radio program a success stating it presented “serious music in a manner accessible to a large audience” and it was selected as the United States entry to the 1981 Prix Italia.⁷⁹ It’s worth noting that this serious music project was undertaken through radio even when television was starting to become more accessible for Americans.

With the integration of new technologies, radio has gone digital. Throughout the twenty-first century, there has been a steady increase in the digital radio. As of 2014, about half of radio audiences in the United States tune in online.⁸⁰ Online radio listeners surpassed traditional radio listeners by about 53% in 2015, as illustrated by Fig. 1. Digital radio broadcasting has increased flexibility that traditional radio listeners cannot access. This streaming audio is optimal for cell phones, tablets, laptops and other devices that let audiences start, stop, and pause their show at their convenience. A digital format also allows more possibilities for archiving and allowing audiences to listen to previous broadcasts. The digital radio format has kept radio relevant in the twenty-first century.

⁷⁹ Battisti, 128.

⁸⁰ Erika Sass, “Half of U.S. Listeners Tune Into Online Radio.” *Media Daily News*. accessed May 14, 2019. <https://www.mediapost.com/publications/article/220860/half-of-us-listeners-tune-into-online-radio.html>.

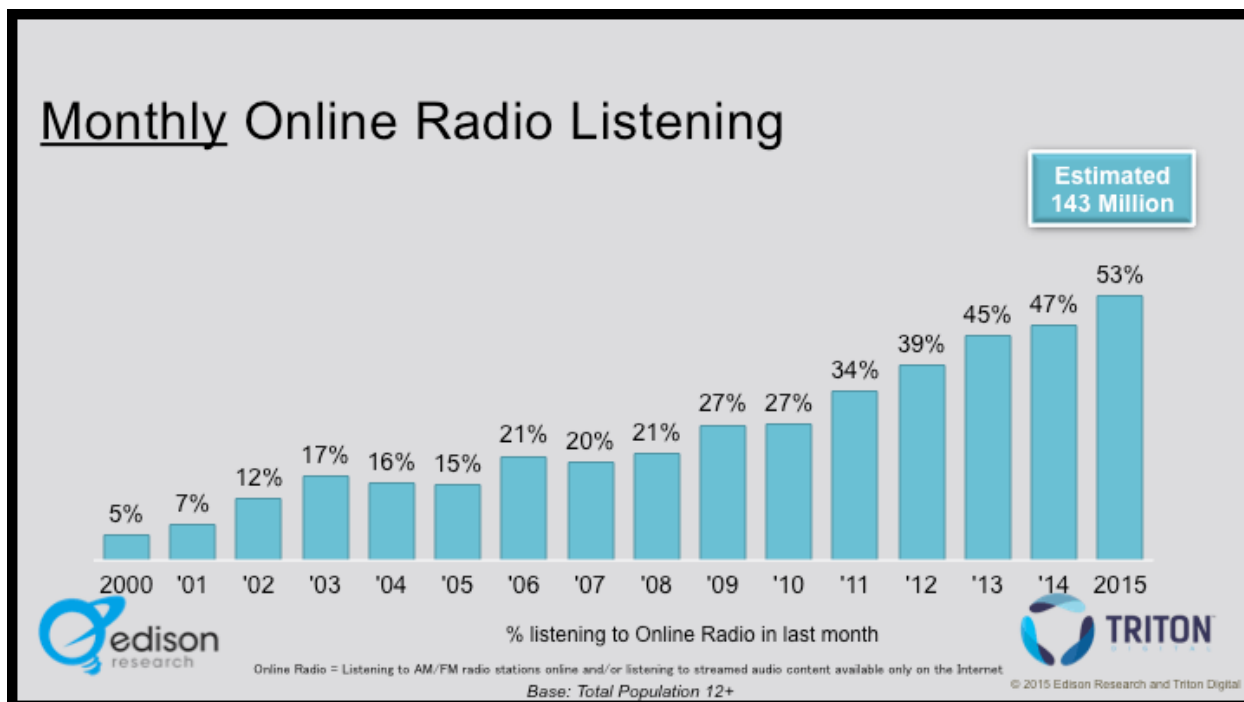


Fig. 1. Edison Research accessed May 14, 2019. <http://www.edisonresearch.com>.

The wind band has had a strong relationship with radio since early broadcasting. Although, historically, there was some apprehension about adopting this technology, it has undeniably brought band music out of the concert hall and into the living room. Major companies knew that millions tuned in to listen to the band play on the radio, which presented itself as a clear marketing and advertisement opportunity. Directors such as Edwin Franko Goldman, Frank Simon, John Philip Sousa, and Frederick Fennell have looked to radio to broadcast music for all listeners; from fan-favorite tunes to serious art music. Just as radio seemed to be phasing out of popular use, digital broadcasting capabilities allow for us to continue to enjoy old favorites and possibly make new musical discoveries performed by accomplished bands from around the country. *Wind & Rhythm's* broadcast quality, healthy presence, and numerous partnerships gives the radio show clout in the wind band community. The radio show features recordings from bands across the world, establishing themselves as a

reflection of contemporary wind band programming. Historically, radio has been a platform for legitimizing the artistic seriousness of the wind band and changing public perception of the musical medium. Now, radio has the potential to create further innovations for the wind band. The radio show's digital format, notable partners, and engaging special projects is a perfect platform to promote the works of underrepresented composers. *Wind & Rhythm* can undoubtedly establish a new standard of equitable programming, pressuring ensembles and higher education institutions to reevaluate the repertoire they perform.

There are a number of ways that *Wind and Rhythm* can diversify their broadcasted programming. As mentioned before, *Wind & Rhythm* focuses on classical band music. There are other vibrant band traditions across the United States including banda, jazz, marching band, and mariachi that hold cultural significance to non-white musicians. To improve representation in their programming, *Wind & Rhythm* could consider opening the scope of their broadcast to include more wind band traditions so non-white composers and arrangers, who may only write specifically for certain ensembles or genres, can be featured. *Wind & Rhythm* would also benefit from resources like the Institute of Composer Diversity's Best Practices and database, the Wind Repertory Project database, and the Diverse Composers of Wind Band Music Google Sheet to better participate in intentional programming each season. The broadcast's episodes each season seems inconsistent and lengthy. For example, season 10 started on September 3rd, 2017 and lasted 45 episodes and ended on August 26th, 2018. They could benefit from shortening each season and take breaks to research and plan out the future seasons. There also seems to be numerous Christian holiday music, both sacred and commercial, each December. In December 2018, 3 out of 4 weeks that month featured Christmas programming. Limiting this episode theme could free up programming for another holiday tradition. Finally, *Wind and Rhythm* could use

their following to establish initiatives to support new composers, especially composers who are women, queer, and non-white. They could work with collegiate ensembles and encourage them to record musical works from underrepresented composers. They could also reinvent their infrequent special episodes to highlight student composers and their work. This would undoubtedly support the wind band community and foster future excellence in the wind band repertoire.

Chapter 4: Research and Results

The intent of this study was to examine *Wind and Rhythm's* programming to see if there were any noticeable trends in terms of diversity, equity, and inclusion. Since *Wind & Rhythm* represents the wind band community and their programming practices, any trends noticed on the radio show would then suggest wind band programming trends on a larger scale. The Institute for Composer Diversity's standards and information have been applied to *Wind and Rhythm*, which has demonstrated itself to act as a singular ensemble. First, methodologies will explain the process of how this analysis was completed. Then, limitations will show the complexities of this work and how this study was mindful with data, sources, and identities. Finally, collected data on composers, arrangers, and composition dates will be presented.

Methodology

Programming data from September 3rd, 2017 through October 19th, 2019, resulting in 100 episodes, was collected from the *Wind and Rhythm* website. Information collected from this website included date of broadcast, broadcast title, season, episode, composer, arranger, title of piece, and year of composition as they appeared on the program. After collecting data from 100 episodes, the composer and arranger data was evaluated using databases from the Institute of Composer Diversity, Wind Repertory Project, and Wikipedia, prioritized in that order. The pieces were researched to determine the date of composition. This information was taken from Wind Repertory Project, composer websites, and publishing websites, prioritized in that order. The abbreviations for identities included AP for Asian, ME for Middle Eastern, BL for Black, DIS for Disabled, WM for Women, IN for Indigenous, LGB for Lesbian, Gay or Bisexual, LX for Latinx, TN for Transgender or Non-Binary. In the instance when a folk tune cannot be

attributed to one classical music composer or when there is no arranger for a particular piece it was attributed N/A for No entry. Finally, XX was attributed for “No category represented” when the composer or arranger was a heterosexual white man. The abbreviations for Year of Work is either the year it was composed or ZZ for “Could not confirm.”

Limitations

Some dates for pieces could not be determined because there was either a lack of specificity on the website for the arrangement or edition or could not be determined through research methods. When the piece is an arrangement of a well-known piece, the date of that unique arrangement is the year that is reported. Some composers on this list may be identified incorrectly because the identities recorded reflect the information at the time of writing this thesis and it is possible that they have been updated since. The resources that have been consulted offer ways in which composers, or the general public, can update or correct these identities. The Institute of Composer Diversity has forms where composers can submit their information to be included in the database or correct the information to accurately describe their background. The Wind Repertory Project has a community source which means composers, or the general public can add pages or correct information all while being monitored by the editor of the website. While the data in this study may be incorrect, they can easily be corrected on the databases that were used for this study. Many recent episodes are available, programming history before season 10 is spotty at best. Comparing two timeframes of programming may be difficult because programming information before season 10 is either not released to the public or the records were not kept.

Results

The commentary on these results will be compared to the Best Practices page on the Institute for Composer Diversity. This study evaluated 737 pieces that were broadcasted over two years that made up, how they have organized it, about 2 “seasons” of the program. The Institute of Composer Diversity gives recommendations that were based on a season with 24 works. For wind band, the Institute recommends “concert season program a minimum of 25-35% works by living composers; 15-25% works by women composers; and 15-25% works by composers from underrepresented racial, ethnic, or cultural heritages.” The percentages in the results do not account for intersectionalities, or people who may identity in more than one of these identities. For example, Julie Giroux is both a female and a part of the LGB community and a piece that she has written would be counted as both “FE” and “LGB” and not “FE+LGB.”

Composers

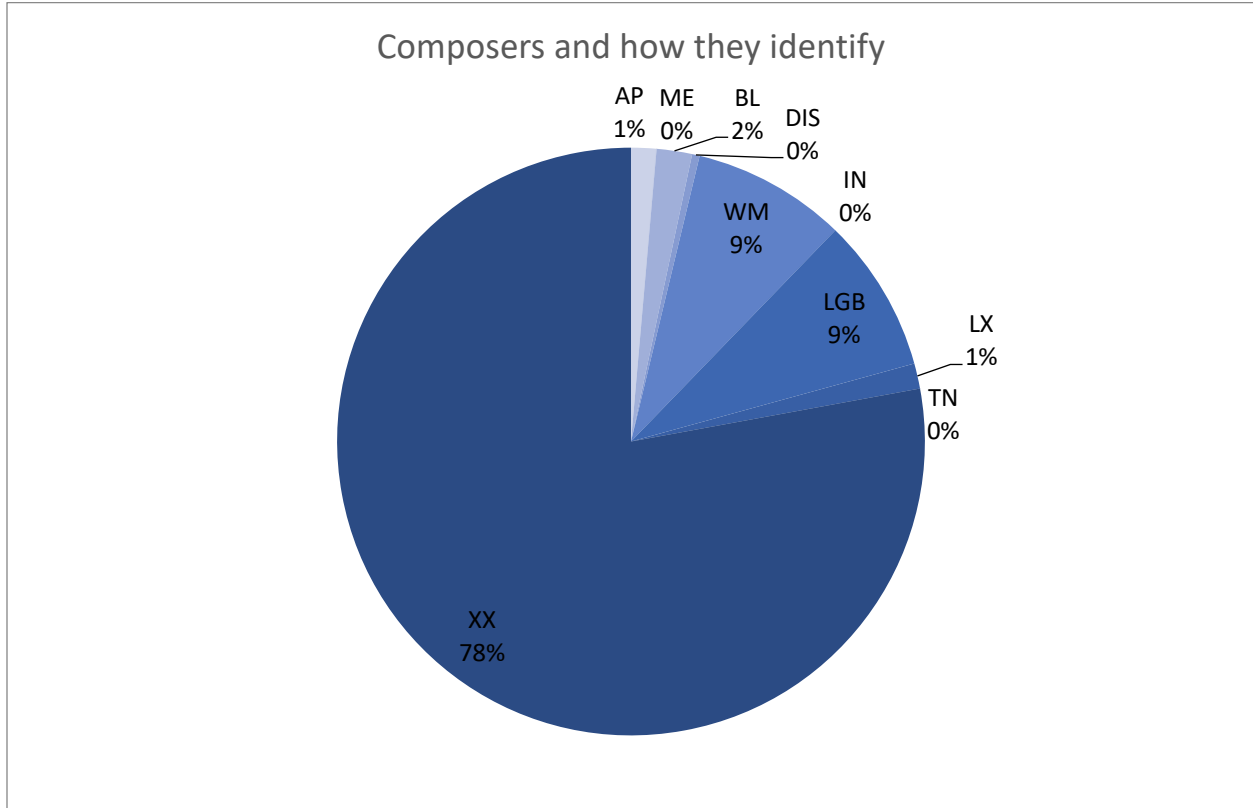


Fig. 2. Composer Identities for *Wind & Rhythm* from September 3rd, 2017 through October 19th, 2019.

The results of the analysis are illustrated in Figure 2. Unfortunately, these results do not align with the Best Practices guide outlined by the Institute of Composer Diversity. Heterosexual white men composed 76% of the pieces that were broadcasted. Composers who are women make up 9%, while racial, ethnic, or cultural heritages make up 15% of the results.

Arrangers

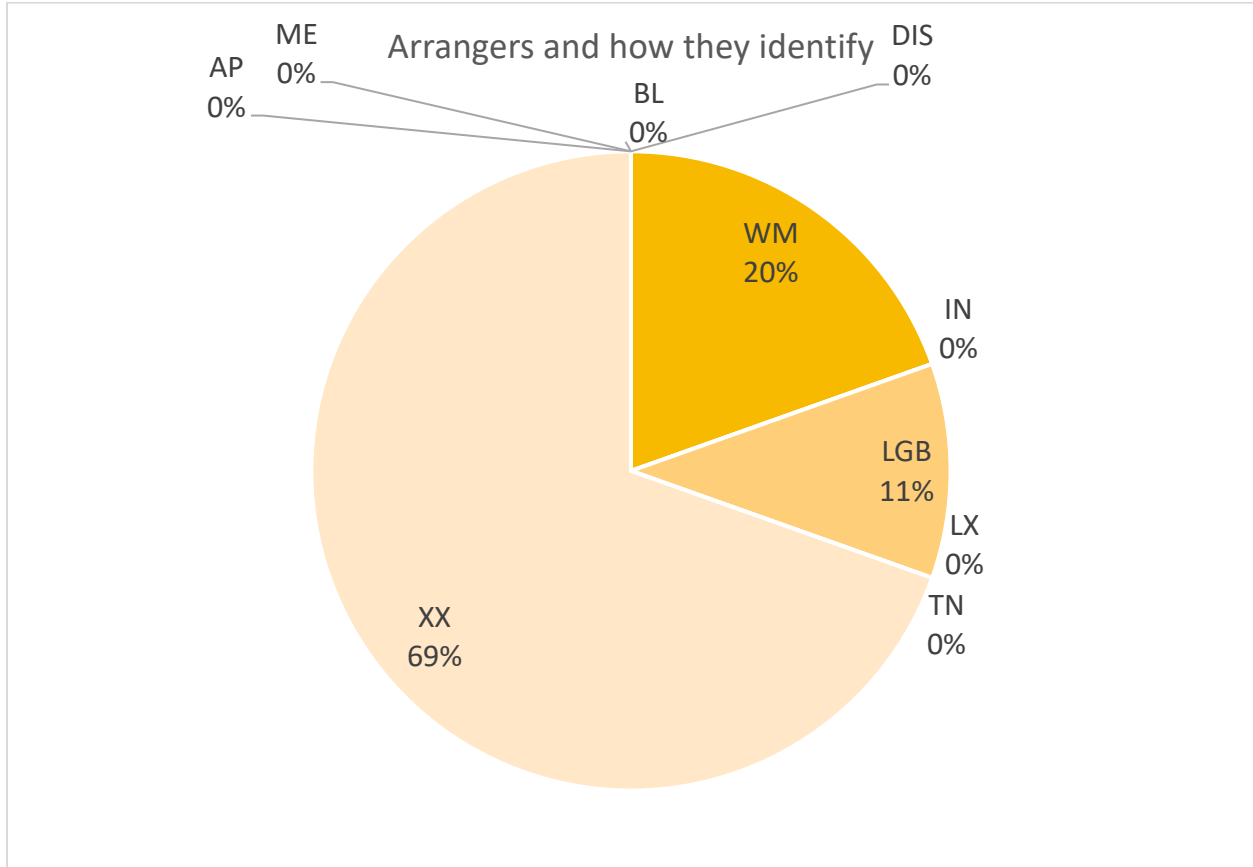


Fig. 3. Arranger Identities for *Wind & Rhythm* from September 3rd, 2017 through October 19th, 2019.

Results for Arranger Identities are illustrated in Figure 3. These results show better alignment with the best practices outlined by the Institute of Composer Diversity, but more context proves otherwise. While the data for arrangers shows more LGB and Female arrangers being represented, it is worth noting that Julie Giroux, who is in both communities, has numerous arrangements, particularly around the holiday seasons. While *Wind and Rhythm* showcases a lot of her work, other arrangers in these communities need to be represented for these percentages to be meaningful.

Composition dates

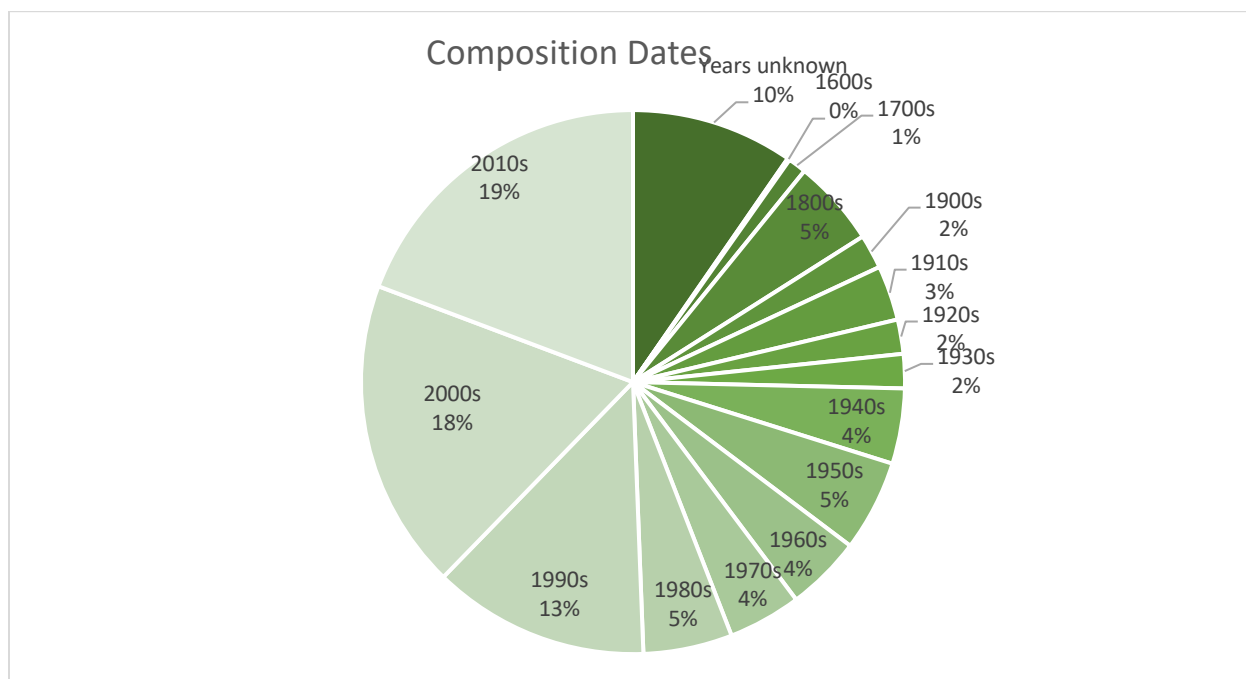


Fig. 4. Composition Dates for *Wind & Rhythm* from September 3rd, 2017 through October 19th, 2019.

Results for Composition Dates are illustrated in Figure 4. The Institute of Composer Diversity evaluates whether an ensemble is playing contemporary music as whether or not the composer is alive. In efforts to make this work more static, this study will evaluate this using the composition dates. ICD recommends 25-35% of pieces should be by living composers. 37% of pieces broadcasted by *Wind and Rhythm* were composed in the last 20 years and 50% in the last 30 years. While everyone has their own definition of “contemporary,” these percentages are commendable considering the canon of band repertoire from the beginning and middle of the 20th century.

While this data specifically studies *Wind & Rhythm*’s programming, it represents larger programming decisions of community, educational, and professional wind bands. The musical

content broadcasted on *Wind & Rhythm* comes from ensembles that were recording their own musical projects. This data suggests that these ensembles are not prioritizing equity, diversity, and inclusion into their recording and performance projects. For future programming, ensemble directors can use this information to make repertoire decisions and hopefully program more underrepresented composers.

Chapter 5: Systems within the Wind Band Community

There are many factors that shape *Wind & Rhythm's* programming choices. The analysis of *Wind and Rhythm* suggests that the wind band repertoire is dominated by heterosexual white male composers more often than other composers. Despite this tendency in programming, the program shows that wind band has done a decent job of playing newer works in the repertoire. After looking at the percentages, it is important to reflect on the data and add context when needed. *Wind and Rhythm* relies on wind bands and ensembles for their content and there are systems in place that reinforce the lack of diverse programming. Ultimately, the wind bands and ensembles that are featured on the program make programming choices within their institutions. The educational setting of wind band has multiple aspects that keep white men overrepresented. There is also a very strong sense of canon within the wind band and wind ensemble community that may lead many composers towards programming pieces from the same group of overdone works. These settings in the wind band community should be questioned as it has consistently oppressed those who are not white and not men.

Wind & Rhythm is dependent on previous recordings for their programming. This leaves programming possibilities at the mercy of other institutions. North Texas Wind Symphony is one of the most featured ensembles on this radio show partly due to their commitment to their “Composer Collection” series that have become an industry standard of reference recordings. They have recorded about a dozen CDs produced by GIA Publications as a part of the series. While these reference recordings are huge accomplishments for the ensemble as well as important recordings for musicians and scholars, the composers they choose to feature are not a diverse group of composers. Out of the eleven composers featured, all are white, and one is a

woman.⁸¹ While *Wind & Rhythm* controls their own broadcast there are incidentally bound to quality recordings by ensembles with their own programming trends. More scholarship can follow a particular ensemble through the recording process, from selecting musical works to hiring recording professionals, to evaluate the process in terms of equity, diversity, and inclusion.

Most ensembles that have been broadcasted are bands from educational institutions across the United States. While university bands in America are improving the representation in their programs, this educational setting has a long history of a white male canon of music. There have been multiple studies that show colleges and universities maintaining white supremacy and misogyny in music programs. Composers mentioned in Chapter 3 are white men, who have had the privilege of pursuing composition at higher institutions. White male composers consistently receive more opportunities to have their works featured in performance or study.

From 2002 to 2017, 239 concerts took place where 2,251 pieces were performed at the Midwest Clinic in Chicago, IL.⁸² Only 67 of those pieces were composed by women – under 3%; more than half of those contributions were from Julie Giroux.⁸³ The CBDNA held 9 conferences between 2001 and 2017 hosting 91 concerts performing 458 works.⁸⁴ Only 19 of those works were composed by women.⁸⁵

The standard repertoire study text for music educators *Teaching Music through Performance in Band* series highlights works for in the wind band repertoire for all skill levels. Volumes 1-8 feature 800 pieces combined; just 29 of the pieces featured in this series were

⁸¹ “GIA Composer’s Collection CDs.” GIA Publications, Inc. <https://www.giamusic.com/products/P-626.cfm>.

⁸² Jeffery Boeckman, “Labels, Inequity, and Advocacy: The ‘Woman Composer’ in the Wind Band World.” *Music Educators Journal* 106, no. 2 (2019): 45-50.

⁸³ Ibid.

⁸⁴ Jeffery Boeckman, “Labels, Inequity, and Advocacy: The ‘Woman Composer’ in the Wind Band World.”

⁸⁵ Ibid.

composed by women.⁸⁶ White men also dominate positions as conductors for many institutions. Studies show that there have been virtually no detectable increase of women and non-white musicians in the field of conducting. Years of graduate conducting enrollment and professional workshop participation concludes that white men outnumber all other populations of participants.⁸⁷ This can be echoed by studies that show empirical evidence from female conductors. Women in conducting have reported that they have to negotiate their identities by using humor, confidence, and connections to be successful.⁸⁸

The lack of diversity, equity, and inclusion in higher education creates another generation of educators who are not familiar with classical music by women composers, composers of color, and queer composers. In a recent dissertation, preservice music educators felt it was important to include repertoire from all genders and racial backgrounds. They felt that the curriculum they were taught at the university level did not prepare them to include those works in their curriculum. Another part of the study tested to see whether students could name as many female composers, composers of color and female composers of color from their memory. The results reported the median number of composers in each category that preservice music educators could list. Composers of color: 5, female composers: 2.5, and female composers of color: 0.⁸⁹ This research makes it clear that equitable representation on the score, on the podium, and in the classroom have not been a priority for higher education. There is momentum from some institutions to be more mindful about programming. The North Central Division of CBDNA and

⁸⁶ Ibid.

⁸⁷ Deborah A. Sheldon and Linda A. Hartley “‘What color is your baton, girl?’ Gender and ethnicity in band conducting.” *Bulletin of the Council for Research in Music Education*, (2018), no. 192: 39-52.

⁸⁸ Megan J. Foley *Patriarchal Killjoys: The Experience of Three (Women) University Band Directors*. Dissertation, Boston University, 2019.

⁸⁹ Elizabeth Krimmel Robbins. *Effects of Race and Gender on Preservice Music Educators’ Perceptions of Composer Diversity*. Dissertation. Temple University, 2019, iv.

the University of Georgia have publicly committed to diversifying their repertoire.⁹⁰ These public declamations challenge others to give more thought to their programming and plan for more equitable seasons.

The medium of wind band has a core repertoire that has been continually reinforced for nearly four decades by a series of studies that asked for input from wind band directors at universities throughout the country. These curated core repertoire lists, however, are largely built by and for white men. In efforts to legitimize the artform, Acton Ostling wrote his dissertation in 1978 called *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit*. To determine this, he created a criterion with the following characteristics that determine the Artistic Merit of a wind band piece:

1. The composition has form—not “a form” but form—and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also having solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.⁹¹

⁹⁰ Boeckman, “Labels, Inequity, and Advocacy: The ‘Woman Composer’ in the Wind Band World.”

⁹¹ Acton Ostling, *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit*. Dissertation. University of Iowa, 1978.

Not only did Ostling map out characteristics, he also wanted to have a definitive list of “great” wind band pieces. To do this, he needed a group of highly distinguished conductors. Evaluators for this study were selected by identifying wind-band conductors in each college or university listed by the College Music Society as having fifteen or more full-time faculty. From there, these conductors would identify ten conductors they thought “to be the most diligent, consistent searchers for, and programmers of, music of serious artistic merit for the wind-band medium.”⁹² The top twenty conductors identified were chosen. These men included accomplished directors such as Frank Battista, Donald Hunsberger, William D. Revelli, and seventeen other men.

In 2011, Clifford N. Towner wrote his dissertation titled *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit*. This is a second, and most recent, reevaluation of Ostling’s original study and another 1993 replication study conducted by Jay Warren Gilbert. In this study, 1,680 works were evaluated against the ten original characteristics of serious artistic merit as proposed by Ostling. Evaluators were chosen through similar methods as the first study, but this time emails were sent the complete membership directories of the CBDNA and the WASBE. The survey asked for participants to identify 10 individuals who people would “...consider to be the most diligent seekers, and programmers of, music of serious artistic merit for the wind-band medium.”⁹³ The eighteen panelists included Frank Battisti, Eugene Corporon, Donald Hunsberger, Jerry Junkin, thirteen other men, and, the only woman on the board, Mallory Thompson.

⁹² Ostling, 36.

⁹³ Clifton Towner. *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update*. Dissertation. Florida State University, 2011, 30.

At the end of his study, Towner concludes with 114 pieces of serious artistic merit; most pieces are composed by white men. Understandably, the goal of these studies was to establish a core repertoire for the wind band medium and this would include works from composers centuries ago. This differs from the work in this paper that seeks to diversify wind band concert programming. For the purposes of this thesis, it is important to acknowledge that there have been studies dedicated to building lists of “excellent” music and these lists were created by and mostly included white men. Further examination can study the specific implications of these canon building research projects and how this has impacted wind band programming.

The wind band community has multiple systems that perpetuate the status quo. While the wind band is the first ensemble to commission or perform new works, it is often the works by white men that are recorded. Major recording projects do not have a diverse representation of composers featured. The education setting for wind band has proven to be hostile towards those who are not white men. The white male dominated repertoire is also maintained at all levels of education from young bands to higher education. Scholarship has immortalized a canon to legitimize the wind band as an ensemble of artistic potential. These canon building decisions were made while wind band directors who are not white men did not have a seat at the table. While it can be certain that more systems exist, these in particular should be challenged to create a more equitable wind band community.

There have been calls for diversifying classical music programming in databases, newspapers and blogs, and on social media. Databases prove to be an important resource for those who want to expand their repertoire and listen to music composed by underrepresented composers. Newspapers and articles explain systems that keep classical music programs stagnant, highlight particular musicians that break through the canon, and share the lived

experiences of musicians who have been harmed in classical music settings. These organic sources illustrate the frustrations of the classical music community which is supported in academic works that discuss programming. The wind band has historically encouraged new works and fostered commissioning and award efforts. E. F. Goldman, R. F. Goldman, William Revelli, Frank Battisti, Frederick Fennell, Robert Austin Boudreau, and the organizations in which they were a part of actively searched for new composers and new great works for the medium. These commissioning and awarding efforts are still strong today as many professional associations continue these efforts. Intentionally encouraging underrepresented composers to write for the wind band can lead to new works as well as creating an outreach opportunity for musicians, composers, and fans. The radio has had a strong relationship with the wind band throughout the twentieth century. The Goldman Band was one of the most broadcasted bands in the country. The Armco Band was a valuable outreach and advertising strategy for the corporation. Frederick Fennell and the Eastman Wind Ensemble innovated the wind band into a serious and artistic ensemble that was the long-awaited answer to the orchestra. The radio broadcasting of wind band is still a worthy endeavor; the radio show *Wind & Rhythm* provides consistent broadcasts of wind band music on a weekly basis. Despite the wind band's potential for new works, there are systems within the community that continue to oppress underrepresented composers. The major recording projects continue to leave out women composers and composers of color. The educational setting of wind band is dominated by white men whose curriculum, repertoire, and professional development opportunities do not foster equity. Canon building scholarship in wind band repertoire were decided on by white men.

According to the analysis and the Best Practices guide from the Institute of Composer Diversity, *Wind & Rhythm*, which represents the wind band repertoire at large, does not

equitably program its broadcasts. However, given the numerous resources dedicated to highlighting underrepresented composers, the calls for more diverse programming, and the wind band's history of fostering new works, there is a major opportunity for the radio show to commit themselves to championing equity, diversity, and inclusion for the wind band. Suggestions to improve representation include opening the scope of the radio show to other wind band traditions, prioritizing other holiday traditions during December programming, utilizing program specials, and consulting the wind band databases could improve the composer representation of the broadcast.

This research is a starting point for those interested in diversity, equity, and inclusion in music and especially wind band. This thesis identified gaps in research including the recording process for wind ensembles, the canon establishing research started by Ostling, and subsequently inspiring future studies decades later, and conductor identification databases. As previously stated, *Wind and Rhythm* is essentially dependent on the recorded music by reputable ensembles. New research can follow the recording process as conductors choose repertoire, hire recording companies, and produce their recordings. This research can find ways to incorporate an intentional and equitable recording process and product. There could be a potential study to see how many recordings of pieces by underrepresented composers there are compared to pieces composed by white men or a study on which record label records most equitably.

A similar analysis could explore the canon establishing research inspired by Ostling and how this research has impacted programming over time. If these lists of "serious artistic merit" were created by white men and are filled with composers who are white men, this could have an impact for underrepresented composers whose works are not being programmed as often. Since this canon building study has been refreshed numerous times, it could be refreshed with an

equity, diversity, and inclusion lens. Including women musicians, musicians of color, and queer musicians on the distinguished panel to create a list of “serious artistic merit” from the repertoire will undoubtedly bear different and more equitable results.

This study also had a component that analyzed composers and how they identified. However, sources that report on conductors’ identities do not exist. Since Ostling’s research was so successful with conductors across the county, maybe a demographics survey could be done to get an accurate picture of the wind band conducting landscape. Future research in equity, diversity, and inclusion in wind band conductors could base research off of the proposed database as opposed to relying on subjective and harmful assumptions on identity. *Wind & Rhythm* reports on the conductors who are leading each ensemble. Some conductors, including Eugene Corporon and Jerry Junkin, are featured very regularly; they appear almost every other broadcast. Why are they featured so often? Are they overshadowing another ensemble’s recording? Their consistent airtime begs these questions.

As Edwin Franko Goldman stated in his 1934 *Band Betterment* book:

“The band will reach greater heights when more original music is written for it. The composers of the future will most assuredly produce more works for band, and in order to encourage them, the bandmasters must produce as many of these original band compositions as possible”⁹⁴

The same can be true for the present. The future of the wind band depends on the composers that continue to write the medium. Inviting and fostering a system for underrepresented composers to write for wind band can push the artform to new heights. Diversifying wind band repertoire will also inspire more performers to play for wind band because they will likely identify with the

⁹⁴ Goldman, 64.

composers they are sounding. The host of *Wind and Rhythm*, David Lawrence, says that the broadcast is a “gathering place for people who love band music.” Let’s welcome new musicians and gather with open arms.

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Appendix

Legend and Data

| ID Category | Abbreviation |
|------------------------------------|---------------------------------------|
| Asian | AP |
| Middle Eastern | ME |
| Black | BL |
| Disabled | DIS |
| Women | WM |
| Indigenous | IN |
| LGB | LGB |
| Latinx | LX |
| Transgender /Non-Binary | TN |
| No category represented | XX |
| Could not confirm | ZZ |
| No entry | N/A |
| Wiki | Wikipedia |
| Bio | Biography |
| WR | Wind Repertory Project |
| ICD | Institute of Composer Diversity |
| News Article | Online News Article |

| Date of Broadcast | Broadcast Title | Season | Episode | Composer | Composer ID | Composer Notes | Arranger ID | Arranger Notes | Title | Year of Work | Year Note |
|-------------------|--------------------|--------|---------|--|-------------|----------------|-------------|----------------|--|--------------|-----------|
| 9/3/17 | A Perfect 10 | 10 | 444 | Stamp, Jack | XX | | N/A | | Cheers! | 1995 | WR |
| 9/3/17 | A Perfect 10 | 10 | 444 | Vine, Carl | XX | | N/A | | Celebrare Celeberrime | 1993 | P |
| 9/3/17 | A Perfect 10 | 10 | 444 | Zdechlik, John | XX | | N/A | | Celebrations | 1988 | WR |
| 9/3/17 | A Perfect 10 | 10 | 444 | Curnow, James | XX | | N/A | | Prelude and Celebrations | 2013 | WR |
| 9/3/17 | A Perfect 10 | 10 | 444 | Judge, Mary | XX | | N/A | | Fanfare for a Celebration | ZZ | N/A |
| 9/3/17 | A Perfect 10 | 10 | 444 | Welcher, Dan | XX | | N/A | | Laboring Songs from Symphony No. 3 "Shaker Life" | 1997 | WR |
| 9/3/17 | A Perfect 10 | 10 | 444 | Sparke, Philip | XX | | N/A | | Celebration | 1993 | WR |
| 9/3/17 | A Perfect 10 | 10 | 444 | Copeland, Aaron | LGB | ICD | N/A | | Celebration from "Billy the Kid" Ballet | 1938 | WR |
| 9/10/17 | Reciprocity I | 10 | 445 | Arnold, Malcolm | XX | | N/A | | Four Scottish Dances | 1957 | WR |
| 9/10/17 | Reciprocity I | 10 | 445 | Strauss, Richard arr. Fennell | XX | | XX | | Allerseelen | 1987 | WR |
| 9/10/17 | Reciprocity I | 10 | 445 | Vaughan Williams, Ralph | XX | | N/A | | Toccata Marziale | 1924 | WR |
| 9/10/17 | Reciprocity I | 10 | 445 | Koh, Chang Su | AS, WM | WR | N/A | | Korean Dances | 2002 | P |
| 9/10/17 | Reciprocity I | 10 | 445 | Rodrigo, Joaquin | DIS | WR | N/A | | Adagio | 1966 | WR |
| 9/17/17 | Small but Mighty | 10 | 446 | Sparke, Philip | XX | | N/A | | Saint-Saens Variation | 2007 | P |
| 9/17/17 | Small but Mighty | 10 | 446 | Elgar, Edward; arr. Alfred Reed | XX | | XX | | Nimrod from "Enigma" Variations, Op. 36 | 1965 | WR |
| 9/17/17 | Small but Mighty | 10 | 446 | Bizet, Georges; arr. Lucien Cailliet | XX | | XX | | Pearl Fishers - Deep Inside the Sacred Temple | 1956 | WR |
| 9/17/17 | Small but Mighty | 10 | 446 | Rodrigo, Joaquin | DIS | WR | N/A | | Adagio from Concierto De Aranjuez | 1939 | WR |
| 9/17/17 | Small but Mighty | 10 | 446 | arr. Roberts | N/A | | XX | Stephen Robe | Carrickfergus | 1993 | P |
| 9/17/17 | Small but Mighty | 10 | 446 | Sparke, Philip | XX | | N/A | | Music for Battle Creek | 2007 | P |
| 9/17/17 | Small but Mighty | 10 | 446 | Bulla, Stephen | XX | | N/A | | Images for Brass | 2001 | P |
| 9/24/17 | Telling Tall Tales | 10 | 447 | Van der Roost, Jan | XX | | N/A | | Grimm's Fairytale Forest | 2014 | P |
| 9/24/17 | Telling Tall Tales | 10 | 447 | Respighi, Ottorino, arr. Franco Cesarini | XX | | XX | | Antique Danze | 1999 | P |
| 9/24/17 | Telling Tall Tales | 10 | 447 | Sparke, Philip | XX | | N/A | | A Tale as Yet Untold | 2010 | P |
| 10/1/17 | Can't Dance? | 10 | 448 | Ticheli, Frank | XX | | N/A | | Sun Dance | 1997 | WR |
| 10/1/17 | Can't Dance? | 10 | 448 | Grantham, Donald | XX | | N/A | | J. S. Dances | 2003 | WR |
| 10/1/17 | Can't Dance? | 10 | 448 | Grainger, Percy Aldridge | XX | | N/A | | Mock Morris | 1910 | WR |
| 10/1/17 | Can't Dance? | 10 | 448 | Persichetti, Vincent | XX | | N/A | | Divertimento, Op. 42 - Prologue, Song, Dance, Etc. | 1953 | WR |
| 10/1/17 | Can't Dance? | 10 | 448 | Bennett, Robert Russell | XX | | N/A | | Schottische from "Suite of Old American Dances" | 1949 | WR |
| 10/1/17 | Can't Dance? | 10 | 448 | Dvorak, Antonin | XX | | N/A | | Slavonic Dance No. 5, Op. 46 | 1878 | WR |

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|----------|-----------------------|----|-----|---|------------|-----|-----|--|---|------|-----|
| 10/1/17 | Can't Dance? | 10 | 448 | De Fella, Manuel, arr. Fred Kepner | XX | | XX | | Ritual Fire Dance | ZZ | N/A |
| 10/1/17 | Can't Dance? | 10 | 448 | Reed, Alfred | XX | | N/A | | Armenian Dances, Part I | 1972 | WR |
| 10/1/17 | Can't Dance? | 10 | 448 | Prokofiev, Sergei | XX | | N/A | | Morning Dance from "Romeo and Juliet" | 1938 | WR |
| 10/8/17 | Autumn Nights | 10 | 449 | Van der Roost, Jan | XX | | N/A | | Crescent Moon Grand Overture | 2012 | P |
| 10/8/17 | Autumn Nights | 10 | 449 | Shostakovich, Dmitiri | XX | | N/A | | October | 1967 | WR |
| 10/8/17 | Autumn Nights | 10 | 449 | Respighi, Ottorino | XX | | N/A | | October Festival from "Feste Romane" | 1928 | WR |
| 10/8/17 | Autumn Nights | 10 | 449 | Mendelssohn, Felix, arr. John Blair | XX | | XX | | Scherzo from "Midsummer Night's Dream" | 1842 | WR |
| 10/8/17 | Autumn Nights | 10 | 449 | Markowski, Michael | XX | | N/A | | As Midnight on a Moonless Night | 2011 | WR |
| 10/8/17 | Autumn Nights | 10 | 449 | J. Kosma, J. Prevert, J. Mercer, arr. Richard Perry | XX, XX, XX | | XX | | Autumn Leaves | 2011 | Rec |
| 10/8/17 | Autumn Nights | 10 | 449 | Carroll, Fergal | XX | | N/A | | November | 2002 | P |
| 10/15/17 | Fall Festivals | 10 | 450 | Strauss, Richard | XX | | N/A | | Festival Intrada | 1909 | WR |
| 10/15/17 | Fall Festivals | 10 | 450 | Reed, Alfred | XX | | N/A | | A Festival Prelude | 1962 | WR |
| 10/15/17 | Fall Festivals | 10 | 450 | de Meij, Johan | XX | | N/A | | Festive Hymn | 2007 | WR |
| 10/15/17 | Fall Festivals | 10 | 450 | Williams, Clifton | XX | | N/A | | Festival | 1962 | WR |
| 10/15/17 | Fall Festivals | 10 | 450 | Mashima, Toshiro | AS | ICD | N/A | | Festival of Fire from "Three Notes of Japan" | 2001 | WR |
| 10/15/17 | Fall Festivals | 10 | 450 | Sparke, Philip | XX | | N/A | | Fiesta! | 1998 | WR |
| 10/15/17 | Fall Festivals | 10 | 450 | Yasuhide, Ito | AS | ICD | N/A | | Dies Festus from "Gloriosa" | 1990 | WR |
| 10/15/17 | Fall Festivals | 10 | 450 | Van der Roost, Jan | XX | | N/A | | Olympica-Festival Overture for Band | 1993 | P |
| 10/22/17 | Reciprocity II | 10 | 451 | Gandolfi, Michael | XX | | N/A | | Flourish and Meditations on a Renaissance Theme | 2010 | WR |
| 10/22/17 | Reciprocity II | 10 | 451 | Gould, Morton | XX | | N/A | | Ballad for Band | 1946 | WR |
| 10/22/17 | Reciprocity II | 10 | 451 | Maslanka, David | XX | | N/A | | Finale, Allegro Molto from "Symphony No. 2" | 1987 | WR |
| 10/22/17 | Reciprocity II | 10 | 451 | Dello Joio, Norman | XX | | N/A | | Variants on a Mediaeval Tune | 1963 | WR |
| 10/29/17 | Scary Stuff | 10 | 452 | Raum, Elizabeth | WM | ICD | N/A | | A Little Monster Music | 2000 | P |
| 10/29/17 | Scary Stuff | 10 | 452 | Corwell, Neal | XX | | N/A | | The Furies | 1995 | P |
| 10/29/17 | Scary Stuff | 10 | 452 | Self, Jim | XX | | N/A | | La Morte Dell' Oom (No Pah Intended) | 1997 | P |
| 10/29/17 | Scary Stuff | 10 | 452 | Welcher, Dan | XX | | N/A | | Hauntings | 1986 | P |
| 10/29/17 | Scary Stuff | 10 | 452 | Markowski, Michael | XX | | N/A | | Unfamiliar Territory - Local Spirits | 2013 | WR |
| 10/29/17 | Scary Stuff | 10 | 452 | Williams, John | XX | | N/A | | Dance of the Witches from "The Witches of Eastwick" | 1987 | WR |
| 10/29/17 | Scary Stuff | 10 | 452 | Arnold, Malcolm | XX | | N/A | | Tam O'Shanter Overture | ZZ | N/A |
| 11/5/17 | Better than a T-Shirt | 10 | 453 | Oltra, Manual | XX | | N/A | | Montmagastre, A Little Symphonic Scene | 1970 | WR |

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|----------|--------------------------------------|----|-----|--------------------------------------|-----|-----|-----|--|---|------|-----|
| 11/5/17 | Better than a T-Shirt | 10 | 453 | Guridi, Jesús | XX | | N/A | | Una Adventura De Don Quijote | 1916 | WR |
| 11/5/17 | Better than a T-Shirt | 10 | 453 | Lang-Van Os, Walter | XX | | N/A | | Three Swiss Tunes in the Baroque Style | ZZ | N/A |
| 11/5/17 | Better than a T-Shirt | 10 | 453 | Giacometti, Antonio | XX | | N/A | | Kindara Overture | 2011 | WR |
| 11/5/17 | Better than a T-Shirt | 10 | 453 | Valério, Frederico | XX | | N/A | | Amália | ZZ | N/A |
| 11/5/17 | Better than a T-Shirt | 10 | 453 | Sparke, Philip | XX | | N/A | | Reflections on an Old Japanese Folk tune | 2015 | WR |
| 11/12/19 | A Band Concert Dedicated to Veterans | 10 | 454 | Williams, John | XX | | N/A | | Hymn to the Fallen from "Saving Private Ryan" | 1998 | WR |
| 11/12/19 | A Band Concert Dedicated to Veterans | 10 | 454 | Hosay, James L. | XX | | N/A | | Tales of the Bay | 1999 | P |
| 11/12/19 | A Band Concert Dedicated to Veterans | 10 | 454 | Bennett, Robert Russell | XX | | N/A | | Autobiography for Band | 1979 | WR |
| 11/12/19 | A Band Concert Dedicated to Veterans | 10 | 454 | Williams, Clifton | XX | | N/A | | Trilogy for Band | 1964 | WC |
| 11/12/19 | A Band Concert Dedicated to Veterans | 10 | 454 | Sousa, John Philip arr. Ira Hearshen | XX | | XX | | "Symphony on Themes of John Philip Sousa" | 1991 | WR |
| 11/19/19 | The Gathering Place at Thanksgiving | 10 | 455 | Berstein, Leonard | LGB | ICD | N/A | | Turkey Trot from "Divertimento" | 1980 | WR |
| 11/19/19 | The Gathering Place at Thanksgiving | 10 | 455 | Joyce, Archibald | XX | | N/A | | Autumn Dream | 1909 | Rec |
| 11/19/19 | The Gathering Place at Thanksgiving | 10 | 455 | Grainger, Percy | XX | | N/A | | Harvest Hymn | 1940 | WR |
| 11/19/19 | The Gathering Place at Thanksgiving | 10 | 455 | Kremser, Eduard | XX | | N/A | | We Gather Together | ZZ | N/A |
| 11/19/19 | The Gathering Place at Thanksgiving | 10 | 455 | Jenkins, Joseph Wilcox | XX | | N/A | | Concerto Breve "The Wondrous Valley" | 1955 | Rec |
| 11/19/19 | The Gathering Place at Thanksgiving | 10 | 455 | Duke, Vernon | XX | | N/A | | Autumn in New York | 1934 | Rec |
| 11/19/19 | The Gathering Place at Thanksgiving | 10 | 455 | Billings, William arr. Hartley | XX | | XX | | Thanksgiving Hymn | 2004 | WR |
| 11/19/19 | The Gathering Place at Thanksgiving | 10 | 455 | Camphouse, Mark | XX | | N/A | | Yosemite Autumn | 1997 | WR |
| 11/19/19 | The Gathering Place at Thanksgiving | 10 | 455 | Ticheli, Frank | XX | | N/A | | Simple Gifts: Four Shaker Songs | 2002 | WR |

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|----------|-----------------|----|-----|--|------------|--------------|---------|-----|--|------|------|
| 11/26/17 | Dreamers | 10 | 456 | Maslanka, David | XX | | N/A | | A Child's Garden of Dreams | 1981 | WR |
| 11/26/17 | Dreamers | 10 | 456 | Mahr, Timothy | XX | | N/A | | And in this Dream there were Eight Windows | 2003 | P |
| 11/26/17 | Dreamers | 10 | 456 | Camphouse, Mark | XX | | N/A | | Homage to the Dream | 2013 | WR |
| 12/3/17 | Mysterium | 10 | 457 | Reed, Alfred | XX | | N/A | | Russian Christmas Music | 1944 | WR |
| 12/3/17 | Mysterium | 10 | 457 | Higdon, Jennifer | LBG, WM | ICD | N/A | | Mysterium | 2002 | WR |
| 12/3/17 | Mysterium | 10 | 457 | Lauridsen, Morten arr. H. Robert Reynolds | XX | | N/A | | O Magnum Mysterium | 1994 | WR |
| 12/3/17 | Mysterium | 10 | 457 | Curnow, James | XX | | N/A | | Variants on an Ancient Air | 1988 | WC |
| 12/3/17 | Mysterium | 10 | 457 | Hanson, Howard | XX | | N/A | | Dies Natalis | 1973 | WR |
| 12/10/17 | Holiday Mash-up | 10 | 458 | Lovrien, David | XX | | N/A | | Minor Alterations | 2007 | WR |
| 12/10/17 | Holiday Mash-up | 10 | 458 | arr. Julie Giroux | N/A | | WM, LGB | ICD | Nutcracker Fantasia | 2011 | WR |
| 12/10/17 | Holiday Mash-up | 10 | 458 | arr. Julie Giroux | N/A | | WM, LGB | ICD | One Torch, Two Women and Three Ships | 2011 | WR |
| 12/10/17 | Holiday Mash-up | 10 | 458 | Giroux, Julie | LBG, WM | ICD | N/A | | All Through the Night | 2011 | WR |
| 12/10/17 | Holiday Mash-up | 10 | 458 | arr. Julie Giroux | N/A | | LBG, WM | ICD | I Got Rhythm for Christmas | 2012 | WR |
| 12/10/17 | Holiday Mash-up | 10 | 458 | arr. Julie Giroux | N/A | | LBG, WM | ICD | Peter Patapan | 2011 | WR |
| 12/10/17 | Holiday Mash-up | 10 | 458 | arr. Julie Giroux | N/A | | LBG, WM | ICD | The Twelve Days of Christmas | 2011 | WR |
| 12/10/17 | Holiday Mash-up | 10 | 458 | Lovrien, David | XX | | N/A | | Minor Alterations No. 2 | 2010 | WR |
| 12/10/17 | Holiday Mash-up | 10 | 458 | arr. Julie Giroux | N/A | | LBG, WM | ICD | Away in a Manger | 2012 | WR |
| 12/17/17 | St. Nick | 10 | 459 | arr. Sandy Smith | N/A | | XX | | Santa Claus-trophobia | ZZ | N/A |
| 12/17/17 | St. Nick | 10 | 459 | Erickson, Martin, Bass, Ebb, Rollins/Nelson arr. Sandy Smith | XX,XX | | XX | | Frosty the Snowman | ZZ | N/A |
| 12/17/17 | St. Nick | 10 | 459 | Javits/Springer arr. Maxwell/Cooper | WM, XX | News article | XX, XX | | Santa Baby | ZZ | N/A |
| 12/17/17 | St. Nick | 10 | 459 | Autry/Haldeman | XX, XX | | N/A | | Here Comes Santa Claus | 1947 | Wiki |
| 12/17/17 | St. Nick | 10 | 459 | Marks, Johnny | XX | | N/A | | Rudolph the Red Nosed Reindeer | 1964 | Wiki |
| 12/17/17 | St. Nick | 10 | 459 | Miller/Hanby/McCaskey, arr. Gary Slechta | XX, XX, XX | News article | XX | | Jolly Old St. Nicholas | ZZ | N/A |
| 12/17/17 | St. Nick | 10 | 459 | Beal/Boothe, arr. Gary Slechta | XX, XX | | XX | | Jingle Bell Rock | 2001 | WC |
| 12/17/17 | St. Nick | 10 | 459 | Gillespie/Coots, arr. Gary Slechta | XX, XX | | XX | | Santa Claus is Coming to Town | ZZ | N/A |
| 12/17/17 | St. Nick | 10 | 459 | Broughton, Bruce | XX | | N/A | | Miracle on 34th Street | 1994 | WC |
| 12/17/17 | St. Nick | 10 | 459 | Connor, Tommie | XX | | N/A | | I Saw Mommy Kissing Santa Claus | 1954 | Wiki |
| 12/17/17 | St. Nick | 10 | 459 | arr. Julie Giroux | N/A | | LBG, WM | ICD | Jingle Them Bells | 2011 | WR |

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|----------|------------------------|----|-----|---|-------------------|------|---------|-----|---|------|------|
| 12/17/17 | St. Nick | 10 | 459 | arr. Julie Giroux | N/A | | LBG, WM | ICD | Christmas Toons | 2012 | WR |
| 12/17/17 | St. Nick | 10 | 459 | Faith, Percy | XX | | N/A | | Brazilian Sleigh Bells | ZZ | N/A |
| 12/17/17 | St. Nick | 10 | 459 | Anderson, Leroy | XX | | N/A | | Sleigh Ride | 1950 | WC |
| 12/24/17 | Surprised by Joy | 10 | 460 | Watts, Isaac | XX | | N/A | | Joy to the World | ZZ | N/A |
| 12/24/17 | Surprised by Joy | 10 | 460 | de La Monnoye, Bernard | XX | | N/A | | Patapan | 1720 | Wiki |
| 12/24/17 | Surprised by Joy | 10 | 460 | Leontovych, Mykola | XX | | N/A | | Carol of the Bells | 1914 | Wiki |
| 12/24/17 | Surprised by Joy | 10 | 460 | arr. DiSavino | N/A | | WM | P | Song of the Birds | ZZ | N/A |
| 12/24/17 | Surprised by Joy | 10 | 460 | arr. DiSavino | N/A | | WM | P | Suite of Medieval Carols | ZZ | N/A |
| 12/24/17 | Surprised by Joy | 10 | 460 | Yon, Pietro | XX | | N/A | | Infant Jesus | 1919 | P |
| 12/24/17 | Surprised by Joy | 10 | 460 | Mendelssohn, Felix/ Wesley, Charles/ Whitefield, George/ Cummings, William | XX, XX, XX, XX | | N/A | | Hark the Herald Angels Sing | 1739 | Wiki |
| 12/24/17 | Surprised by Joy | 10 | 460 | Byrd, William | XX | | N/A | | Sing Joyfully | 1768 | Wiki |
| 12/24/17 | Surprised by Joy | 10 | 460 | Petit, Jean-Claude/Delerue, Georges | XX, XX | | N/A | | Noels - I. Saint-Joseph qui lessive | 1994 | WC |
| 12/24/17 | Surprised by Joy | 10 | 460 | Petit, Jean-Claude/Delerue, Georges | XX, XX | | N/A | | Noels - VI. Allons secouez-vous donc | 1994 | WC |
| 12/24/17 | Surprised by Joy | 10 | 460 | arr. Douglas | N/A | | XX | | Riu Riu Chiu | ZZ | N/A |
| 12/24/17 | Surprised by Joy | 10 | 460 | Niles, John Jacob arr. Roger Harvey | XX | | XX | | I Wonder as I Wonder | 2012 | WC |
| 12/24/17 | Surprised by Joy | 10 | 460 | Reed, Alfred | XX | | N/A | | Joyeux Noël | 1999 | WC |
| 12/24/17 | Surprised by Joy | 10 | 460 | arr. William Himes | N/A | | XX | | Joy of Christmas | ZZ | N/A |
| 12/24/17 | Surprised by Joy | 10 | 460 | Gordon, William | XX | | N/A | | The Sounding Joy | ZZ | N/A |
| 12/24/17 | Surprised by Joy | 10 | 460 | arr. Leslie Condon | N/A | | XX | | Joy in Bethlehem | ZZ | N/A |
| 12/24/17 | Surprised by Joy | 10 | 460 | Bach, J.S. arr. David Werden | XX | | XX | | Jesu, Joy of Man's Desiring | 1978 | WC |
| 1/7/18 | Eureka! | 10 | 461 | Downie, Kenneth | XX | | N/A | | Shepherd's Surprise | ZZ | N/A |
| 1/7/18 | Eureka! | 10 | 461 | Rosauero, Ney | LX | | ICD | N/A | The Voyage of the Discovery from Suite Brazil 500 | 2000 | P |
| 1/7/18 | Eureka! | 10 | 461 | Dvořák, Antonín arr. Mark Hindsley | XX | | XX | | Finale from Symphony No. 9 in E minor, "From the New World", Op. 95 | 1977 | WR |
| 1/7/18 | Eureka! | 10 | 461 | Van der Roost, Jan | XX | | N/A | | Orion | 2000 | WR |
| 1/7/18 | Eureka! | 10 | 461 | Giroux, Julie | LBG, WM | | ICD | N/A | Journey through Orion | 2006 | WR |
| 1/7/18 | Eureka! | 10 | 461 | Fuchs, Kenneth | LGB | Wiki | N/A | | Discover the Wild | 2009 | P |
| 1/7/18 | Eureka! | 10 | 461 | Van der Roost, Jan | XX | | N/A | | Avalon | 2000 | P |
| 1/12/18 | Worth a Thousand Words | 10 | 462 | Schoenberg, Adam trans. Donald Patterson | XX | | XX | | Picture Studies, Selections | 2016 | WR |

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|---------|----------------------------|----|-----|----------------------------------|----|-----|-----|--|--|------|-------|
| 1/12/18 | Worth a Thousand Words | 10 | 462 | Cesarini, Franco | XX | | N/A | | Mexican Pictures, Selections | 1990 | P |
| 1/12/18 | Worth a Thousand Words | 10 | 462 | Mussorgsky, Modest | XX | | N/A | | Pictures at an Exhibition, Selections | 1874 | WR |
| 1/12/18 | Worth a Thousand Words | 10 | 462 | Van der Roost, Jan | XX | | N/A | | Manhattan Pictures, Selections | 1994 | WR |
| 1/21/18 | Explorations & Discoveries | 10 | 463 | Holst, Gustav arr. Philip Sparke | XX | | XX | | St. Paul's Suite | 2017 | P |
| 1/21/18 | Explorations & Discoveries | 10 | 463 | Maslanka, David | XX | | N/A | | Traveler | 2003 | WR |
| 1/21/18 | Explorations & Discoveries | 10 | 463 | LaBounty, Anthony | XX | | N/A | | Triumph | 2017 | P |
| 1/21/18 | Explorations & Discoveries | 10 | 463 | Hogg, Brian | XX | | N/A | | In Stillness | 2007 | WR |
| 1/21/18 | Explorations & Discoveries | 10 | 463 | Ferran, Ferrer | XX | | N/A | | Jungla | 2006 | WR |
| 1/28/18 | Violence | 10 | 464 | Mackey, John | XX | | N/A | | Antique Violences: Concerto for Trumpet | 2017 | WR |
| 1/28/18 | Violence | 10 | 464 | Gould, Morton | XX | | N/A | | Jericho Rhapsody | 1941 | WR |
| 1/28/18 | Violence | 10 | 464 | Grainger, Percy Aldridge | XX | | N/A | | Music to an Imaginary Ballet from "The Warriors" | 1916 | WR |
| 2/4/18 | Reciprocity III | 10 | 465 | Nelson, Ron | XX | | N/A | | Chaconne in Memoriam... | 1995 | P |
| 2/4/18 | Reciprocity III | 10 | 465 | Maslanka, David | XX | | N/A | | Give Us this Day | 2006 | WR |
| 2/4/18 | Reciprocity III | 10 | 465 | Su Koh, Chang | AS | ICD | N/A | | Preludio from "Korean Dances" | 2002 | P |
| 2/4/18 | Reciprocity III | 10 | 465 | Turina, Joaquín | XX | | N/A | | La Procession du Roció | 1913 | WR |
| 2/4/18 | Reciprocity III | 10 | 465 | Maslanka, David | XX | | N/A | | Allegro Molto from "Symphony No. 2" | 1986 | WR |
| 2/11/18 | Star-Crossed Love | 10 | 466 | Prokofiev, Sergei | XX | | N/A | | Selections from Suites One, Two, and Three from Romeo and Juliet | 1935 | WR |
| 2/11/18 | Star-Crossed Love | 10 | 466 | Gould, Morton | XX | | N/A | | Old Romance from "Family Album" | 1951 | WR |
| 2/18/19 | Spiritual Matters | 10 | 467 | Holst, Gustav | XX | | N/A | | In the Bleak Midwinter | 1906 | WR |
| 2/18/19 | Spiritual Matters | 10 | 467 | Markowski, Michael | XX | | N/A | | Local Spirits from "Unfamiliar Territory" | 2013 | WR |
| 2/18/19 | Spiritual Matters | 10 | 467 | Sparke, Philip | XX | | N/A | | And Still, the Spirit - Spirit of Sequoia | 2003 | WR |
| 2/18/19 | Spiritual Matters | 10 | 467 | Bennett, Robert Russell | XX | | N/A | | Spiritual from "Symphonic Songs for Band" | 1958 | WR |
| 2/18/19 | Spiritual Matters | 10 | 467 | Prokofiev, Sergei | XX | | N/A | | The Enemy God and the Dance of the Spirits of Darkness from "Scythian Suite, Op. 20" | 1915 | IMSLP |
| 2/18/19 | Spiritual Matters | 10 | 467 | Broughton, Bruce | XX | | N/A | | In the World of Spirits | 2011 | WR |
| 2/18/19 | Spiritual Matters | 10 | 467 | Sparke, Philip | XX | | N/A | | When the Spirit Soars | 2005 | WR |
| 2/18/19 | Spiritual Matters | 10 | 467 | Reed, H. Owen | XX | | N/A | | Spiritual | 1948 | WR |
| 2/18/19 | Spiritual Matters | 10 | 467 | Bryant, Steven | XX | | N/A | | Spiritus Mundi from "Ecstatic Waters" (Epilogue) | 2008 | WR |

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|---------|--------------------------------|----|-----|---|---------|------|-----|--|---|------|------|
| 2/18/19 | Spiritual Matters | 10 | 467 | Giroux, Julie | LBG, WM | ICD | N/A | | Let Your Spirit Sing | 2003 | P |
| 2/25/18 | The Right Envelope | 10 | 468 | Gershwin, George | XX | | N/A | | An American in Paris | 1929 | WR |
| 2/25/18 | The Right Envelope | 10 | 468 | Williams, John | XX | | N/A | | Theme from Schindler's List | 1993 | WR |
| 2/25/18 | The Right Envelope | 10 | 468 | Barnes, James | XX | | N/A | | Wizard of Oz Overture | 1995 | WR |
| 2/25/18 | The Right Envelope | 10 | 468 | Williams, John | XX | | N/A | | Adventures on Earth from "E.T. the Extra-Terrestrial" | 1982 | WR |
| 2/25/18 | The Right Envelope | 10 | 468 | Bernstein, Leonard | LGB | ICD | N/A | | Symphonic Dances from West Side Story | 1967 | WR |
| 2/25/18 | The Right Envelope | 10 | 468 | Williams, John | XX | | N/A | | Theme from Jaws | 1975 | Wiki |
| 3/4/18 | Masters of Band | 10 | 469 | Mackey, John | XX | | N/A | | Redline Tango | 2004 | WR |
| 3/4/18 | Masters of Band | 10 | 469 | Goto, Yo | AP | ICD | N/A | | Songs for Wind Ensemble | 2009 | WR |
| 3/4/18 | Masters of Band | 10 | 469 | Perrine, Aaron | XX | | N/A | | Only Light | 2014 | WR |
| 3/4/18 | Masters of Band | 10 | 469 | Welcher, Dan | XX | | N/A | | Circular Marches | 1997 | WR |
| 3/4/18 | Masters of Band | 10 | 469 | Curnow, James | XX | | N/A | | Mutanza | 1981 | WR |
| 3/4/18 | Masters of Band | 10 | 469 | Williams, Clifton | XX | | N/A | | Intrada and March from "Symphonic Suite" | 1957 | WR |
| 3/11/18 | Cornerstones and Foundations 5 | 10 | 470 | Chance, John Barnes | XX | | N/A | | Elegy | 1972 | WR |
| 3/11/18 | Cornerstones and Foundations 5 | 10 | 470 | Jacob, Gordon | XX | | N/A | | William Byrd Suite | 1924 | WR |
| 3/11/18 | Cornerstones and Foundations 5 | 10 | 470 | Reed, Alfred | XX | | N/A | | Armenian Dances (Part II) | 1978 | WR |
| 3/11/18 | Cornerstones and Foundations 5 | 10 | 470 | Hanson, Howard | XX | | N/A | | Chorale and Alleluia | 1954 | WR |
| 3/18/18 | Irish Blessings | 10 | 471 | J. L. Molloy, arr. Kevin Kaska | XX | | XX | | Irish Folk Suite | 2013 | WR |
| 3/18/18 | Irish Blessings | 10 | 471 | O'Carrol, Fergus | XX | | N/A | | Celtic Prayer | 2017 | WR |
| 3/18/18 | Irish Blessings | 10 | 471 | Jeanbourquin, Marc | XX | | N/A | | Irish Fantasy | 2013 | P |
| 3/18/18 | Irish Blessings | 10 | 471 | Bacak, Joyce Eilers, arr. Stephen Bradnum | XX | (FE) | XX | | The Irish Blessing | 1985 | P |
| 3/18/18 | Irish Blessings | 10 | 471 | Milburn, Dwayne | BL | ICD | N/A | | Variations on St. Patrick's Breastplate | 2005 | WR |
| 3/18/18 | Irish Blessings | 10 | 471 | Sousa, John Philip | XX | | N/A | | Rose, Shamrock & Thistle | 1901 | WR |
| 3/18/18 | Irish Blessings | 10 | 471 | Grainger, Percy | XX | | N/A | | Irish Tune from County Derry | 1918 | WR |
| 3/25/18 | U.F.O.nium | 10 | 472 | Maslanka, David | XX | | N/A | | UFO Dreams | 1999 | WR |
| 3/25/18 | U.F.O.nium | 10 | 472 | Daugherty, Michael | XX | | N/A | | II. Unidentified, from "UFO" | 1999 | WR |
| 3/25/18 | U.F.O.nium | 10 | 472 | de Meij, Johan | XX | | N/A | | UFO Concerto | 2013 | WR |
| 4/1/18 | Risen | 10 | 473 | Koechlin, Charles | XX | | N/A | | Le Chant De La Resurrection | ZZ | N/A |
| 4/1/18 | Risen | 10 | 473 | McAlister, Clark | XX | | N/A | | The Sleep of the Immortal One | 1999 | P |

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| 4/1/18 | Risen | 10 | 473 | Stamp, Jack | XX | | N/A | | Declamation on a Hymn Tune | 1999 | P |
| 4/1/18 | Risen | 10 | 473 | Downie, Kenneth | XX | | N/A | | Lord of All Hopefulness | ZZ | N/A |
| 4/1/18 | Risen | 10 | 473 | Nelson, Ron | XX | | N/A | | Lauds (Praise High Day) | 1991 | WR |
| 4/1/18 | Risen | 10 | 473 | Kaska, Kevin | XX | | N/A | | Gloria in Excelsis Deo | 2014 | P |
| 4/1/18 | Risen | 10 | 473 | Bach, Johann Sebastian | XX | | N/A | | O Jesus Christ, mein Leben's Licht "Chorale from Cantata No. 118" | 1736 | WR |
| 4/1/18 | Risen | 10 | 473 | Gillingham, David | XX | | N/A | | Glorified | 2010 | P |
| 4/1/18 | Risen | 10 | 473 | Karg-Elert, Sigfrid | XX | | N/A | | Praise the Lord with Drums and Cymbals | 1924 | IMSLP |
| 4/1/18 | Risen | 10 | 473 | Tschesnokoff, Pavel | XX | | N/A | | Salvation is Created | 1912 | WR |
| 4/8/18 | Partners | 10 | 474 | Arnold, Malcolm | XX | | N/A | | English Dances, Book 1, op. 27 | 1950 | WR |
| 4/8/18 | Partners | 10 | 474 | Grainger, Percy | XX | | N/A | | Ye Banks and Braes o' Bonnie Doon | 1903 | WR |
| 4/8/18 | Partners | 10 | 474 | Camphouse, Mark | XX | | N/A | | Whatever Things | 1997 | WR |
| 4/8/18 | Partners | 10 | 474 | Benson, Warren | XX | | N/A | | The Solitary Dancer | 1969 | WR |
| 4/8/18 | Partners | 10 | 474 | Yurko, Bruce | XX | | N/A | | Red Tail Skirmish | 2011 | WR |
| 4/8/18 | Partners | 10 | 474 | George, Ryan | XX | | N/A | | The Wild Goose "An Gé Fhíáin" | 2014 | WR |
| 4/15/19 | Blooming | 10 | 475 | Bryant, Steven | XX | | N/A | | Bloom | 2004 | WR |
| 4/15/19 | Blooming | 10 | 475 | Fukushima, Hirokazu | AS | ICD | N/A | | The Cherry Blossom Fantasy | 2008 | Wiki |
| 4/15/19 | Blooming | 10 | 475 | Taruya, Masanori | AS | WR | N/A | | A Golden Apple of Hesperides | 2007 | P |
| 4/15/19 | Blooming | 10 | 475 | Bernstein, Leonard | LGB | ICD | N/A | | Make Our Garden Grow | 1956 | WR |
| 4/15/19 | Blooming | 10 | 475 | Grainger, Percy | XX | | N/A | | Country Gardens | 1923 | WR |
| 4/15/19 | Blooming | 10 | 475 | Delibes, Leo arr. James Curnow | XX | | XX | | Flower Song from "Lakme" | 1995 | P |
| 4/15/19 | Blooming | 10 | 475 | Hovhaness, Alan | XX | | N/A | | Incidental Music from "The Flowering Peach" | 1954 | P |
| 4/22/19 | Acoustic Spaces | 10 | 476 | Ticheli, Frank | XX | | N/A | | Sanctuary | 2006 | WR |
| 4/22/19 | Acoustic Spaces | 10 | 476 | Ticheli, Frank | XX | | N/A | | Angels in the Architecture | 2009 | WR |
| 4/22/19 | Acoustic Spaces | 10 | 476 | Bryant, Steven | XX | | N/A | | Alchemy in Silent Spaces | 2001 | WR |
| 4/22/19 | Acoustic Spaces | 10 | 476 | Wagner, Richard | XX | | N/A | | Elsa's Procession to the Cathedral from "Lohengrin" | 1850 | WR |
| 4/29/18 | Parables | 10 | 477 | Sparke, Philip | XX | | N/A | | The Saga of Haakon the Good | 2008 | P |
| 4/29/18 | Parables | 10 | 477 | Smith, Robert W. | XX | | N/A | | Teutonic Tales for Tuba and Wind Ensemble | 2010 | WR |
| 4/29/18 | Parables | 10 | 477 | Williams, John | XX | | N/A | | Viktor's Tale from "The Terminal" | 2004 | WR |
| 4/29/18 | Parables | 10 | 477 | Persichetti, Vincent | XX | | N/A | | Parable IX op. 121 | 1974 | WR |
| 4/29/18 | Parables | 10 | 477 | Offenbach, J. | XX | | N/A | | Barcarolle from "Tales of Hoffman" | 1880 | WR |

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|---------|------------------------------------|----|-----|--------------------------------------|---------|-----|-----|--|--|------|----|
| 5/6/19 | Music of Fantasia | 10 | 478 | Bach, Johann Sebastian | XX | | N/A | | Toccat and Fugue in D Minor, BWV 565 | 1706 | WR |
| 5/6/19 | Music of Fantasia | 10 | 478 | Tchaikovsky, P.I. | LGB | ICD | N/A | | Dance of the Sugarplum Fairy from "The Nutcracker Suite" | 1891 | WR |
| 5/6/19 | Music of Fantasia | 10 | 478 | Tchaikovsky, P.I. | LGB | ICD | N/A | | Trepak from "The Nutcracker Suite" | 1891 | WR |
| 5/6/19 | Music of Fantasia | 10 | 478 | Dukas, Paul | XX | | N/A | | The Sorcerer's Apprentice | 1897 | WR |
| 5/6/19 | Music of Fantasia | 10 | 478 | Stravinsky, Igor trans. M. Patterson | XX | | XX | | Adoration of the Earth from "The Rite of Spring (Le Sacre du Printemps)" | 1947 | WR |
| 5/6/19 | Music of Fantasia | 10 | 478 | Mussorgsky, Modest | XX | | N/A | | Night on Bald Mountain | 1867 | WR |
| 5/20/18 | Midwest Clinic 2017, Highlights I | 10 | 479 | Giroux, Julie | LBG, WM | ICD | N/A | | Shine | 2017 | WR |
| 5/20/18 | Midwest Clinic 2017, Highlights I | 10 | 479 | Mackey, John | XX | | N/A | | The Night Garden | 2017 | WR |
| 5/20/18 | Midwest Clinic 2017, Highlights I | 10 | 479 | Holsinger, David | XX | | N/A | | Zinphonia | 2017 | WR |
| 5/20/18 | Midwest Clinic 2017, Highlights I | 10 | 479 | George, Ryan | XX | | N/A | | The Wild Goose | 2014 | WR |
| 5/20/18 | Midwest Clinic 2017, Highlights I | 10 | 479 | Thompson, Randall arr. Grant | XX | | XX | | The Best of Rooms | 2017 | WR |
| 5/20/18 | Midwest Clinic 2017, Highlights I | 10 | 479 | Sparke, Philip | XX | | N/A | | Exultation | 2010 | WR |
| 5/20/18 | Midwest Clinic 2017, Highlights I | 10 | 479 | Giroux, Julie | LBG, WM | ICD | N/A | | Hymn for the Innocent | 2016 | WR |
| 6/3/18 | Midwest Clinic 2017, Highlights II | 10 | 481 | Markowski, Michael | XX | | N/A | | Famishius Fantasticus | 2012 | WR |
| 6/3/18 | Midwest Clinic 2017, Highlights II | 10 | 481 | Mackey, John | XX | | N/A | | This Cruel Moon | 2014 | WR |
| 6/3/18 | Midwest Clinic 2017, Highlights II | 10 | 481 | Holst, Gustav arr. Frederick Fennell | XX | | XX | | First Suite in E Flat | 2006 | WR |
| 6/3/18 | Midwest Clinic 2017, Highlights II | 10 | 481 | Yeo, Benjamin | AS | ICD | N/A | | Legend of the Ancient Hero | 2008 | WR |
| 6/3/18 | Midwest Clinic 2017, Highlights II | 10 | 481 | Myers, David | XX | | N/A | | Highlander Lullaby | 2017 | WR |
| 6/3/18 | Midwest Clinic 2017, Highlights II | 10 | 481 | Reed, Alfred | XX | | N/A | | El Camino Real | 1985 | WR |
| 6/3/18 | Midwest Clinic 2017, Highlights II | 10 | 481 | Balmages, Brian | XX | | N/A | | Synthesis | 2016 | WR |
| 6/3/18 | Midwest Clinic 2017, Highlights II | 10 | 481 | Buckley, Robert | XX | | N/A | | LOL (Laugh Out Loud) | 2016 | WR |
| 6/10/18 | Symbols and Cymbals | 10 | 482 | Cohan, George M | XX | | N/A | | You're a Grand Old Flag from "A George M. Cohan Salute" | 1906 | WR |

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|---------|---------------------|----|-----|-----------------------------------|-----|-----|-----|--|---|------|-------|
| 6/10/18 | Symbols and Cymbals | 10 | 482 | Jacob, Gordon | XX | | N/A | | Flag of Stars | 1954 | WR |
| 6/10/18 | Symbols and Cymbals | 10 | 482 | Copland, Aaron | LGB | ICD | N/A | | Emblems | 1964 | WR |
| 6/10/18 | Symbols and Cymbals | 10 | 482 | Bennett, Robert Russell | XX | | N/A | | Suite of Old American Dances | 1949 | WR |
| 6/10/18 | Symbols and Cymbals | 10 | 482 | Karg-Elert, Sigfrid | XX | | N/A | | Praise the Lord with Drums and Cymbals | 1924 | IMSLP |
| 6/10/18 | Symbols and Cymbals | 10 | 482 | Gillingham, David R. | XX | | N/A | | Crest of Honor | 2005 | WR |
| 7/15/18 | Legacies | 10 | 483 | Williams, Clifton | XX | | N/A | | Fanfare and Allegro | 1956 | WR |
| 7/15/18 | Legacies | 10 | 483 | Holst, Gustav | XX | | N/A | | "Hammersmith": Prelude and Scherzo, Op. 52 | 1930 | WR |
| 7/15/18 | Legacies | 10 | 483 | Jacob, Gordon | XX | | N/A | | The Earl of Oxford's Marche from "William Byrd Suite" | 1924 | WR |
| 7/15/18 | Legacies | 10 | 483 | Giannini, Vittorio | XX | | N/A | | Allegro con brio from "Symphony No. 3" | 1958 | WR |
| 7/15/18 | Legacies | 10 | 483 | Vaughan Williams, Ralph | XX | | N/A | | Toccata Marziale | 1924 | WR |
| 7/15/18 | Legacies | 10 | 483 | Sierra, Roberto/ trans Scatterday | LX | ICD | XX | | Tumbao from "Sinfonia No. 3 'La Salsa'" | 2009 | WR |
| 7/15/18 | Legacies | 10 | 483 | Copland, Aaron | LGB | ICD | N/A | | Quiet City | 1941 | WR |
| 7/22/18 | Lost at Sea | 10 | 484 | Gliere, Reinhold | XX | | N/A | | Russian Sailor's Dance | 1927 | WR |
| 7/22/18 | Lost at Sea | 10 | 484 | Markowski, Michael | XX | | N/A | | Monk by the Sea | 2015 | WR |
| 7/22/18 | Lost at Sea | 10 | 484 | Britten, Benjamin | LGB | ICD | N/A | | Four Sea Interludes | 1945 | WR |
| 7/22/18 | Lost at Sea | 10 | 484 | Williams, John | XX | | N/A | | Out to Sea and the Shark Cage Fugue from "Jaws" | 1975 | WR |
| 7/22/18 | Lost at Sea | 10 | 484 | Debussy, Claude | XX | | N/A | | The Engulfed Cathedral | 1910 | WR |
| 7/22/18 | Lost at Sea | 10 | 484 | Mackey, John | XX | | N/A | | The Attention of Souls from "Wine-Dark Sea" | 2014 | WR |
| 7/22/18 | Lost at Sea | 10 | 484 | Whitacre, Eric | XX | | N/A | | The Seal Lullaby | 2004 | WR |
| 7/29/18 | On the Town | 10 | 485 | Chance, John Barnes | XX | | N/A | | Blue Lake Overture | 1971 | WR |
| 7/29/18 | On the Town | 10 | 485 | Bernstein, Leonard | LGB | ICD | N/A | | Three Dance Episodes from "On the Town" | 1944 | WR |
| 7/29/18 | On the Town | 10 | 485 | Nelson, Ron | XX | | N/A | | Rocky Point Holiday | 1969 | WR |
| 7/29/18 | On the Town | 10 | 485 | Tyzik, Jeff | XX | | N/A | | Traffic Jammin' from "New York Cityscape" | 2007 | WR |
| 7/29/18 | On the Town | 10 | 485 | Grainger, Percy Aldridge | XX | | N/A | | Colonial Song | 1919 | WR |
| 7/29/18 | On the Town | 10 | 485 | Daugherty, Michael | XX | | N/A | | Fever from "Lost Vegas" | 2011 | WR |
| 7/29/18 | On the Town | 10 | 485 | Gillis, Don | XX | | N/A | | Tulsa | 1957 | WR |
| 8/5/18 | Lighting the Fire | 10 | 486 | Van der Roost, Jan | XX | | N/A | | Firework | 1992 | WR |
| 8/5/18 | Lighting the Fire | 10 | 486 | Bulla, Steven | XX | | N/A | | Firestorm | 1992 | WR |
| 8/5/18 | Lighting the Fire | 10 | 486 | Woolfenden, Guy | XX | | N/A | | Firedance | 2002 | P |
| 8/5/18 | Lighting the Fire | 10 | 486 | de Fala, Manuel | XX | | N/A | | Ritual Fire Dance | 1914 | WR |

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|---------|-----------------------------------|----|-----|---|---------|-----|-----|--|--|------|-----|
| 8/5/18 | Lighting the Fire | 10 | 486 | Walton, William | XX | | N/A | | Spitfire Fugue | 1961 | WR |
| 8/5/18 | Lighting the Fire | 10 | 486 | Mackey, John | XX | | N/A | | Kingfishers Catch Fire | 2007 | WR |
| 8/5/18 | Lighting the Fire | 10 | 486 | Reineke, Steven | LGB | ICD | N/A | | Goddess of Fire | 2006 | WR |
| 8/5/18 | Lighting the Fire | 10 | 486 | Stravinsky, Igor | XX | | N/A | | The Firebird Suite | 1919 | WR |
| 8/12/18 | Virtuosos | 10 | 487 | Rimsky-Korsakov | XX | | N/A | | Flight of the Bumblebee | 1900 | WR |
| 8/12/18 | Virtuosos | 10 | 487 | Pryor, Arthur | XX | | N/A | | Blue Bells of Scotland | 1801 | WR |
| 8/12/18 | Virtuosos | 10 | 487 | McAlister, Scott | XX | | N/A | | Black Dog | 2002 | WR |
| 8/12/18 | Virtuosos | 10 | 487 | Goedicke, Alexander | XX | | N/A | | Concert Etude, Op. 49 | 1948 | WR |
| 8/12/18 | Virtuosos | 10 | 487 | Bach, J.S. arr. Hunsberger | XX | | XX | | Tocatta and Fugue | 1998 | WR |
| 8/12/18 | Virtuosos | 10 | 487 | Baadsvik, Øystein; arr. Giske, Svein Henrik | XX | | XX | | Fnugg Blue | 2003 | WR |
| 8/12/18 | Virtuosos | 10 | 487 | Arban, Jean-Baptiste | XX | | N/A | | Carnival of Venice | 1865 | WR |
| 8/12/18 | Virtuosos | 10 | 487 | Sousa, John Philip | XX | | N/A | | Stars and Stripes Forever | 1896 | WR |
| 8/19/18 | Standing Room Only | 10 | 488 | Rosauro, Ney | LX | ICD | N/A | | Concerto for Marimba & Wind Ensemble, Mvt. 1: Greetings | 1986 | WR |
| 8/19/18 | Standing Room Only | 10 | 488 | Chance, John Barnes | XX | | N/A | | Incantation and Dance | 1963 | WR |
| 8/19/18 | Standing Room Only | 10 | 488 | Schwantner, Joseph | XX | | N/A | | Concerto for Percussion, Mvt. 3: Ritmico con brio | 1994 | WR |
| 8/19/18 | Standing Room Only | 10 | 488 | Schickele, Peter (PDQ Bach) | XX | | N/A | | Grand Serenade for an Awful lot of Winds & Percussion | 1975 | WR |
| 8/19/18 | Standing Room Only | 10 | 488 | Gillingham, David | XX | | N/A | | Concertino for Four Percussion and Wind Ensemble | 1997 | WR |
| 8/19/18 | Standing Room Only | 10 | 488 | Heuser, David | XX | | N/A | | Not Here, But There | 2006 | Bio |
| 8/19/18 | Standing Room Only | 10 | 488 | Rosauro, Ney | LX | ICD | N/A | | Concerto for Marimba & Wind Ensemble, Mvt. 4: Farewell | 1986 | WR |
| 8/26/18 | Composer's Corner 1, Julie Giroux | 10 | 489 | Giroux, Julie | LBG, WM | ICD | N/A | | To Walk with Wings | 2000 | WR |
| 8/26/18 | Composer's Corner 1, Julie Giroux | 10 | 489 | Giroux, Julie | LBG, WM | ICD | N/A | | Riften Wed | 2013 | WR |
| 8/26/18 | Composer's Corner 1, Julie Giroux | 10 | 489 | Giroux, Julie | LBG, WM | ICD | N/A | | Khan | 2008 | WR |
| 8/26/18 | Composer's Corner 1, Julie Giroux | 10 | 489 | Giroux, Julie | LBG, WM | ICD | N/A | | Symphony No. IV: Bookmarks from Japan, I. Fuji-San - "Mt. Fuji" | 2013 | WR |
| 8/26/18 | Composer's Corner 1, Julie Giroux | 10 | 489 | Giroux, Julie | LBG, WM | ICD | N/A | | Symphony No. IV: Bookmarks from Japan, III. The Great Wave off Kanagawa - "The Life of One Wave" | 2013 | WR |
| 8/26/18 | Composer's Corner 1, Julie Giroux | 10 | 489 | Giroux, Julie | LBG, WM | ICD | N/A | | Symphony No. IV: Bookmarks from Japan, IV. Kinryu-Zan Sensoji - "Thunder Gate" | 2013 | WR |
| 8/26/18 | Composer's Corner 1, Julie Giroux | 10 | 489 | Giroux, Julie | LBG, WM | ICD | N/A | | Symphony No. IV: Bookmarks from Japan, VI Hakone - "Drifting" | 2013 | WR |
| 8/26/18 | Composer's Corner 1, Julie Giroux | 10 | 489 | Giroux, Julie | LBG, WM | ICD | N/A | | Overture in Five Flat | 2010 | WR |

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| 8/26/18 | Composer's Corner 1, Julie Giroux | 10 | 489 | Giroux, Julie | LBG, WM | ICD | N/A | | Shine | 2017 | WR |
| 9/2/18 | A Decade's Retrospective | 11 | 490 | Holst, Gustav | XX | | N/A | | Second Suite in F | 1911 | WR |
| 9/2/18 | A Decade's Retrospective | 11 | 490 | Tschesnokoff, Pavel | XX | | N/A | | Salvation is Created | 1912 | WR |
| 9/2/18 | A Decade's Retrospective | 11 | 490 | Richardson, Clive | XX | | N/A | | Beachcomber | ZZ | N/A |
| 9/2/18 | A Decade's Retrospective | 11 | 490 | Belsterling, Charles | XX | | N/A | | March of the Steel Men | 1937 | WR |
| 9/2/18 | A Decade's Retrospective | 11 | 490 | Sousa, John Philip | XX | | N/A | | El Capitan | 1896 | WR |
| 9/2/18 | A Decade's Retrospective | 11 | 490 | Grainger, Percy Aldridge | XX | | N/A | | Arrival Platform Humlet | 1916 | WR |
| 9/2/18 | A Decade's Retrospective | 11 | 490 | Downie, Kenneth | XX | | N/A | | Lord of All Hopefulness | ZZ | N/A |
| 9/2/18 | A Decade's Retrospective | 11 | 490 | Schuman, William | XX | | N/A | | Chester | 1957 | WR |
| 9/2/18 | A Decade's Retrospective | 11 | 490 | MacLean, Dougie | XX | | N/A | | The Gael | 1990 | P |
| 9/2/18 | A Decade's Retrospective | 11 | 490 | Ticheli, Frank | XX | | N/A | | Rest | 2011 | WR |
| 9/9/18 | Windswept | 11 | 491 | Anderson, Leroy | XX | | N/A | | Clarinet Candy | 1962 | WR |
| 9/9/18 | Windswept | 11 | 491 | Coleman, Valerie | WM, BL | ICD | N/A | | Umoja | 2008 | WR |
| 9/9/18 | Windswept | 11 | 491 | Fauré, Gabriel | XX | | N/A | | Pavane | 1887 | WR |
| 9/9/18 | Windswept | 11 | 491 | Shaw, Artie, ed. Tony Sherrod | XX | | XX | | Concerto for Clarinet | ZZ | N/A |
| 9/9/18 | Windswept | 11 | 491 | Bolcom, William | XX | | N/A | | Concerto Grosso for Saxophone Quartet & Band, Mvt. IV: Badinerie | 2000 | WR |
| 9/9/18 | Windswept | 11 | 491 | Barber, Samuel | LGB | ICD | N/A | | Summer Music, for Wind Quintet, Op. 31, Mvts: I, II, IV, V, VI | 1956 | WR |
| 9/9/18 | Windswept | 11 | 491 | Daugherty, Michael | XX | | N/A | | Alligator Alley | 2003 | WR |
| 9/9/18 | Windswept | 11 | 491 | Grainger, Percy, ed. Larry Clark | XX | | XX | | Molly on the Shore | 2002 | WR |
| 9/9/18 | Windswept | 11 | 491 | Abreu, Zequinha | LX | WR | N/A | | Tico Tico | 1917 | WR |
| 9/16/18 | Wild Blue Wonder | 11 | 492 | Goodwin, Ron arr. TSgt Larry MacTaggart | XX | | XX | | Those Magnificent Airmen and Their Flying Machines | ZZ | N/A |
| 9/16/18 | Wild Blue Wonder | 11 | 492 | Mackey, John | XX | | N/A | | Liminal | 2016 | WR |
| 9/16/18 | Wild Blue Wonder | 11 | 492 | Shafer, Steve (Master Sergeant) | XX | | N/A | | Prism | ZZ | N/A |
| 9/16/18 | Wild Blue Wonder | 11 | 492 | Hokoyama, Wataru | AP, LGB | ICD | N/A | | Beyond | 2001 | WR |
| 9/16/18 | Wild Blue Wonder | 11 | 492 | Markowski, Michael | XX | | N/A | | joyRIDE | 2005 | WR |
| 9/16/18 | Wild Blue Wonder | 11 | 492 | Sheridan Patrick, and Sam Pilafian | XX, XX | | N/A | | To the Edge of Space | 2005 | WR |

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| 9/16/18 | Wild Blue Wonder | 11 | 492 | Ewazen, Eric | XX | | N/A | | A View from the Heavens from "Flight" | 2004 | WR |
| 9/16/18 | Wild Blue Wonder | 11 | 492 | Saucedo, Richard L. | XX | | N/A | | Windsprints | 2003 | WR |
| 9/16/18 | Wild Blue Wonder | 11 | 492 | Baker, Henry | XX | | N/A | | The Air Force Hymn | 1852 | P |
| 9/16/18 | Wild Blue Wonder | 11 | 492 | Fillmore, Henry | XX | | N/A | | Rolling Thunder | 1916 | WR |
| 9/23/18 | Conductor's Playlist 1 - Frank Pattisti | 11 | 493 | Gregson, Edward | XX | | N/A | | Celebration | 1991 | WR |
| 9/23/18 | Conductor's Playlist 1 - Frank Pattisti | 11 | 493 | Copland, Aaron | LGB | ICD | N/A | | Variations on a Shaker Melody | 1960 | WR |
| 9/23/18 | Conductor's Playlist 1 - Frank Pattisti | 11 | 493 | Copland, Aaron | LGB | ICD | N/A | | Down a Country Lane | 1962 | WR |
| 9/23/18 | Conductor's Playlist 1 - Frank Pattisti | 11 | 493 | Stucky, Steven | XX | | N/A | | Funeral Music for "Queen Mary" after Purcell | 1992 | WR |
| 9/23/18 | Conductor's Playlist 1 - Frank Pattisti | 11 | 493 | Colgrass, Michael | XX | | N/A | | The Winds of Nagual | 1985 | WR |
| 9/23/18 | Conductor's Playlist 1 - Frank Pattisti | 11 | 493 | Holst, Gustav | XX | | N/A | | Suite No. 1 in Eb; Mvt. II: Intermezzo | 1909 | WR |
| 9/23/18 | Conductor's Playlist 1 - Frank Pattisti | 11 | 493 | Holst, Gustav | XX | | N/A | | Suite No. 1 in Eb; Mvt. III: March | 1909 | WR |
| 9/30/18 | Third Stream | 11 | 494 | Harbison, John | XX | | N/A | | Three City Blocks | 1993 | WR |
| 9/30/18 | Third Stream | 11 | 494 | Schuller, Gunther | XX | | N/A | | Suite for Wind Quintet | 1958 | P |
| 9/30/18 | Third Stream | 11 | 494 | Zappa, Frank | XX | | N/A | | Dog Breath Variations | 1967 | WR |
| 9/30/18 | Third Stream | 11 | 494 | Wilson, Dana | XX | | N/A | | Piece of Mind Mvt. IV, Being | 1987 | WR |
| 9/30/18 | Third Stream | 11 | 494 | Mingus, Charles | BL | ICD | N/A | | The Children's Hour of Dreams | 1960 | P |
| 9/30/18 | Third Stream | 11 | 494 | Ticheli, Frank | XX | | N/A | | Blue Shades | 1997 | WR |
| 10/7/18 | Spotlight on Female Composers | 11 | 495 | Tower, Joan | WM | ICD | N/A | | Fanfare for the Uncommon Woman, No. 1 | 1987 | WR |
| 10/7/18 | Spotlight on Female Composers | 11 | 495 | Mier, Shirley | WM | ICD | N/A | | Maiden Voyage | 2005 | P |
| 10/7/18 | Spotlight on Female Composers | 11 | 495 | Shapiro, Alex | WM | ICD | N/A | | Liquid Compass | 2014 | WR |
| 10/7/18 | Spotlight on Female Composers | 11 | 495 | McGinty, Anne | WM | ICD | N/A | | To Keep Thine Honor Bright | 2001 | WR |
| 10/7/18 | Spotlight on Female Composers | 11 | 495 | Blackshaw, Jodie | WM | ICD | N/A | | Terpsichorean Dances | 2009 | WR |
| 10/7/18 | Spotlight on Female Composers | 11 | 495 | Higdon, Jennifer | LGB, WM | ICD | N/A | | Mysterium | 2002 | WR |

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| 10/7/18 | Spotlight on Female Composers | 11 | 495 | Coleman, Valerie | WM, BL | ICD | N/A | | Red Clay & Mississippi Delta | 2009 | WR |
| 10/7/18 | Spotlight on Female Composers | 11 | 495 | Björk | WM | ICD | N/A | | Overture | 2000 | WR |
| 10/7/18 | Spotlight on Female Composers | 11 | 495 | Bremer, Carolyn | WM | ICD | N/A | | Early Light | 1999 | WR |
| 10/14/18 | Anchors Aweigh! | 11 | 496 | Skaggs, Andrew | XX | | N/A | | Over the Whale's Acre | ZZ | N/A |
| 10/14/18 | Anchors Aweigh! | 11 | 496 | Wagner, Richard | XX | | N/A | | Overture to "The Flying Dutchman" | 1841 | WR |
| 10/14/18 | Anchors Aweigh! | 11 | 496 | Williams, John | XX | | N/A | | Liberty Fanfare | 1986 | WR |
| 10/14/18 | Anchors Aweigh! | 11 | 496 | Goldman, Edwin Franko | XX | | N/A | | Blue Jackets on Parade | ZZ | N/A |
| 10/14/18 | Anchors Aweigh! | 11 | 496 | Rodgers, Richard and Bennett, Robert Russell | XX, XX | | N/A | | Victory at Sea | 1955 | WR |
| 10/14/18 | Anchors Aweigh! | 11 | 496 | Smith, Robert W. | XX | | N/A | | Songs of Sailor and Sea Suite | 1997 | WR |
| 10/14/18 | Anchors Aweigh! | 11 | 496 | Middendorf, John Williams II | XX | | N/A | | Seawolf March | ZZ | N/A |
| 10/14/18 | Anchors Aweigh! | 11 | 496 | Dykes, John Bacchus | XX | | N/A | | Eternal Father, Strong to Save | 1861 | WR |
| 10/14/18 | Anchors Aweigh! | 11 | 496 | Middendorf, John Williams II | XX | | N/A | | Seawolf March | ZZ | N/A |
| 10/21/18 | All Points East | 11 | 497 | Marquez, Arturo; arr. O. Nickel | LX | WR | XX | | Danzon No. 2 | 2009 | WR |
| 10/21/18 | All Points East | 11 | 497 | Piazzolla, Astor | LX | WR | N/A | | Libertango | 1974 | WR |
| 10/21/18 | All Points East | 11 | 497 | Smith, Robert | XX | | N/A | | Africa: Ceremony, Song and Ritual | 1994 | WR |
| 10/21/18 | All Points East | 11 | 497 | Arnold, Malcolm | XX | | N/A | | Four Scottish Dances, Mvt. II | 1957 | WR |
| 10/21/18 | All Points East | 11 | 497 | Respighi, Ottorino; arr. Snell | XX | | XX | | The Pines of the Appian Way | 2015 | P |
| 10/21/18 | All Points East | 11 | 497 | Jarre, Maurice; arr. Reed | XX | | XX | | Theme from "Lawrence of Arabia" | 1963 | WR |
| 10/21/18 | All Points East | 11 | 497 | Shostakovich, Dmitri | XX | | N/A | | Galop from "Moscow, Cheryomuchki" | 1959 | WR |
| 10/21/18 | All Points East | 11 | 497 | Yi, Chen | AS, WM | ICD | N/A | | Dragon Rhyme | 2010 | WR |
| 10/21/18 | All Points East | 11 | 497 | Shabazz, Ayatey | BL | ICD | N/A | | A Quiet Journey Home | 2006 | WR |
| 10/28/18 | Scared of the Winds | 11 | 498 | Whitacre, Eric | XX | | N/A | | Ghost Train Triptych: I. The Ride | 1995 | WR |
| 10/28/18 | Scared of the Winds | 11 | 498 | Markowski, Michael | XX | | N/A | | The Cave You Fear | 2014 | WR |
| 10/28/18 | Scared of the Winds | 11 | 498 | de Meij, Johan | XX | | N/A | | The Lord of the Rings, IV. Journey in the dark: A. The Mines of Moria / B. The Bridge of Khazad-Dûm | 1987 | WR |
| 10/28/18 | Scared of the Winds | 11 | 498 | Bolcom, William | XX | | N/A | | Graceful Ghost Rag | 1970 | WR |
| 10/28/18 | Scared of the Winds | 11 | 498 | Collin, Florence | WM | ICD | N/A | | Les catacombes de Pompei | ZZ | N/A |
| 10/28/18 | Scared of the Winds | 11 | 498 | Standridge, Randall | LGB | ICD | N/A | | Darklands Legends, III. The Queen's Masque | 2017 | WR |
| 10/28/18 | Scared of the Winds | 11 | 498 | Cesarini, Franco | XX | | N/A | | The Haunter of the Dark | 1995 | P |
| 10/28/18 | Scared of the Winds | 11 | 498 | Elfman, Danny | XX | | N/A | | Beetlejuice | 1988 | WR |
| 10/28/18 | Scared of the Winds | 11 | 498 | Williams, John | XX | | N/A | | Harry Potter and the Prisoner of Azkaban | 2001 | P |

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| 10/28/18 | Scared of the Winds | 11 | 498 | Newman, Randy | XX | | N/A | | Monsters Inc. | 2001 | P |
| 11/4/18 | Listener's Choice 1 | 11 | 499 | Rimsky-Korsakov, Nikolai | XX | | N/A | | Procession of the Nobles | 1870 | WR |
| 11/4/18 | Listener's Choice 1 | 11 | 499 | Hindemith, Paul | XX | | N/A | | Symphonic Metamorphosis of Themes of Carl Maria von Weber: III. Andantino | 1943 | WR |
| 11/4/18 | Listener's Choice 1 | 11 | 499 | Pann, Carter | XX | | N/A | | My Brother's Brain: III. The Hymn of Forgiving | 2011 | WR |
| 11/4/18 | Listener's Choice 1 | 11 | 499 | Press, Jacques | XX | | N/A | | Wedding Dance | 1955 | WR |
| 11/4/18 | Listener's Choice 1 | 11 | 499 | Bernstein, Leonard | LGB | ICD | N/A | | Candide Overture | 1956 | WR |
| 11/4/18 | Listener's Choice 1 | 11 | 499 | Mussorgsky, Modest | XX | | N/A | | Pictures at an Exhibition | 1874 | WR |
| 11/4/18 | Listener's Choice 1 | 11 | 499 | Mackey, John | XX | | N/A | | Sasparilla | 2005 | WR |
| 11/4/18 | Listener's Choice 1 | 11 | 499 | Sousa, John Philip | XX | | N/A | | The Stars and Stripes Forever | 1896 | WR |
| 11/11/18 | Harmony in Autumn | 11 | 500 | Sheldon, Robert | LGB | ICD | N/A | | Fall River Overture | 1981 | WR |
| 11/11/18 | Harmony in Autumn | 11 | 500 | Camphouse, Mark | XX | | N/A | | Autumn Yosemite | 2004 | P |
| 11/11/18 | Harmony in Autumn | 11 | 500 | Van Der Roost, Jan | XX | | N/A | | Kebek (Rhapsodie Boréale) - L'automne Dans la Forêt | 2006 | P |
| 11/11/18 | Harmony in Autumn | 11 | 500 | Ticheli, Frank | XX | | N/A | | Shenandoah | 1999 | WR |
| 11/11/18 | Harmony in Autumn | 11 | 500 | Joyce, Archibald | XX | | N/A | | Autumn Dream | 1909 | WR |
| 11/11/18 | Harmony in Autumn | 11 | 500 | Kosma, Joseph; arr. Richard Perry | XX | | XX | | Autumn Leaves | ZZ | N/A |
| 11/11/18 | Harmony in Autumn | 11 | 500 | Standridge, Randall | LGB | ICD | N/A | | In These Last Days of Autumn | 2016 | WR |
| 11/11/18 | Harmony in Autumn | 11 | 500 | Whitacre, Eric | XX | | N/A | | October | 2000 | WR |
| 11/18/18 | Thanks Aplenty | 11 | 501 | Kremser, Eduard | XX | | N/A | | We Gather Together | ZZ | N/A |
| 11/18/18 | Thanks Aplenty | 11 | 501 | Milburn, Dwayne | BL | ICD | N/A | | American Hymnsong Suite | 2007 | WR |
| 11/18/18 | Thanks Aplenty | 11 | 501 | Maslanka, David | XX | | N/A | | Give Us This Day | 2007 | WR |
| 11/18/18 | Thanks Aplenty | 11 | 501 | Bacak, Joyce Eilers; arr. Stephen Bradnum | WM | Wiki | XX | | The Irish Blessing | 1985 | P |
| 11/18/18 | Thanks Aplenty | 11 | 501 | Huckeby, Ed | XX | | N/A | | From Whom All Blessings Flow | 1995 | WR |
| 11/18/18 | Thanks Aplenty | 11 | 501 | McCartney, Paul and John Lennon | XX, XX | | N/A | | With a Little Help from My Friends | 1967 | Wiki |
| 11/18/18 | Thanks Aplenty | 11 | 501 | Welcher, Dan | XX | | N/A | | Symphony No. 4 "American Visionary" - Mvt. 2: Family | 2005 | WR |
| 11/18/18 | Thanks Aplenty | 11 | 501 | Gershwin, George | XX | | N/A | | Strike Up the Band | 1927 | WR |
| 11/25/18 | A Chill in the Winds | 11 | 502 | Sviridov, Georgii Vasilyevich | XX | | N/A | | Suite from "The Snowstorm" Mvt. 1: Troika | 1975 | P |
| 11/25/18 | A Chill in the Winds | 11 | 502 | Holst, Gustav | XX | | N/A | | In the Bleak Midwinter | 1906 | WR |
| 11/25/18 | A Chill in the Winds | 11 | 502 | Van der Roost, Jan | XX | | N/A | | Kebek (Rhapsodie Boréale) - Mvt 2. Winter | 2006 | P |
| 11/25/18 | A Chill in the Winds | 11 | 502 | Saucedo, Richard | XX | | N/A | | Snow Caps | 2004 | WR |

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| 11/25/18 | A Chill in the Winds | 11 | 502 | Pann, Carter | XX | | N/A | | Slalom | 1999 | WR |
| 11/25/18 | A Chill in the Winds | 11 | 502 | Carroll, Fergal | XX | | N/A | | Winter Dances - Mvt. 2 December | 2002 | P |
| 11/25/18 | A Chill in the Winds | 11 | 502 | Giroux, Julie | LGB, WM | ICD | N/A | | Symphony No. IV: Bookmarks from Japan Mvt 5. Evening Snow at Kambara "Light is the Touch" | 2013 | WR |
| 11/25/18 | A Chill in the Winds | 11 | 502 | Mackey, John | XX | | N/A | | The Frozen Cathedral | 2012 | WR |
| 12/2/18 | Moved by Melody | 11 | 503 | Leemans, Pierre | XX | | N/A | | March of the Belgian Parachutists | 1945 | WR |
| 12/2/18 | Moved by Melody | 11 | 503 | arr. Frank Ticheli | N/A | | XX | | "Simple Gifts" from Four Shaker Songs | 2002 | WR |
| 12/2/18 | Moved by Melody | 11 | 503 | Holst, Gustav; arr. Philip Sparke | XX | | XX | | "Jig" from St. Paul's Suite | 2017 | P |
| 12/2/18 | Moved by Melody | 11 | 503 | Arlen, Harold | XX | | N/A | | Selections from "The Wizard of Oz" | 1940 | Wiki |
| 12/2/18 | Moved by Melody | 11 | 503 | Bernstein, Leonard | LGB | ICD | N/A | | "Simple Song" from Mass | 1971 | WR |
| 12/2/18 | Moved by Melody | 11 | 503 | Williams, John | XX | | N/A | | "Raiders March" from Raiders of the Lost Ark | 1981 | WR |
| 12/2/18 | Moved by Melody | 11 | 503 | Monti, Vittorio | XX | | N/A | | Czardas Fantasy | 1904 | WR |
| 12/2/18 | Moved by Melody | 11 | 503 | Elgar, Edward | XX | | N/A | | "Nimrod" from the Enigma Variations | 1899 | WR |
| 12/2/18 | Moved by Melody | 11 | 503 | Bremer, Carolyn | WM | ICD | N/A | | "Clutch Pursh" from Opposable Thumbs | 2000 | Program |
| 12/2/18 | Moved by Melody | 11 | 503 | Giroux, Julie | LGB, WM | ICD | N/A | | The Grace of Being | 2013 | WR |
| 12/2/18 | Moved by Melody | 11 | 503 | Holst, Gustav | XX | | N/A | | Suite #1 in Eb: Mvt 1. Chaconne | 1909 | WR |
| 12/2/18 | Moved by Melody | 11 | 503 | Sousa, John Philip | XX | | N/A | | The Liberty Bell | 1893 | WR |
| 12/9/18 | Holidays Around the World | 11 | 504 | traditional | N/A | | N/A | | The Festival of Hanukkah | ZZ | N/A |
| 12/9/18 | Holidays Around the World | 11 | 504 | traditional | N/A | | N/A | | O Hanukkah | ZZ | N/A |
| 12/9/18 | Holidays Around the World | 11 | 504 | Leontovych, Mykola Dmytovyh; arr Philip Sparke | XX | | XX | | Ukrainian Bell Carol | 2005 | WC |
| 12/9/18 | Holidays Around the World | 11 | 504 | arr. James Curnow | N/A | | XX | | Variations on a German Carol (Stille, Stille, Stille) | 1993 | P |
| 12/9/18 | Holidays Around the World | 11 | 504 | Giroux, Julie | WM, LGB | ICD | N/A | | One Torch, Two Women, and Three Ships | 2011 | WR |
| 12/9/18 | Holidays Around the World | 11 | 504 | Feliciano, José | LX | ICD | N/A | | Feliz Navidad | 1970 | WR |
| 12/9/18 | Holidays Around the World | 11 | 504 | Pierpont, James; arr. Sam Pilafian | XX | | XX | | Motown Jingle Bells | ZZ | N/A |
| 12/9/18 | Holidays Around the World | 11 | 504 | Pierpont, James | XX | | N/A | | Jingle Bells Around the World | ZZ | N/A |
| 12/9/18 | Holidays Around the World | 11 | 504 | Faith, Percy | XX | | N/A | | Brazilian Sleigh Bells | 1950 | WC |
| 12/9/18 | Holidays Around the World | 11 | 504 | arr. Julie Giroux | N/A | | WM, LGB | ICD | Peter Patapan | 2011 | P |

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| 12/9/18 | Holidays Around the World | 11 | 504 | arr. JD Shaw | N/A | | XX | | Greensleeves | ZZ | N/A |
| 12/9/18 | Holidays Around the World | 11 | 504 | Reed, Alfred | XX | | N/A | | Russian Christmas Music | 1997 | WC |
| 12/16/18 | Hollywood Holidays | 11 | 505 | arr. Julie Giroux | N/A | | WM, LGB | ICD | Christmas Toons | 2012 | WR |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Rogers, Richard | XX | | N/A | | My Favorite Things | 1959 | WR |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Styne, Jule | XX | | N/A | | Let It Snow | 1945 | Wiki |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Gruber, Franz; arr. Julie Giroux | XX | | WM, LGB | ICD | Silent Night in Gotham | 2009 | P |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Herbert, Victor; arr. Herbert Clark | XX | | XX | | March of the Toys | 1999 | WR |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Elfman, Danny | XX | | N/A | | What's This? | 1993 | Wiki |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Marks, Johnny; arr. Chris Sharp | XX | | XX | | Rudolph the Red Nosed Reindeer | 2002 | WC |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Bagdasarian, Ross St. | XX | | N/A | | The Chipmunk Song | 1958 | Wiki |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Nelson, Rollins; arr. Smith | XX | | XX | | Frosty the Snowman | ZZ | N/A |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Davis, Katherine K. | WM | ICD | N/A | | The Little Drummer Boy | ZZ | N/A |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Guardaldi, Vince; arr. Brandon Ridenour | XX | | XX | | Christmas Time is Here | 2012 | WC |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Hague, Albert; arr. Brandon Ridenour | XX | | XX | | You're a Mean One, Mr. Grinch | 2013 | WC |
| 12/16/18 | Hollywood Holidays | 11 | 505 | Broughton, Bruce | XX | | N/A | | Miracle on 34th St. | 1947 | Wiki |
| 12/23/18 | Classic Christmas | 11 | 506 | Tchaikovsky, P.I. | LGB | ICD | N/A | | Trepak | 1892 | Wiki |
| 12/23/18 | Classic Christmas | 11 | 506 | arr. Julie Giroux | N/A | | LGB, WM | ICD | Christmas with Mozart | 2007 | WR |
| 12/23/18 | Classic Christmas | 11 | 506 | Traditional | N/A | | N/A | | Wexford Carol | ZZ | N/A |
| 12/23/18 | Classic Christmas | 11 | 506 | arr. Rich Hirsch | N/A | | XX | | God Rest Ye, Merry Gentlemen | 2016 | P |
| 12/23/18 | Classic Christmas | 11 | 506 | arr. Christopher Coletti | N/A | | XX | | Bach's Bells | 2012 | Bio |
| 12/23/18 | Classic Christmas | 11 | 506 | Lovrien, David | XX | | N/A | | Minor Alterations | 2007 | WC |
| 12/23/18 | Classic Christmas | 11 | 506 | Geldof, Bob and Midge Ure | XX, XX | | N/A | | Do They Know It's Christmas? | 1984 | Wiki |
| 12/23/18 | Classic Christmas | 11 | 506 | Traditional | N/A | | N/A | | Sing We Now of Christmas (Noel Nouvelet) | ZZ | N/A |
| 12/23/18 | Classic Christmas | 11 | 506 | Davis, Katherine / Ravel, Maruice; arr. Julie Giroux | WM, XX | ICD | WM, LGB | ICD | The Little Drummer Boy's Bolero | ZZ | ZZ |
| 12/23/18 | Classic Christmas | 11 | 506 | Traditional | N/A | | N/A | | Away in a Manger / It Came Upon a Midnight Clear / O, Little Town of Bethlehem | ZZ | N/A |
| 12/23/18 | Classic Christmas | 11 | 506 | arr. Julie Giroux | N/A | | WM, LGB | ICD | What Child is That Playing Carol of the Bells | 2011 | P |
| 12/23/18 | Classic Christmas | 11 | 506 | Traditional | N/A | | N/A | | O Come, O Come Emanuel | 1861 | Wiki |
| 12/23/18 | Classic Christmas | 11 | 506 | Anderson, Leroy | XX | | N/A | | Bugler's Holiday | 1954 | Wiki |
| 12/23/18 | Classic Christmas | 11 | 506 | Martin, Hugh / Blane, Ralph | XX, XX | | N/A | | Have Yourself a Merry Little Christmas | 1944 | Wiki |
| 12/23/18 | Classic Christmas | 11 | 506 | Handel, George Frederick; arr. William Gordon | XX | | XX | | Hallelujah from the Messiah | ZZ | N/A |
| 12/30/19 | Finals & Big Finishes | 11 | 507 | Arnold, Malcolm | XX | | N/A | | The Inn of the Sixth Happiness | 1958 | Wiki |

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| 12/30/19 | Finals & Big Finishes | 11 | 507 | McTee, Cindy | WM | ICD | N/A | | Finish Line | 2006 | WR |
| 12/30/19 | Finals & Big Finishes | 11 | 507 | Edelman, Randy | XX | | N/A | | Reunion and Finale | 1993 | Wiki |
| 12/30/19 | Finals & Big Finishes | 11 | 507 | Holsinger, David | XX | | N/A | | Homage: Three Tapestries: Mvt. III - Tapestry Three | 1999 | WR |
| 12/30/19 | Finals & Big Finishes | 11 | 507 | Maslanka, David | XX | | N/A | | Requiem | 2013 | WR |
| 12/30/19 | Finals & Big Finishes | 11 | 507 | Ticheli, Frank | XX | | N/A | | Playing with Fire: Mvt. III - Polyphonies and Riffs | 1992 | P |
| 12/30/19 | Finals & Big Finishes | 11 | 507 | traditional | N/A | | N/A | | Auld Lang Syne | ZZ | N/A |
| 12/30/19 | Finals & Big Finishes | 11 | 507 | Stravinsky, Igor; arr. Robert Longfield | XX | | XX | | Firebird Suite: Berceuse and Finale | 1998 | WR |
| 1/6/19 | New Beginnings | 11 | 508 | Stamp, Jack | XX | | N/A | | Fanfare For A New Era | 1997 | WR |
| 1/6/19 | New Beginnings | 11 | 508 | Richard, Douglas A. | XX | | N/A | | Celebration for a New Era | ZZ | N/A |
| 1/6/19 | New Beginnings | 11 | 508 | Meacham, Aaron | XX | | N/A | | Colors of a New Day | 2009 | WR |
| 1/6/19 | New Beginnings | 11 | 508 | Mackey, John | XX | | N/A | | Aurora Awakes | 2009 | WR |
| 1/6/19 | New Beginnings | 11 | 508 | Gillingham, David R | XX | | N/A | | Symphony No. 2: "Genesis" | 2007 | WR |
| 1/6/19 | New Beginnings | 11 | 508 | Hosay, James L. | XX | | N/A | | The Second Dawning | 1996 | WR |
| 1/13/19 | War and Peace | 11 | 509 | Wills, Arthur | XX | | N/A | | The Vikings | 1981 | P |
| 1/13/19 | War and Peace | 11 | 509 | Booker, Charles L. Jr. | XX | | N/A | | A Civil War Saga | 2008 | P |
| 1/13/19 | War and Peace | 11 | 509 | Bulla, Stephen | XX | | N/A | | Images for Brass | 2001 | P |
| 1/13/19 | War and Peace | 11 | 509 | Tchaikovsky, P.I. | LGB | ICD | N/A | | 1812 Overture, Op. 49 | 1882 | WR |
| 1/13/19 | War and Peace | 11 | 509 | Bryant, Steven | XX | | N/A | | Ecstatic Fanfare | 2012 | WR |
| 1/13/19 | War and Peace | 11 | 509 | Giroux, Julie | WM, LGB | ICD | N/A | | No Man's Land | 2017 | WR |
| 1/13/19 | War and Peace | 11 | 509 | Maslanka, David | XX | | N/A | | Hymn for World Peace | 2014 | WR |
| 1/20/19 | The Planets | 11 | 510 | Holst, Gustav | XX | | N/A | | The Planets | 1916 | WR |
| 1/20/19 | The Planets | 11 | 510 | White, William | XX | | N/A | | The Dwarf Planets: Mvt. II - Pluto | 2012 | Bio |
| 1/27/19 | Discovering New Worlds | 11 | 511 | Moran, Robert | XX | | N/A | | Points of Departure | 1993 | Wiki |
| 1/27/19 | Discovering New Worlds | 11 | 511 | Chauvallon, Isabelle | WM, LGB | ICD | N/A | | Étoile | ZZ | N/A |
| 1/27/19 | Discovering New Worlds | 11 | 511 | Bennett, Robert Russell | XX | | N/A | | Down to the Sea in Ships - Mvt. I: The Way of the Ship | 1969 | P |
| 1/27/19 | Discovering New Worlds | 11 | 511 | Sparke, Philip | XX | | N/A | | Sailing with the Tall Ships | 2012 | WR |
| 1/27/19 | Discovering New Worlds | 11 | 511 | Dvořák, Antonín | XX | | N/A | | Finale from Symphony No. 9 in E minor, Op. 95; "The New World" | 1893 | WR |
| 1/27/19 | Discovering New Worlds | 11 | 511 | Cesarini, Franco | XX | | N/A | | Mexican Pictures: III. Bailaviejo | 1990 | P |
| 1/27/19 | Discovering New Worlds | 11 | 511 | Aquilanti, Giancarlo | XX | | N/A | | Melodia Americana | 2006 | WR |
| 1/27/19 | Discovering New Worlds | 11 | 511 | Vlek, Kees | XX | | N/A | | Os Passaros do Brasil | 1996 | P |

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| 2/3/19 | Threes | 11 | 512 | Grainger, Percy arr. Ragsdale | XX | | XX | | Grainger Threesome | 2007 | WR |
| 2/3/19 | Threes | 11 | 512 | Pann, Carter | XX | | N/A | | The Three Embraces | 2013 | WR |
| 2/3/19 | Threes | 11 | 512 | Stamp, Jack | XX | | N/A | | Three Turns for Brass Quintet | 1975 | P |
| 2/3/19 | Threes | 11 | 512 | Giroux, Julie | WM, LGB | ICD | N/A | | Symphony No. 1: Culloden | 2000 | WR |
| 2/3/19 | Threes | 11 | 512 | Nelhybel, Vaclav | XX | | N/A | | Trittico | 1963 | WR |
| 2/10/19 | Love is in the Winds | 11 | 513 | Sousa, John Philip | XX | | N/A | | Camera Studies - Mvt. II: Drifting To Loveland | 1920 | Bio |
| 2/10/19 | Love is in the Winds | 11 | 513 | Shanklin, Wayne | XX | | N/A | | Chanson d'Amour | 1958 | P |
| 2/10/19 | Love is in the Winds | 11 | 513 | McAllister, Scott | XX | | N/A | | Love Songs | 2010 | WR |
| 2/10/19 | Love is in the Winds | 11 | 513 | Holsinger, David R. | XX | | N/A | | Two Wedding Marches for Brass Ensemble | 1999 | P |
| 2/10/19 | Love is in the Winds | 11 | 513 | Elgar, Edward; arr. Christopher Tambling | XX | | XX | | Salut d'amour | ZZ | N/a |
| 2/10/19 | Love is in the Winds | 11 | 513 | Reed, Alfred | XX | | N/A | | A Symphonic Prelude, based on "Black is the Color of my True Love's Hair" | 1963 | WR |
| 2/10/19 | Love is in the Winds | 11 | 513 | de Meij, Johan | XX | | N/A | | Dutch Masters Suite - Mvt. II: The Love Letter | 2009 | P |
| 2/10/19 | Love is in the Winds | 11 | 513 | van der Roost, Jan | XX | | N/A | | Spirit of Independence | 1996 | P |
| 2/17/19 | Breathing Free | 11 | 514 | Kaska, Kevin | XX | | N/A | | Halls of Freedom | 2002 | P |
| 2/17/19 | Breathing Free | 11 | 514 | Fuchs, Kenneth | LGB | Wiki | N/A | | Forever Free | 2014 | P |
| 2/17/19 | Breathing Free | 11 | 514 | Nowlin, Ryan | XX | | N/A | | Let Freedom Ring | 2014 | WR |
| 2/17/19 | Breathing Free | 11 | 514 | Camphouse, Mark | XX | | N/A | | Two American Canvases - Mvt. II: Freedom of Speech | 2010 | WR |
| 2/17/19 | Breathing Free | 11 | 514 | Curnow, James | XX | | N/A | | Winds of Change - Mvt. III: Winds of Freedom | 1999 | WR |
| 2/17/19 | Breathing Free | 11 | 514 | Gould, Morton | XX | | N/A | | Fanfare for Freedom | 1943 | WR |
| 2/17/19 | Breathing Free | 11 | 514 | Mingus, Charles | BL | ICD | N/A | | Freedom - Part Two from Epitaph | 1963 | Wiki |
| 2/17/19 | Breathing Free | 11 | 514 | Maslanka, David | XX | | N/A | | Liberation | 2010 | WR |
| 2/17/19 | Breathing Free | 11 | 514 | Giroux, Julie | WM, LGB | ICD | N/A | | Fort McHenry Suite - Mvt. III: When Freeman Shall Stand | 2000 | WR |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Dvořák, Antonín | XX | | N/A | | Slovonic Dance #8 | 1878 | WR |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Europe, James Reese | BL | | N/A | | Castle House Rag, Part 1 | 1914 | WR |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Europe, James Reese; arr. Stan Laferrière | BL | ICD | XX | | Castle House Rag, Part 2 | ZZ | N/A |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Owens, William | BL | ICD | N/A | | Tudor Sketches: 1 Hampton Court | 2013 | WR |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Weck, Johann; arr. Francisco de la Torre | XX | | XX | | Hopper Dance | ZZ | N/A |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Okpebholo, Shawn, E. | BL | ICD | N/A | | Ritual Dances | 2004 | WR |

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| 2/24/19 | The Dancer and the Dance | 11 | 515 | Stamp, Jack | XX | | N/A | | Bandancing - Waltz | 2004 | WR |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Bartles, Alfred | XX | | N/A | | The New "When Tubas Waltz" | ZZ | N/A |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Anderson, Leroy | XX | | N/A | | The Waltzing Cat | 1950 | WR |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Wilson, Dana | XX | | N/A | | Liquid Ebony for Clarinet and Wind Ensemble Mvt. III: Dance of Not Pretending | 2003 | WR |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Bernstein, Leonard | LGB | ICD | N/A | | West Side Story - Mambo | 1957 | WR |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Piazzolla, Astor | XX | | N/A | | Oblivion | 1982 | WR |
| 2/24/19 | The Dancer and the Dance | 11 | 515 | Wilby, Philip | XX | | N/A | | Concerto for Euphonium and Brass Band - Mvt. II: Dance Zeibekikos | 1996 | WR |
| 3/10/19 | Carmina Burana | 11 | 516 | Orff, Carl | XX | | N/A | | Carmina Burana | 1937 | WR |
| 3/17/19 | The Emerald Isle | 11 | 517 | Molloy, J. L. arr. Kevin Kaska | XX | | XX | | Irish Folk Suite | ZZ | N/A |
| 3/17/19 | The Emerald Isle | 11 | 517 | Carroll, Fergal | XX | | N/A | | Song of Lir | 2004 | WR |
| 3/17/19 | The Emerald Isle | 11 | 517 | traditional; arr. Roberts | N/A | | XX | | Carrickfergus | 2014 | WR |
| 3/17/19 | The Emerald Isle | 11 | 517 | Kelly, Thomas Christopher | XX | | N/A | | A Wexford Rhapsody | 1954 | WR |
| 3/17/19 | The Emerald Isle | 11 | 517 | Whelan, Bill | XX | | N/A | | Riverdance | 1994 | WR |
| 3/17/19 | The Emerald Isle | 11 | 517 | Uallacháin, Pádraigín Ní | WM | ICD | N/A | | An Leannán | ZZ | N/A |
| 3/17/19 | The Emerald Isle | 11 | 517 | Potter, Archibald James | XX | | N/A | | Finnegan's Wake | 1956 | WR |
| 3/17/19 | The Emerald Isle | 11 | 517 | Ó'Riada, Seán | XX | | N/A | | Mise Éire | 1959 | WR |
| 3/17/19 | The Emerald Isle | 11 | 517 | traditional | N/A | | N/A | | Danny Boy | ZZ | N/A |
| 3/24/19 | A Tribute to Lenny | 11 | 518 | Bernstein, Leonard | LGB | ICD | N/A | | Fanfare No. 1 for the Inauguration of John F. Kennedy | 1961 | WR |
| 3/24/19 | A Tribute to Lenny | 11 | 518 | Bernstein, Leonard | LGB | ICD | N/A | | Suite from "Mass" | 1971 | WR |
| 3/24/19 | A Tribute to Lenny | 11 | 518 | Bernstein, Leonard | LGB | ICD | N/A | | Danzón from "Fancy Free" | 1944 | WR |
| 3/24/19 | A Tribute to Lenny | 11 | 518 | Bernstein, Leonard | LGB | ICD | N/A | | Prelude, Fugue, and Riffs | 1974 | WR |
| 3/24/19 | A Tribute to Lenny | 11 | 518 | Bernstein, Leonard | LGB | ICD | N/A | | Symphonic Dances from "West Side Story" | 1957 | WR |
| 3/24/19 | A Tribute to Lenny | 11 | 518 | Bernstein, Leonard | LGB | ICD | N/A | | Slava! | 1977 | WR |
| 3/31/19 | Colors of the Winds | 11 | 519 | Yurko, Bruce | XX | | N/A | | Red Tail Skirmish | 2011 | WR |
| 3/31/19 | Colors of the Winds | 11 | 519 | Barnes, James | XX | | N/A | | Golden Festival Overture | 1997 | P |

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|---------|---------------------|----|-----|--------------------------|---------|-----|-----|--|--|------|-----|
| 3/31/19 | Colors of the Winds | 11 | 519 | Abe, Keiko | AP, WM | ICD | N/A | | Prism Rhapsody II | 1995 | WC |
| 3/31/19 | Colors of the Winds | 11 | 519 | Milburn, Dwayne | BL | ICD | N/A | | Emerald Suite | 2008 | WR |
| 3/31/19 | Colors of the Winds | 11 | 519 | Cesarini, Franco | XX | | N/A | | Blue Horizons | 2002 | WC |
| 4/7/19 | Lucid Dreams | 11 | 520 | Gillingham, David R. | XX | | N/A | | Lucid Dreams | 2011 | WC |
| 4/7/19 | Lucid Dreams | 11 | 520 | Colgrass, Michael | XX | | N/A | | Dream Dancer | 2001 | WC |
| 4/7/19 | Lucid Dreams | 11 | 520 | Maslanka, David | XX | | N/A | | A Child's Garden of Dreams | 1981 | WR |
| 4/14/19 | Places to Go | 11 | 521 | Spaniola, Joseph | XX | | N/A | | Take Flight | 1995 | WR |
| 4/14/19 | Places to Go | 11 | 521 | Bremer, Carolyn | WM | ICD | N/A | | Thrown Caution to the Wind | ZZ | N/A |
| 4/14/19 | Places to Go | 11 | 521 | Blackshaw, Jodie | WM | ICD | N/A | | Whirlwind | 2006 | WR |
| 4/14/19 | Places to Go | 11 | 521 | Gershwin, George | XX | | N/A | | A Foggy Day (In London Town) | 1937 | WR |
| 4/14/19 | Places to Go | 11 | 521 | Nelson, Ron | XX | | N/A | | Sonoran Desert Holiday | 1995 | WR |
| 4/14/19 | Places to Go | 11 | 521 | Washburn, Robert | XX | | N/A | | Kilimanjaro: An African Portrait | 1993 | WR |
| 4/14/19 | Places to Go | 11 | 521 | Rodrigo, Joaquin | DIS | WR | N/A | | Adagio from Concierto de Aranjuez | 1939 | WR |
| 4/14/19 | Places to Go | 11 | 521 | Yagisawa, Satoshi | AP | ICD | N/A | | Machu Picchu: "City in the Sky" | 2005 | WR |
| 4/14/19 | Places to Go | 11 | 521 | Holdridge, Lee | XX | | N/A | | An American Hymn - I am Home | 1987 | WC |
| 4/21/19 | Rebirth and Renewal | 11 | 522 | Koechlin, Charles | XX | | N/A | | Le Chant de la Resurrection | 1998 | WC |
| 4/21/19 | Rebirth and Renewal | 11 | 522 | Hoshina, Hiroshi | AP | ICD | N/A | | The Rebirth | 2010 | WR |
| 4/21/19 | Rebirth and Renewal | 11 | 522 | Korsakov Rimsky, Nikolai | XX | | N/A | | Russian Easter Overture | 1888 | WR |
| 4/21/19 | Rebirth and Renewal | 11 | 522 | Hokoyama, Wataru | AP, LGB | ICD | N/A | | Spiritual Planet | 2004 | WR |
| 4/21/19 | Rebirth and Renewal | 11 | 522 | McGinty, Anne | WM | ICD | N/A | | Spring from Equinox | 2009 | P |
| 4/21/19 | Rebirth and Renewal | 11 | 522 | Cesarini, Franco | XX | | N/A | | Mosaici Bizantini: III. Angel of the Resurrection | 1993 | WC |
| 4/28/19 | Lord of the Rings | 11 | 523 | Shore, Howard | XX | | N/A | | Medley from "The Hobbit: An Unexpected Journey" | 2013 | WC |
| 4/28/19 | Lord of the Rings | 11 | 523 | de Meij, Johan | XX | | N/A | | Symphony No. 1: "The Lord of the Rings": Mvt. I: Gandalf (The Wizard) | 1987 | WR |
| 4/28/19 | Lord of the Rings | 11 | 523 | de Meij, Johan | XX | | N/A | | Symphony No. 1: "The Lord of the Rings": Mvt. II: Lothlorien (The Elvenwood) | 1987 | WR |
| 4/28/19 | Lord of the Rings | 11 | 523 | de Meij, Johan | XX | | N/A | | Symphony No. 1: "The Lord of the Rings": Mvt. III: Gollum, Sméagol | 1987 | WR |
| 4/28/19 | Lord of the Rings | 11 | 523 | de Meij, Johan | XX | | N/A | | Symphony No. 1: "The Lord of the Rings": Mvt. IV: Journey In the Dark: A. the Mines of Moria - B. the Bridge of Khazad-Dum | 1987 | WR |
| 4/28/19 | Lord of the Rings | 11 | 523 | de Meij, Johan | XX | | N/A | | Symphony No. 1: "The Lord of the Rings": Mvt. V: Hobbit | 1987 | WR |
| 4/28/19 | Lord of the Rings | 11 | 523 | Shore, Howard | XX | | N/A | | The Lord of the Rings | 2001 | WR |
| 5/26/19 | We Remember | 11 | 524 | Lovatt-Cooper, Paul | XX | | N/A | | Walking with Heroes | 2008 | WC |
| 5/26/19 | We Remember | 11 | 524 | Melillo, Stephen | XX | | N/A | | America the Brave | 1981 | P |

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|---------|--------------------|----|-----|---|--------|-----|-----|--|--|------|------|
| 5/26/19 | We Remember | 11 | 524 | Wilson, Dana | XX | | N/A | | Piece of Mind: Remembering | 1987 | WR |
| 5/26/19 | We Remember | 11 | 524 | Thomson, Virgil | LGB | ICD | N/A | | A Solemn Music | 1949 | WR |
| 5/26/19 | We Remember | 11 | 524 | Williams, John | XX | | N/A | | Summon the Heroes | 1996 | WR |
| 5/26/19 | We Remember | 11 | 524 | Booker, Charles L. (Jr.) | XX | | N/A | | Times Remembered | 2009 | P |
| 5/26/19 | We Remember | 11 | 524 | Hovhanness, Alan | XX | | N/A | | The Prayer of Saint Gregory | 1946 | WR |
| 5/26/19 | We Remember | 11 | 524 | Jager, Robert | XX | | N/A | | Epilogue: Lest We Forget | 1992 | WC |
| 5/26/19 | We Remember | 11 | 524 | Ticheli, Frank | XX | | N/A | | Amazing Grace | 1994 | WR |
| 6/2/19 | Wind Storm Blowing | 11 | 525 | Mackey, John | XX | | N/A | | Sheltering Sky | 2012 | WR |
| 6/2/19 | Wind Storm Blowing | 11 | 525 | Ewazen, Eric | XX | | N/A | | Visions of Light | 2004 | WC |
| 6/2/19 | Wind Storm Blowing | 11 | 525 | Sparke, Philip | XX | | N/A | | Wind Sketches | 2014 | P |
| 6/2/19 | Wind Storm Blowing | 11 | 525 | Whitacre, Eric | XX | | N/A | | Cloudburst | 1995 | WR |
| 6/9/19 | This We'll Defend | 11 | 526 | Hosay, James | XX | | N/A | | Architect of Victory | 1994 | WR |
| 6/9/19 | This We'll Defend | 11 | 526 | Ward, Samuel A. | XX | | N/A | | America, the Beautiful | 1910 | Wiki |
| 6/9/19 | This We'll Defend | 11 | 526 | Booker, Charles L. (Jr.) | XX | | N/A | | Like the Stars Forever and Ever... | 2004 | P |
| 6/9/19 | This We'll Defend | 11 | 526 | Bach, Johann Sebastian | XX | | N/A | | My Spirit Be Joyful | 1726 | Wiki |
| 6/9/19 | This We'll Defend | 11 | 526 | Grantham, Donald | XX | | N/A | | Variations on an American Cavalry Song | 2001 | WR |
| 6/9/19 | This We'll Defend | 11 | 526 | Allen, Eugene W. | XX | | N/A | | A Salute to Veterans | ZZ | N/A |
| 6/9/19 | This We'll Defend | 11 | 526 | Curnow, James | XX | | N/A | | Sinfonietta For Brass Band | 1995 | WC |
| 6/9/19 | This We'll Defend | 11 | 526 | Warren, George W. | XX | | N/A | | God of Our Fathers | 1876 | Wiki |
| 6/9/19 | This We'll Defend | 11 | 526 | Gruber, Edmund E. (General) and Arberg, Harold W. | XX, XX | | N/A | | The Army Goes Rolling Along | 1917 | Wiki |
| 6/9/19 | This We'll Defend | 11 | 526 | Isham, Mark | XX | | N/A | | Army Strong | 2006 | Wiki |
| 6/16/19 | Day for Dads | 11 | 527 | Montoya, Daniel Jr. | LX | ICD | N/A | | Get On Up | 2019 | WR |
| 6/16/19 | Day for Dads | 11 | 527 | Maslanka, David and Maslanka, Matthew | XX, XX | | N/A | | Symphony #10: The River of Time | 2018 | WR |
| 6/23/19 | Summer | 11 | 528 | Gershwin, George | XX | | N/A | | Selections from Porgy & Bess: Summertime | 1928 | WR |
| 6/23/19 | Summer | 11 | 528 | Bratton, John W. | XX | | N/A | | The Teddy Bears' Picnic | 1939 | WR |
| 6/23/19 | Summer | 11 | 528 | Cichy, Roger | XX | | N/A | | Bugs | 2000 | WR |
| 6/23/19 | Summer | 11 | 528 | Porter, Cole | XX | | N/A | | Too Darn Hot | 1948 | WR |
| 6/23/19 | Summer | 11 | 528 | Nijs, Johan | XX | | N/A | | Summertime Party | 2012 | P |
| 6/23/19 | Summer | 11 | 528 | Shapiro, Alex | WM | ICD | N/A | | Tight Squeeze | 2013 | WR |

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| 6/23/19 | Summer | 11 | 528 | Clarke, Nigel | XX | | N/A | | Heritage Suite (What Hope Saw) - V. Warm Beer and Cricket | 2010 | WC |
| 6/23/19 | Summer | 11 | 528 | Anderson-Lopez, Kristen and Lopez, Robert | WM; XX | ICD | N/A | | Highlights from Frozen, "In Summer" | 2013 | WR |
| 6/23/19 | Summer | 11 | 528 | de Meij, Johan | XX | | N/A | | Summer | 2013 | WR |
| 6/30/19 | Happy B-Day USA | 11 | 529 | Gould, Morton | XX | | N/A | | Fourth of July | 1947 | WR |
| 6/30/19 | Happy B-Day USA | 11 | 529 | Morgan, Jared and Hernandez, Adrian | XX, XX | | N/A | | Life, Liberty, and the Pursuit of Happiness | ZZ | N/A |
| 6/30/19 | Happy B-Day USA | 11 | 529 | Jenkins, Joseph Willcox | XX | | N/A | | American Overture for Band | 1955 | WR |
| 6/30/19 | Happy B-Day USA | 11 | 529 | Beckel, James A. (Jr.) | XX | | N/A | | Liberty for All | 2000 | WR |
| 6/30/19 | Happy B-Day USA | 11 | 529 | Bolter, Norman | XX | | N/A | | Unity Fanfare | ZZ | N/A |
| 6/30/19 | Happy B-Day USA | 11 | 529 | Ives, Charles | XX | | N/A | | Variations on "America" | 1891 | WR |
| 6/30/19 | Happy B-Day USA | 11 | 529 | Gould, Morton | XX | | N/A | | American Salute | 1943 | WR |
| 6/30/19 | Happy B-Day USA | 11 | 529 | Schuman, William | XX | | N/A | | An American Hymn | 1981 | WR |
| 6/30/19 | Happy B-Day USA | 11 | 529 | Thompson, Randall | XX | | N/A | | The Testament of Freedom: The God Who Gave Us Life | 1942 | WR |
| 7/7/19 | Midwest Clinic 2018, Highlights I | 11 | 530 | Oquin, Wayne | XX | | N/A | | Song for Silent Voices | 2018 | WR |
| 7/7/19 | Midwest Clinic 2018, Highlights I | 11 | 530 | Melillo, Stephen | XX | | N/A | | The Shoemaker: An Immigrant and a Dream | 1999 | WR |
| 7/7/19 | Midwest Clinic 2018, Highlights I | 11 | 530 | Standridge, Randall | LGB | ICD | N/A | | Frogs | 2018 | WR |
| 7/7/19 | Midwest Clinic 2018, Highlights I | 11 | 530 | Thomas, Omar | BL | | N/A | | Of Our New Day Begun | 2016 | WR |
| 7/7/19 | Midwest Clinic 2018, Highlights I | 11 | 530 | Buckley, Robert | XX | | N/A | | Jitterbug! | 2018 | WR |
| 7/7/19 | Midwest Clinic 2018, Highlights I | 11 | 530 | Giroux, Julie | WM, LGB | ICD | N/A | | Taboo (for Solo Trumpet and Wind Ensemble) | ZZ | N/A |
| 7/7/19 | Midwest Clinic 2018, Highlights I | 11 | 530 | Rose, Onsby C. | XX | | N/A | | Mvt. IV. For the Fallen of "Symphony No. 1" | 2018 | WR |
| 7/14/19 | Midwest Clinic 2018, Highlights II | 11 | 531 | Nowlin, Ryan | XX | | N/A | | Legacy Fanfare | 2016 | WR |
| 7/14/19 | Midwest Clinic 2018, Highlights II | 11 | 531 | Chambers, Carol Brittin | WM | ICD | N/A | | Byzantine Dances | 2018 | WR |
| 7/14/19 | Midwest Clinic 2018, Highlights II | 11 | 531 | Hall, David | XX | | N/A | | Innerludes - Mvt. IV. Lullaby | 2018 | WR |
| 7/14/19 | Midwest Clinic 2018, Highlights II | 11 | 531 | Grant, Tyler | XX | | N/A | | Shimmering Joy | 2018 | WR |

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| 7/14/19 | Midwest Clinic 2018, Highlights II | 11 | 531 | Markowski, Michael | XX | | N/A | | Brooklyn Air | 2016 | WR |
| 7/14/19 | Midwest Clinic 2018, Highlights II | 11 | 531 | Hagenberg, Elaine | WM | ICD | N/A | | We May Rise | 2018 | WR |
| 7/14/19 | Midwest Clinic 2018, Highlights II | 11 | 531 | Mackey, John | XX | | N/A | | The Rumor of a Secret King | 2017 | WR |
| 7/14/19 | Midwest Clinic 2018, Highlights II | 11 | 531 | Giroux, Julie | WM, LGB | ICD | N/A | | Symphony No. 5: Elements | 2017 | WR |
| 7/14/19 | Midwest Clinic 2018, Highlights II | 11 | 531 | Giroux, Julie | WM, LGB | ICD | N/A | | Symphony No. 5: Elements | 2017 | WR |
| 7/14/19 | Midwest Clinic 2018, Highlights II | 11 | 531 | Giroux, Julie | WM, LGB | ICD | N/A | | Symphony No. 5: Elements | 2017 | WR |
| 7/21/19 | One Giant Leap | 11 | 532 | Howard, Bart | LGB | ICD | N/A | | Fly Me to the Moon | 1954 | WR |
| 7/21/19 | One Giant Leap | 11 | 532 | Zare, Roger | XX | | N/A | | Mare Tranquillitatis | 2012 | WR |
| 7/21/19 | One Giant Leap | 11 | 532 | Clarke, Nigel | XX | | N/A | | Earthrise | 2011 | WC |
| 7/21/19 | One Giant Leap | 11 | 532 | Gassi, Vince | XX | | N/A | | Wings of Apollo | 2016 | WR |
| 7/21/19 | One Giant Leap | 11 | 532 | Lancen, Serge | XX | | N/A | | Cape Kennedy | 1971 | WR |
| 7/21/19 | One Giant Leap | 11 | 532 | Conti, Bill; arr. Julie Giroux | XX | | WM, LGB | ICD | The Right Stuff (End Credits) | ZZ | N/A |
| 7/28/19 | The President's Own | 11 | 533 | Sousa, John Philip | XX | | N/A | | Sound Off | 1885 | WR |
| 7/28/19 | The President's Own | 11 | 533 | Barber, Samuel | LGB | ICD | N/A | | Commando March | 1943 | WR |
| 7/28/19 | The President's Own | 11 | 533 | Grainger, Percy Aldridge | XX | | N/A | | Over the Hills & Far Away | 1919 | WR |
| 7/28/19 | The President's Own | 11 | 533 | Joplin, Scott | BL | ICD | N/A | | Sunflower Slow Drag | 1901 | Wiki |
| 7/28/19 | The President's Own | 11 | 533 | Gould, Morton | XX | | N/A | | Ballad for Band | 1946 | WR |
| 7/28/19 | The President's Own | 11 | 533 | Ives, Charles | XX | | N/A | | The Circus Band | 1894 | WR |
| 7/28/19 | The President's Own | 11 | 533 | Williams, John | XX | | N/A | | For "The President's Own" | 2013 | WR |
| 7/28/19 | The President's Own | 11 | 533 | Copland, Aaron | LGB | ICD | N/A | | Finale from "Symphony No. 3" | 1946 | WR |
| 7/28/19 | The President's Own | 11 | 533 | Warren, George W. | XX | | N/A | | God of Our Fathers | 1876 | WR |
| 7/28/19 | The President's Own | 11 | 533 | Offenbach, Jacques; arr. Donald Hunsberger | XX | | XX | | The Marines' Hymn | ZZ | N/A |
| 8/4/19 | Semper Paratus | 11 | 534 | Fuchs, Kenneth | LGB | Wiki | N/A | | Discover the Wild | 2012 | P |

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|---------|------------------------------|----|-----|------------------------------|---------|------|-----|--|--|------|------|
| 8/4/19 | Semper Paratus | 11 | 534 | Williams, John | XX | | N/A | | American Journey | 1999 | Wiki |
| 8/4/19 | Semper Paratus | 11 | 534 | Williams, John | XX | | N/A | | Midway March | 1976 | WR |
| 8/4/19 | Semper Paratus | 11 | 534 | Guilmant, Alexandre | XX | | N/A | | Morceau Symphonique | 1890 | WR |
| 8/4/19 | Semper Paratus | 11 | 534 | Ewazen, Eric | XX | | N/A | | A Hymn for the Lost and the Living | 2002 | WR |
| 8/4/19 | Semper Paratus | 11 | 534 | Buckley, Lewis J. | XX | | N/A | | The D.H.S. March | 2003 | P |
| 8/4/19 | Semper Paratus | 11 | 534 | van Boskerck, Francis Saltus | XX | | N/A | | The US Coast Guard Song | 1927 | WR |
| 8/4/19 | Semper Paratus | 11 | 534 | Fuchs, Kenneth | LGB | Wiki | N/A | | Forever Free | 2014 | WC |
| 8/11/19 | Mother Earth | 11 | 535 | Nagao, Jun | AP | WR | N/A | | "The Earth" from "The Planets" by Trouvère | 2003 | WR |
| 8/11/19 | Mother Earth | 11 | 535 | Jenkins, Derek | XX | | N/A | | Blue Marble | 2016 | WR |
| 8/11/19 | Mother Earth | 11 | 535 | Maslanka, David | XX | | N/A | | Mother Earth -- A Fanfare | 2001 | WR |
| 8/11/19 | Mother Earth | 11 | 535 | Meechan, Peter | XX | | N/A | | Land of the Living Skies | 2018 | WR |
| 8/11/19 | Mother Earth | 11 | 535 | de Meij, Johan | XX | | N/A | | Symphony No. 3 "Planet Earth", Mvt III. Mother Earth | 2007 | WR |
| 8/18/19 | Winds Bands Around the World | 11 | 536 | McHugh, Jimmy | XX | | N/A | | Spreadin' Rhythm Around | 1935 | P |
| 8/18/19 | Winds Bands Around the World | 11 | 536 | Metheny, Pat & Lyle Mays | XX, XX | | N/A | | The Awakening | 1997 | WC |
| 8/18/19 | Winds Bands Around the World | 11 | 536 | Barber, Samuel | LGB | ICD | N/A | | Adagio for Strings, Op. 11 | 1938 | WR |
| 8/18/19 | Winds Bands Around the World | 11 | 536 | Iwai, Naohiro | AP | WR | N/A | | Jungle Fantasy | 1995 | WR |
| 8/18/19 | Winds Bands Around the World | 11 | 536 | Mozart, Wolfgang Amadeus | XX | | N/A | | Rondo alla Turca | 1971 | WR |
| 8/18/19 | Winds Bands Around the World | 11 | 536 | Van der Roost, Jan | XX | | N/A | | Orion | 2000 | WR |
| 8/18/19 | Winds Bands Around the World | 11 | 536 | Giroux, Julie | WM, LGB | ICD | N/A | | One Life Beautiful | 2010 | WR |
| 8/18/19 | Winds Bands Around the World | 11 | 536 | Kuremanee, Kitti | AP | WR | N/A | | Ar-gard | 2008 | WR |
| 8/18/19 | Winds Bands Around the World | 11 | 536 | Valencia, Victoriano | LX | ICD | N/A | | Fandangueria | 2007 | WR |
| 8/25/19 | A Look Back at Season 11 | 11 | 537 | Mier, Sherley | WM | ICD | N/A | | Maiden Voyage | 2005 | Bio |

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|---------|------------------------------|----|-----|--------------------------------------|---------|------|---------|-----|--|------|------|
| 8/25/19 | A Look Back at Season 11 | 11 | 537 | Holst, Gustav | XX | | N/A | | The Planets: Mars - The Bringer of War | 1916 | WR |
| 8/25/19 | A Look Back at Season 11 | 11 | 537 | Orff, Carl | XX | | N/A | | Carmina Burana: O Fortuna | 1937 | WR |
| 8/25/19 | A Look Back at Season 11 | 11 | 537 | Bernstein, Leonard | LGB | ICD | N/A | | Danzón from "Fancy Free" | 1944 | WR |
| 8/25/19 | A Look Back at Season 11 | 11 | 537 | de Meij, Johan | XX | | N/A | | Symphony No. 1: "The Lord of the Rings" - Mvt. I: Gandolf (The Wizard) | 1987 | WR |
| 8/25/19 | A Look Back at Season 11 | 11 | 537 | Maslanka, David and Matthew Maslanka | XX, XX | | N/A | | Symphony 10: The River of Time | 2018 | WR |
| 8/25/19 | A Look Back at Season 11 | 11 | 537 | Oquin, Wayne | XX | | N/A | | Song for Silent Voices | 2018 | WR |
| 8/25/19 | A Look Back at Season 11 | 11 | 537 | Giroux, Julie | WM, LGB | ICD | N/A | | Symphony No. 5: "Elements" - Mvt. I. Sun in C | 2017 | WR |
| 8/25/19 | A Look Back at Season 11 | 11 | 537 | Conti, Bill; arr. Julie Giroux | XX | | WM, LGB | ICD | The Right Stuff (End Credits) | ZZ | N/A |
| 9/1/19 | Listeners' Choice 2 | 11 | 538 | Hoshina, Hiroshi | AP | ICD | N/A | | Fu-Mon | 1999 | WR |
| 9/1/19 | Listeners' Choice 2 | 11 | 538 | Bernstein, Leonard | LGB | ICD | N/A | | Profantion from "Jeremiah" Symphony No. 1 | 1942 | WR |
| 9/1/19 | Listeners' Choice 2 | 11 | 538 | Verdi, Giuseppe | XX | | N/A | | Exerpts from "Manzoni Requiem" | 1873 | WR |
| 9/1/19 | Listeners' Choice 2 | 11 | 538 | Gillingham, David | XX | | N/A | | The Echo Never Fades | 2004 | WR |
| 9/1/19 | Listeners' Choice 2 | 11 | 538 | McTee, Cindy | WM | ICD | N/A | | Circuits | 1990 | WR |
| 9/1/19 | Listeners' Choice 2 | 11 | 538 | Williams, Clifton | XX | | N/A | | Symphonic Suite | 1956 | WR |
| 9/8/19 | Painting Music | 11 | 539 | Mussorgsky, Modest | XX | | N/A | | Pictures at an Exhibition: Promenade | 1874 | WR |
| 9/8/19 | Painting Music | 11 | 539 | Saucedo, Richard | XX | | N/A | | Three Paintings by Lautrec | ZZ | N/A |
| 9/8/19 | Painting Music | 11 | 539 | Camphouse, Mark | XX | | N/A | | Two American Canvases: I. Nighthawks | 2010 | WR |
| 9/8/19 | Painting Music | 11 | 539 | Schoenberg, Adam | XX | | N/A | | Picture Studies: IV. Olive Orchard | 2012 | WR |
| 9/8/19 | Painting Music | 11 | 539 | Jager, Robert | XX | | N/A | | Suite from Edvard Munch: III. The Scream | 1996 | Bio |
| 9/8/19 | Painting Music | 11 | 539 | McTee, Cindy | WM | ICD | N/A | | California Counterpoint: "The Twittering Machine" | 1993 | WR |
| 9/8/19 | Painting Music | 11 | 539 | Hazo, Samuel | XX | | N/A | | Blue and Green Music | 2011 | WR |
| 9/8/19 | Painting Music | 11 | 539 | Fuchs, Kenneth | LGB | Wiki | N/A | | Christina's World | 1997 | WR |
| 9/15/19 | The Ultimate Wind Instrument | 11 | 540 | Monteverdi, Claudio | XX | | N/A | | Domine ad Adiuvandum | 1610 | WR |
| 9/15/19 | The Ultimate Wind Instrument | 11 | 540 | Bach, Johann Sebastian | XX | | N/A | | St. Matthew Passion, BWV 244 | 1727 | Wiki |

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|---------|------------------------------|----|-----|--|--------|-----|-----|--|---|------|------|
| 9/15/19 | The Ultimate Wind Instrument | 11 | 540 | Trachsel, Thomas | XX | | N/A | | Concertino for Organ & Symphonic Band | ZZ | N/A |
| 9/15/19 | The Ultimate Wind Instrument | 11 | 540 | Stamp, Jack | XX | | N/A | | Psalm 150 | ZZ | N/A |
| 9/15/19 | The Ultimate Wind Instrument | 11 | 540 | Meechan, Peter | XX | | N/A | | Velvet Blue | 2013 | Bio |
| 9/15/19 | The Ultimate Wind Instrument | 11 | 540 | Purcell, Henry | XX | | N/A | | Trumpet Tune and Bell Symphony | ZZ | N/A |
| 9/15/19 | The Ultimate Wind Instrument | 11 | 540 | Jongen, Joseph | XX | | N/A | | Symphonic Concertante IV. Toccata (Moto Perpetuo) | 1926 | Wiki |
| 9/15/19 | The Ultimate Wind Instrument | 11 | 540 | Daugherty, Michael | XX | | N/A | | Niagara Falls | 1997 | WR |
| 9/15/19 | The Ultimate Wind Instrument | 11 | 540 | Strauss, Richard | XX | | N/A | | Feierlicher Einzug | 1909 | WR |
| 9/22/19 | Nelhýbel 100th | 11 | 541 | Smetana, Bedřich; arr. Václav Nelhýbel | XX | | XX | | Libuše - Fanfare | 1976 | WC |
| 9/22/19 | Nelhýbel 100th | 11 | 541 | Nelhýbel, Václav | XX | | N/A | | Symphonic Movement | 1966 | WR |
| 9/22/19 | Nelhýbel 100th | 11 | 541 | Nelhýbel, Václav | XX | | N/A | | Suite No. 1 for Clarinet Choir | 1971 | WC |
| 9/22/19 | Nelhýbel 100th | 11 | 541 | Nelhýbel, Václav | XX | | N/A | | Tower Music | ZZ | N/A |
| 9/22/19 | Nelhýbel 100th | 11 | 541 | Nelhýbel, Václav | XX | | N/A | | Suite from Bohemia | 1969 | WR |
| 9/22/19 | Nelhýbel 100th | 11 | 541 | Nelhýbel, Václav | XX | | N/A | | Chorale and Dance | 1965 | WR |
| 9/22/19 | Nelhýbel 100th | 11 | 541 | Nelhýbel, Václav | XX | | N/A | | Praise the Lord | 1975 | WR |
| 9/22/19 | Nelhýbel 100th | 11 | 541 | Nelhýbel, Václav | XX | | N/A | | Trittico | 1963 | WR |
| 9/29/19 | Legends | 11 | 542 | Shaffer, David | XX | | N/A | | Flight of Pegasus | 1994 | WC |
| 9/29/19 | Legends | 11 | 542 | Raum, Elizabeth | WM | ICD | N/A | | Jason and the Golden Fleece | 2000 | WC |
| 9/29/19 | Legends | 11 | 542 | Britten, Benjamin | LGB | ICD | N/A | | King Arthur Suite | 1937 | P |
| 9/29/19 | Legends | 11 | 542 | Tucker, Christopher | XX | | N/A | | Legends, Kt 17 | ZZ | N/A |
| 10/6/19 | A Trip to the Zoo | 11 | 543 | Goldsmith, Jerry | XX | | N/A | | The Wind and the Lion | 1975 | WR |
| 10/6/19 | A Trip to the Zoo | 11 | 543 | George, Ryan | XX | | N/A | | The Wild Goose | 2014 | WR |
| 10/6/19 | A Trip to the Zoo | 11 | 543 | Richards, Paul | XX | | N/A | | If You Could Only See the Frog | 2010 | Bio |
| 10/6/19 | A Trip to the Zoo | 11 | 543 | Schickele, Peter | XX | | N/A | | Dutch Suite: Mvt. 2: Panther Dance | 1980 | WC |
| 10/6/19 | A Trip to the Zoo | 11 | 543 | Husa, Karel | XX | | N/A | | Cheetah | 2007 | WR |
| 10/6/19 | A Trip to the Zoo | 11 | 543 | Lennon, John & McCartney, Paul | XX, XX | | N/A | | Blackbird | 1968 | WR |
| 10/6/19 | A Trip to the Zoo | 11 | 543 | Traditional | N/A | | N/A | | Eagle Song | ZZ | N/A |
| 10/6/19 | A Trip to the Zoo | 11 | 543 | Whitacre, Eric | XX | | N/A | | Equus | 2000 | WR |

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|----------|------|----|-----|--------------------------|-----|-----|-----|--|---|------|------|
| 10/13/19 | Mass | 11 | 544 | Mailman, Martin | XX | | N/A | | Liturgical Music -- Mvt. 1: Introit | 1967 | WR |
| 10/13/19 | Mass | 11 | 544 | Mailman, Martin | XX | | N/A | | Liturgical Music -- Mvt. 2: Kyrie | 1967 | WR |
| 10/13/19 | Mass | 11 | 544 | Mozart, Wolfgang Amadeus | XX | | N/A | | Requiem -- Lacrimosa / Dies Irae | 1791 | Wiki |
| 10/13/19 | Mass | 11 | 544 | Fauré, Gabriel | XX | | N/A | | Pie Jesu from Requiem | 1887 | WR |
| 10/13/19 | Mass | 11 | 544 | Webber, Andrew Lloyd | XX | | N/A | | Pie Jesu from Requiem | 1990 | WR |
| 10/13/19 | Mass | 11 | 544 | Leonard Bernstein | LGB | ICD | N/A | | Suite from Mass -- A Simple Song | 1971 | WR |
| 10/13/19 | Mass | 11 | 544 | Leonard Bernstein | LGB | ICD | N/A | | Suite from Mass -- Offertory, Almighty Father | 1971 | WR |
| 10/13/19 | Mass | 11 | 544 | Reed, H. Owen | XX | | N/A | | La Fiesta Mexicana -- Mvt. 2: Mass | 1949 | WR |
| 10/13/19 | Mass | 11 | 544 | Kaska, Kevin | XX | | N/A | | Gloria In Excelsis Deo | 2014 | P |
| 10/13/19 | Mass | 11 | 544 | Ledwig, David | XX | | N/A | | Missa Brevis -- Mvt. 3: Credo | 2008 | P |
| 10/13/19 | Mass | 11 | 544 | Schubert, Franz | LGB | WR | N/A | | Sanctus from German Mass in F | 1827 | Wiki |
| 10/13/19 | Mass | 11 | 544 | Reed, Alfred | XX | | N/A | | Allelujah! Laudamus Te | 1973 | WR |

Composers, Arrangers, and Composition Dates

| Composers | | |
|----------------------------|--------------|--------|
| Category | Abbreviation | Totals |
| Asian | AP | 10 |
| Arab | AR | 0 |
| Black | BL | 14 |
| Disabled | DIS | 3 |
| Female | FE | 63 |
| Indigenous | IN | 0 |
| LGB | LGB | 74 |
| Latinx | LX | 10 |
| Transgender /Non-Binary | TN | 0 |
| No category represented | XX | 561 |
| No information | N/A | 32 |

| Arrangers | | |
|----------------------------|--------------|--------|
| Category | Abbreviation | Totals |
| Asian | AP | 0 |
| Arab | AR | 0 |
| Black | BL | 0 |
| Disabled | DIS | 0 |
| Female | FE | 16 |
| Indigenous | IN | 0 |
| LGB | LGB | 14 |
| Latinx | LX | 0 |
| Transgender /Non-Binary | TN | 0 |
| No category represented | XX | 66 |
| No information | N/A | 655 |

| Years | # of Compositions |
|------------------|-------------------|
| Years unknown | 71 |
| 1600s | 1 |
| 1700s | 8 |
| 1800s | 38 |
| 1900s | 15 |
| 1910s | 24 |
| 1920s | 15 |
| 1930s | 15 |
| 1940s | 33 |
| 1950s | 40 |
| 1960s | 33 |
| 1970s | 32 |
| 1980s | 39 |
| 1990s | 95 |
| 2000s | 136 |
| 2010s | 142 |