2015

Expanding the American Canon: A Conductor's Compendium of Black American Orchestral Composers

Nseobong Ekpo

University of South Carolina - Columbia

Follow this and additional works at: http://scholarcommons.sc.edu/etd

Recommended Citation

This Open Access Dissertation is brought to you for free and open access by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact SCHOLARC@mailbox.sc.edu.
EXPANDING THE AMERICAN CANON: A CONDUCTOR’S COMPENDIUM OF BLACK AMERICAN ORCHESTRAL COMPOSERS

by

Nseobong E. Ekpo

Bachelor of Music Education
University of South Carolina, 2001

Master of Music
University of South Carolina, 2005

Submitted in Partial Fulfillment of the Requirements
For the Degree of Doctor of Musical Arts in
Conducting
School of Music
University of South Carolina

2015

Accepted by:

Donald Portnoy, Major Professor

Birgitta J. Johnson, Committee Member

Larry Wyatt, Committee Member

Andrew Gowan, Committee Member

Lacy Ford, Vice Provost and Dean of Graduate Studies
DEDICATION

To all of those composers of color who labored in the shadows…
ACKNOWLEDGEMENTS

I would first like to thank my wife, Tami Ekpo, for her love, undying support, and editing! Without her support I could not have completed this document. I also would like to thank Dr. James Wanliss for his encouragement and tough love. My mother, Mrs. Rebecca R. Ekpo, is the best mother a son could have, and without her support I would not have been able to complete this undertaking. I would like to thank my committee members for patiently bearing with me during the process: Dr. Birgitta J. Johnson for her guidance and support (and extra patience); Dr. Portnoy for accepting me as a student and being my mentor all these years; Dr. Gowan for putting up with my one thousand questions about the degree process; and Dr. Wyatt for taking time out of his busy schedule to come to my conducting recitals. Greenville Presbyterian Church has been amazing and has continually prayed for me during this process. Most importantly, all honor goes to Him who was, and is, and is to come, my Lord and Savior Jesus Christ. Without His grace I wouldn’t have anything.
ABSTRACT

From the colonial days in the early 1600s until the present, Black Americans have contributed to the musical life of America. Black Americans and composers of African descent have contributed to symphonic music since the early days of Western Art Music. However, Black Americans have not been adequately represented in symphonic concert programs past or present.

This document aims to address the issue of accessible published works by Black Americans by presenting a current resource of available and ready-to-be-performed symphonic orchestral music by Black American composers. This document will include: A brief historical overview of contributions of Black Americans to the musical life of this country, a brief period-based overview of Black American composers in the symphonic tradition, and a current, updated compendium of published orchestral and symphonic works by Black Americans. In compiling this compendium, several archival and ethnographic methods were engaged to access rare and hard-to-find works, frequently programmed popular works, and contemporary works by more recent Black American composers. The information is presented in an alphabetized, easy-to-access index. This document will be a helpful and highly useful guide to conductors of high school, collegiate, community, or professional orchestras. There are 379 works listed in this index.
PREFACE

This document is part of the dissertation requirement for the Doctor of Musical Arts degree in Conducting. The major portion of the dissertation consists of four public recitals, including a lecture-recital. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.
# TABLE OF CONTENTS

DEDICATION .................................................................................................................... iii  
ACKNOWLEDGEMENTS ................................................................................................. iv  
ABSTRACT ......................................................................................................................... v  
PREFACE ............................................................................................................................. vi  
LIST OF ABBREVIATIONS ................................................................................................. viii  
CHAPTER 1: INTRODUCTION, BACKGROUND, AND CONTEXT ....................... 1  
CHAPTER 2: NOTES ON SELECTED COMPOSERS ................................................. 7  
CHAPTER 3: METHODOLOGY ......................................................................................... 12  
CHAPTER 4: INDEX ENTRY DIAGRAM & COMPOSER AND WORKS INDEX .... 20  
REFERENCES ..................................................................................................................... 47  
APPENDIX A: LIST OF PUBLISHERS ................................................................. 49  
APPENDIX B: SELECTED ELECTRONIC CORRESPONDENCES (E-MAILS) ... 52  
APPENDIX C: RECITAL PROGRAMS ............................................................................. 59
LIST OF ABBREVIATIONS

Accrdn ......................................................... Accordion
Afl ............................................................... Alto Flute
Amp pf .......................................................... Amplified Piano
Asx ............................................................... Alto Saxophone
Bari ............................................................. Baritone Saxophone
Bcl ............................................................... Bass Clarinet
Bjo ............................................................... Banjo
Bs ............................................................... Jazz Bassist
Btbn ............................................................. Bass Trombone
Cbn ............................................................. Contra Bassoon
Cel ............................................................. Celesta
Cl ............................................................... Clarinet
Dm ............................................................. Drum Set
EbcI ............................................................. E-flat Clarinet
Eh ............................................................... English Horn
Elec bs ........................................................ Electric Bass
Fl ............................................................... Flute
Gtr ............................................................. Guitar
Hp ............................................................... Harp
Hpschd ........................................................ Harpsichord
Improvised (jazz) Piano Player
Keyboard
Marimba
Organ
Piccolo
Percussion
Piano
Piccolo Trumpet
Soprano, Alto, Tenor, Bass
Soprano Saxophone
Soprano, Tenor, Baritone, Bass
String Section*
Saxophone
Trombone
Trumpet
Timpani
Tenor Saxophone
Cello
Vibraphone
Xylophone

*Standard orchestral string section comprised of 1st and 2nd violins, violas, cellos, and double basses.
CHAPTER 1

Introduction and Background

From the colonial era of the early 1600s to the present, Black Americans have contributed to the musical life of the United States. Composers and musicians of African descent have been active from the earliest recorded history of Western Art music (commonly referred to as classical music). However, their contributions to orchestral music are often overlooked.

Music has always been an integral part of Black American culture. During the colonial era in America (1619-1775), Black American musical repertoire included psalms, hymns, and spiritual songs as well as American, and African-influenced recreational folk music for dances, holidays, and other festivals.¹

In the early nineteenth century, the first independent Black churches since the Revolutionary War were forming in northern free states, the first of which were Methodist congregations. These churches created and published their own hymnals. Later, in the antebellum South, there was a rise in camp meetings--revivalist outdoor gatherings in which music played a large role in generating the fervor of spiritual renewal and evangelism. In New Orleans, dance bands led by Black Americans were in high demand, and a one-hundred-member Black

---

¹ In New England in the mid 18th century, Blacks held a parallel “election” to elect informal Black leaders. Though not recognized by the Establishment at the time, these Black elections were accompanied by festivals of music and dancing. Eileen Southern. The Music of Black Americans: A History. New York: W. W. Norton & Company, 1997. pg. 52
symphony orchestra was born there in the 1830s. Led by violinist and conductor Jacques Constantin Deburque (1800-1861), the Negro Philharmonic Society was one of the first of its kind in the United States. In Philadelphia, under the direction of Francis Johnson (1792-1844), the Celebrated Cotillion Band and the Fine Quadrille Band gave several command performances in the U.S. and abroad.²

Also at this time, Black schools that had a strong performing arts bent were being developed. In cities such as Baltimore, Charleston (SC),³ Louisville, New Orleans, New York, and Philadelphia, numerous Black American bands entertained Black and non-Black audiences alike. Born a slave, piano virtuoso Thomas “Blind Tom” Green Bethune (1849-1909)⁴ performed on tours managed by his owners throughout the U.S. and abroad.

During the Civil War (1861-1865) in both the Union and Confederate armies, Black American musicians formed glee clubs and regimental bands. After the war, Black American concert artists began to take the performance stage in greater numbers. Vocal artists included Nellie Brown Mitchell (1845-1924), Marie Selika Williams (1849-1937)⁵ and Sissieretta Jones, also known as “Black Patti” (1869-1933).⁶ Instrumental artists included violinists John Thomas Douglass (1847-1886) and Walter Craig (1854-192?).⁷

---

² Johnson and four of his best bandsmen had a six-month tour in England, performing for the general public and even Queen Victoria in 1837.
³ The Jenkins Orphanage Band was an example of one of these ensembles. Composer Edmund Thorton Jenkins was the son of the Orphanage’s founder.
⁴ His birth name was Thomas Wiggins.
⁵ Marie Selika Williams also gave a performance before Queen Victoria in October of 1883.
⁶ Matilda Sissieretta Jones was known as “Black Patti” because of the similarity of her voice to the acclaimed prima donna of the period, Adelina Patti. Sissieretta performed for U.S. President Benjamin Harrison at the White House in February, 1892.
⁷ Southern, 251.
During the first half of the twentieth century, Black Americans were involved in developing their own opera companies and choral societies such as the Fisk University Choir, the Hampton Institute Choir, the Hall Johnson Choir, and the Wings Over Jordan Choir. The rise of stage bands for theaters, musicals, and dance halls occurred before World War I, led by Black American musicians such as James Europe (1881-1919), composer/conductor Will Marion Cook (1869-1944) and James Brymn (1881-1946). As in the Civil War, in World War I, Black American soldiers performed in military service bands, this time led by Black bandmasters. The 369th Infantry band led by James Europe was one of the premier Army National Guard service bands during that war era, giving command performances in France.

Jazz has been considered by many to be America’s “classical” music, and all of the creators of this form were Black Americans. Jazz grew out of the blues tradition and many consider Jelly Roll Morton to be the first jazz composer because he wrote down his music, as opposed to transmitting it orally as was the common practice. After the birth of jazz (late 1800s to the 1920s) came the era of big bands and swing, dominated by Duke Ellington (1899-1974), Count Basie, and Lionel Hampton, along with their Anglo-American counterparts Glenn Miller,

---

9 Europe developed the Clef Club Orchestra, a 125-member all-Black ensemble. From 1912-1915 this group performed at Carnegie Hall. In addition to standard orchestral instruments, this group also included banjos in abundance and mandolins and performed solely music by Black composers.
10 Cook was instrumental in bringing the ragtime style to Broadway and wrote the music for the first full-length all-Black Broadway production: *In Dahomey* (1903).
11 Pre-jazz music influenced modernist composers such as Stravinsky and Milhaud in works like *Ragtime* and *Le Creation du monde* respectively.
Benny Goodman, and Lucky Millinder. Ellington especially elevated and developed jazz forms beyond dance and entertainment to include chamber ensembles and orchestral forms.

One area in which the music of Black Americans has been traditionally neglected is in the concert performance hall. This is due to a number of factors: difficulty of getting music published and/or performed by major symphony orchestras, lack of funding for fellowships (e.g., Guggenheim award) to study and get published, resistance from publishers to publish music by Black Americans, lack of mentorship, and cultural acceptability (viz., perceptions by Black Americans and non-Black Americans that orchestral music is outside the realm of artistic expression by Black Americans). Black American composer T.J. Anderson (b.1928) noted in the *New York Times*, “It’s inevitable, once you are identified — and you always are identified because of race — there’s a certain different expectation...you know that you’re not going to be commissioned by the major artistic institutions like the New York Philharmonic and the Metropolitan Opera.”

These comments were made in 2014 but reflect a long-time, widely shared opinion among Black American composers about the state of affairs of their craft and their quest for significance and recognition.

In surveying the literature on Black American composers, a dominant theme in the twentieth century is the lack of access to publishers, performance opportunities, and study grants as well as difficulty in achieving lasting recognition. Research by Richard Greene listing the performances of music by

---

Black American composers and organizing them by date reveals a spike in performances of Black American composers between 1940 and 1960. Green does not discuss why this rise took place but merely presents the information in a table.

On many occasions, a major symphony orchestra has retained the score and parts to a piece of music used in a world premiere. Once housed in the library of a particular orchestra, it becomes very difficult for another ensemble to get access to scores and parts of rare and hard-to-locate works. An example is Florence Price’s *Symphony in E-minor*. The Chicago Symphony premiered it on June 15, 1933, in Chicago, but it has not been published officially.\(^{14}\)

The purpose of the present compendium is to make available a convenient, comprehensive resource listing the published or otherwise available orchestral music by Black American composers.\(^{15}\) Currently in the literature, this type of list exists only in fractured parts in several book sources, each of them incomplete. This document seeks to rectify that situation by specifically listing the orchestral music that is actually available, and where one is able to obtain the score and parts. It is not enough to champion greater diversity in programming in the concert hall by simply playing the same one or two William Grant Still pieces. When conductors look to discover the depths of Black American orchestral music, more meaningful experiences are shared by conductors, performers, and audiences alike. This body of work by the composers exists; it just needs to be

---

\(^{14}\) However, it has been performed in part or in its entirety on numerous occasions by various orchestras across the country since then.

\(^{15}\) Sadly, many works by Black American composers have not been published. The majority of the entries in Aaron Horne’s *String Music of Black Composers* exist as unpublished manuscripts.
rediscovered, given more exposure, and then performed. The intended audiences for this compendium are conductors of advanced high school, college, community, or professional orchestras.
CHAPTER 2

Notes on Selected Composers

Since many Black American composers and their orchestral music are relatively unknown, some notes on selected composers will be helpful to the conductor who is unfamiliar with these works. This chapter is not meant to be exhaustive but merely representative. An effective way to organize the composers and their works is to sort them by musical style period. All of the works discussed in this chapter are published, available to be programmed, and are listed in the compendium found in Chapter 4 of this document.

Classical Period

Black Haitian Chevalier de Saint-Georges (1745-1799), is considered by many to be the first Black composer of the classical period. He was born as Joseph Bologne de Saint-Georges and acquired the name Chevalier when he was made an officer of King Louis XV’s bodyguard. Born in Haiti and reared in an upperclass family, Chevalier trained in France’s Tessier de La Boëssière’s Académie royale polytechnique des armes et de l’équitation (fencing and horsemanship school). He wrote operas, vocal music, symphonies, and chamber music.\(^\text{16}\) Some of his music is available on the International Music Store Library

\(^{16}\) Little is known about his formal musical training.
Project (IMSLP)\textsuperscript{17}. Saint-George also taught Wolfgang Amadeus Mozart for a brief term during Mozart’s youth. Some available works by Saint-George are his Two Symphonies, Op. 11, and his set of Violin Concerti (Op. 2-5, and Op. 7).\textsuperscript{18} His music is reminiscent of Haydn and is very vibrant. His violin writing is expressive and poses a technical challenge for the violinist, (there are numerous cross-string leaps.)

\textbf{Romantic Period}

Edmund Dédé (1827-1903) was born in New Orleans, Louisiana, and received his musical training in Mexico and France. In addition to being a composer, Dédé was also a talented violinist. Dédé, along with several other composers of Creole descent, have been recently rediscovered by Conductor Richard Rosenberg. Some representative works are \textit{Mephisto Masque}\textsuperscript{19} and \textit{Chicago: Grande Valse a L’Americaine} (both available through conductor Richard Rosenberg). Dédé’s music is evocative of the French overture style made popular in the middle of the nineteenth century by composers such as Jacques Offenbach.\textsuperscript{20}


Samuel Coleridge-Taylor (1875-1912) was a British Black composer who greatly influenced Black American composers in America. Musicians in New York dubbed Coleridge-Taylor as the “African Mahler” due to his heavy, late-Romantic style. Coleridge-Taylor made three tours of the United States and was received by U.S. President Teddy Roosevelt in 1904 and later met African American poet Paul Lawrence Dunbar in London. *Hiawatha’s Wedding Feast*, a cantata with soloists, is his most famous work and is published as a complete set and also in its separate movements. These movements include (but are not limited to), *Hiawatha Overture, The Death of Minnehaha*, and *Hiawatha’s Departure*. Another work worthy of consideration and listed in this compendium is *Four Characteristic Waltzes*, as it demonstrates the composer’s mastery over this dance form and his prowess at orchestration.

**Twentieth Century**

Woodville, Mississippi native William Grant Still (1895-1978) is considered to be the “Dean of African-American Composers,” primarily because of his prolific symphonic output. His *Symphony no. 1 “Afro-American”* (1930) was the first symphony by a Black American. It was also the first symphony by a Black American to be performed by a major orchestra: the Rochester Philharmonic conducted by Howard Hanson in 1931. This piece is most frequently programmed, but Still has many other works including *Symphonies 2, 3, 4, and 5* that are presently available through several publishers including William Grant Still Music (WGS), Carl Fischer, and Novello & Company.
An often-overlooked female Black American composer of the same period is Florence Price (1887-1953). Price is best known for her *Symphony in E-minor*, which is currently unpublished and her chamber works *Moods* (1953) and *Suite for Brasses* (1930). Born in Little Rock, AR and most active in Chicago, IL, her work, *Dances in the Canebrakes* (circa 1953) is available, currently published by WGS music.

Important Black American composers of the generation after Still and Price are Ulysses Kay (1917-1995), born in Tucson, AZ and Pulitzer Prize winning composer, George Walker, born in Washington, D.C. in 1922. Kay has a neoclassical, angular style similar to that of composers Paul Hindemith and David Diamond. His *Once There was a Man* (1969) is a thematic oratorio with narrator and chorus that is based on selected quotes from George Washington, Abraham Lincoln, Martin Luther King Jr., and others. George Walker won his Pulitzer Prize for *Lilacs for Voice and Orchestra* (1995), a sixteen-minute work that includes a harpsichord in its orchestration.

David Baker (b. 1931) has composed symphonic orchestral music in addition to his more widely known jazz works including *Concertino for Cellular Phones* (2006) and *Shades of Blue* (1993). Born in Indiana, Baker is a distinguished faculty member at Indiana University School of Music in Bloomington, IN. Born and reared in New York, Alvin Singleton (b.1940) was the resident composer of the Atlanta Symphony between 1985 and 1988 and has had his works performed by the symphony orchestras of Atlanta, Boston, Cleveland, Philadelphia, and at least ten others. *After Fallen Crumbs* (1987), which has been recorded by the Atlanta Symphony, is representative of Singleton’s work.
The music of baby-boom era composers Tania León (b. 1944), from Havana, Cuba, and George Lewis (b. 1952) born in Chicago, IL would make a great addition to or centerpiece in any orchestral concert program. León, a female composer of Cuban descent, uses strong Afro-Cuban impulses in her music and occasionally calls for the use of African instruments such as the batá drum. Her five-minute work, *Batá* is an example. Contemporary composer George Lewis, who teaches composition at Columbia University in New York, is a leading figure in electronic and experimental music. His work *Memex* (2014), premiered by the BBC Scottish Symphony Orchestra, displays his virtuosity as a contemporary-style composer.

Composers Daniel Bernard Roumain (b. 1970) based in New York and Jonathan Bailey Holland (b. 1974) born in Flint, MI, are representatives of the latest generation of Black American composers. Roumain has earned a doctorate from the University of Michigan and has studied with noted composers William Albright, William Bolcom, and Michael Daugherty. Roumain’s *Call Them All* (2006) uses a laptop computer as part of its performance and his *Hip-Hop Essay* (1995) is one of the first works that fuses hip-hop and classical music in the concert hall. Jonathan Bailey Holland earned his Ph.D. in music from Harvard University and has studied with Ned Rorem and Bernard Rands. Holland teaches on the faculty at the Berklee School of Music and his *Shards of Serenity* (2012) is a tonal work touched with his own jazz-inspired harmonic language.
CHAPTER 3
Methodology

The compendium’s formatting is modeled after the entry format in David Daniels’ *Orchestral Music: A Handbook* (2005). Daniels’ Handbook is also the most recent print resource that includes a listing of the orchestral music by Black American composers.²¹ It is, however, limited in both the number of Black American composers listed and the number of their works cited. Only twenty-seven Black American composers are listed in the index and, for those who are listed, only a small number of their works are included. *Orchestral Music* is, however, a much broader source than earlier texts such as *Blacks in Classical Music* (1991) and *The String Music of Black Composers* (1988) because it contains works from all types of composers regardless of nationality, race, or ethnicity. The present compendium is modeled after *Orchestral Music* in its format and emphasis on published music, making it a good starting point from which to update available bibliographic resources. This study will be a twenty-first century compilation of the published orchestral music of Black American composers.

²¹ *Orchestral Music* is organized alphabetically by composer last name. It lists published works by these composers, duration, instrumentation, and contains publisher information for each work. In an appendix of this resource, composers groups are listed by nationality (e.g., French composers, Italian composers, etc.), gender (i.e., women composers), and race (viz., Black composers).
The current project does not include works that are currently out-of-print or unavailable. This includes extant copies that are housed at museums and research centers such as the Center for Black Music Research in Chicago. This study will be limited to works with score and parts available for performance. Future research should address orchestral works by Black American composers that are difficult to locate or need restoration. But for this study, such music has been excluded.22

Two significant documents are Aaron Horne’s *String Music of Black Composers* (1991) and John Gray’s *Blacks in Classical Music* (1988). These works are the most recent annotated listings of the orchestral music of Black American composers. I cross-referenced the names of the composers in Horne and Gray and created a spreadsheet. I did this to familiarize myself with the names of the composers and to determine which composers were listed in both sources. Attention was focused on composers who were listed in both sources, but composers who were only found in one of the sources were also included. Composers such as Jonathan Bailey Holland, (b. 1974) and Daniel Roumain (b. 1970), were included because their names were referenced in an August 8, 2014 *New York Times* article, “Great Divide at the Concert Hall: Black Composers Discuss Role of Race.” This article is a series of interviews of Black American composers reflecting on their experiences and unique challenges on being a contemporary composer in America. While Horne and Gray are helpful resources, they are no longer current in several ways. Death dates have not been updated,

---

22 Many critical editions are needed. Most works by the older generation (born before 1900) and even some of the works of twentieth century Black American composers exist as hand-written manuscripts rather than printed scores and parts.
publisher information is outdated and some of the works themselves are no longer available since the publication of Horne and Gray’s books.

In order to obtain the most current information, I contacted publishers and asked about Black American composers included in their catalogues. For example, an executive of the Subito Music Publishing Company (located in Verona, NJ) provided the names of composers Michael Abels (b. 1962) and James Lee III (b. 1975). Relevant articles that were found using Répertoire International de Littérature Musicale (RILM), International Index to Music Periodicals (IIMP), and J-STOR include: “The Black-American Composer and the Orchestra in the Twentieth Century,” “Fifteen Black American Composers: A Bibliography of Their Works” and “Developments in Classical Music made by Black Composers in the Twentieth Century.” There were several dissertations on notable Black American composers such as William Grant Still, Florence Price, and others. These resources did not reveal any new information that was germane to the topic of this document (i.e., current works that are published, instrumentation, and timings).

23 Many works have changed hands between two, three, and even four different publishers since the release of these two volumes. Many publishing companies went out of business, some were bought out by others; for example, Lauren Keiser Music bought Southern Music Company, and some composers went the route of self-publishing their works.

24 The website http://www.wqxr.org/#!/story/266404-timeline-history-black-classical-musicians/ was a helpful article that was an overview of contributions by Black Americans in the realm of classical music.
Finally, the compiled research index was cross-referenced with David Daniels’ encyclopedia, *Orchestral Music: A Handbook* (2005). Using all sources, a total of thirty-nine Black American composers were identified.

### Compiling the Compendium

A spreadsheet listing the composers in alphabetical order was created. Internet research proved helpful in verifying and expanding beyond the brief listings found in Horne’s and Gray’s books. A Google™ search of the composers’ names was initiated and, usually, a Wikipedia™ page or some type of page dedicated to the composer was found. Often, this search confirmed whether or not the composer was still living. Occasionally a publishing company of that composer’s music was indicated. This process led to the discovery of the main publishers of orchestral concert music at this time:

- Subito Music, Verona, NJ
- G. Schirmer (AMP), NY, NY
- American Composers Alliance, NY, NY
- Sheet Music Plus, online
- Carl Fischer, NY, NY
- Theodore Presser, King of Prussia, PA

---

25 *Orchestral Music* is considered to be the most important source for orchestral conductors looking for repertoire.

26 There were actually 32 names listed under Black Composers in *Orchestral Music*. Samuel Coleridge-Taylor, who I have included in my document due to his influence in America although he was British, was listed as well as four other composers who were of non-American origins. These include Antonio Carlos Gomes (Brazilian), Jose Joaquim Emerico Lobo de Mesquita (Brazilian), Jose Mauricio Nunes-Garcia (Brazilian), and Joseph Boulogne Saint-Georges (French).
With the resulting information, I searched publisher catalogs and contacted publishers directly to see if any other Black American composers could be identified. Popular orchestral arrangements for works not originally written for orchestra such as Duke Ellington’s “Harlem,” originally for jazz band, were included because of the eminence of Duke Ellington and his status within the history of American music.

In addition, I contacted several living composers including Alvin Singleton, Jeraldine Herbison, Primous Fountain, Adolphus Hailstork, Jimmy Heath, Howard Harris, Anthony Davis, George Walker, and Regina Harris Baoicchi.28 Also, published scholars of some of the composers in the document were consulted. Examples include Dr. Rae Linda Brown (Florence Price scholar), Dr. Jeannie Gayle Pool (Zenobia Powell Perry scholar), Richard Rosenberg (conductor and Edmond Dédé scholar), and Vincent Plush (arranger and Edmund Jenkins scholar).

The Music Orchestra Library Association (MOLA) was also accommodating. Since many of these works were performed only once or twice by a major orchestra, the librarians were extremely helpful in providing the

---

27 Lauren Keiser Music bought Southern Music Company in 2014.
28 Most of the contact was via email, but I was able to speak to Primous Fountain, Howard Harris, Jimmy Heath, and Jeraldine Herbison on the phone as well.
whereabouts of these pieces. Other organizations contacted include the Chicago-based Center for Black Music Research housed at Columbia College and the Sphinx organization of Detroit. Founded in 1997, the Sphinx organization’s mission is to increase the involvement of African-Americans and Latino-Americans in the classical musical arts by hosting competitions, artist development workshops, and increasing education and access to these underrepresented minority groups. Sphinx “transforms lives through the power of diversity in the arts.”

Useful social media groups included the African-American Art Song Alliance and the Black Composers Music Facebook groups. Using the social media groups, I was able to meet at least one Black American orchestral composer and one Black American conductor who specializes in the orchestral works of Black American composers. Also present in these groups were scholars of Black American composers. Useful websites include [www.Africlassical.com](http://www.Africlassical.com), a site which contains biographical information and discographies for many Black American composers; Afrocentric Voices ([www.afrovoices.com](http://www.afrovoices.com)), a resource dedicated more to Black performers of art songs; Black history sites [www.blackpast.org](http://www.blackpast.org), and *The History Makers* ([www.thehistorymakers.com](http://www.thehistorymakers.com)); and *Classical Music Recordings of Black Composers*

---

**29** I was able to contact Ella Fredrickson, who is a key individual in the MOLA organization, and also the private music librarian for conductor Marin Alsop. Alsop conducted the works of James P. Johnson and released them on a CD. With this contact I was able to track down the work which otherwise was thought to be unavailable.

**30** Slogan found on the Sphinx organization’s website ([www.sphinxmusic.org](http://www.sphinxmusic.org))

**31** Individual composer websites were not included.
a website that contains information about performances of music by Black American composers by major U.S. symphony orchestras.

A recurring theme in the research findings was that many Black American composers in the early to mid-twentieth century were unable to get their music published. A challenge to publication of completed works is that many do not have clean scores and parts; they are handwritten and usually not printed. There have also been family estate disputes that tie up the ownership and distribution rights of several works by key figures such as Edmund Jenkins and Florence Price.

While many composers I contacted were helpful and supportive of this research project, others were more challenging. One example is Primous Fountain (b. 1949) who won two Guggenheim fellowship study grants before the age of twenty. For this study, he declined to provide exact timings and orchestrations for his self-published pieces and also did not wish to be included in this compendium because he does not like being termed a “Black” composer as well as for other personal reasons.

There were and continue to be performances of music by Black American composers by regional, community, and college orchestras also.

---

32 There were and continue to be performances of music by Black American composers by regional, community, and college orchestras also.
Summary

This compendium lists the orchestral and symphonic works of Black American composers. Titles, instrumentation, and timings of the works are listed, although there are a few instances where the exact timing was unavailable. The composers are listed alphabetically by last name and the works are listed alphabetically under each composer’s name.

The resulting index contains 379 complete works. The dates of composition range from the 1860s to 2014. Among them there are: nineteen symphonies, twenty-four concertos, twenty-four works involving a chorus, twenty-two works featuring a narrator or solo vocalist, twenty-three string orchestra works, five works specifically suitable for an audience of children and one patriotic work. The remaining works not in any of the above listed categories are of a general nature. They range from symphonic dances and arrangements to overtures and tone poems. It is the hope of this author that with the broad range of symphonic forms listed above, high school, community, collegiate, and professional conductors will be successful in growing their audiences by programing music from an expanded canon of American composers via the inclusion of often overlooked published orchestral music by Black American composers.
CHAPTER 4

INDEX ENTRY DIAGRAM
Composer Entry

Coleridge-Taylor, Samuel 1875-1912

- Composer name in Last Name, First Name format
- Year of birth followed by year of death (if deceased)

Composition Entry

Symphonic Variations on an African Air, op. 63

- Name of composition
- Piccolo in this work as a non-doubled part
- Publisher: See List of Publishers in Appendix A
- English Horn is doubled by an Oboe player
- Percussion instruments. Two players are needed
- Orchestration format of Flute, Oboe, Clarinet, Bassoon--French Horn, Trumpet, Trombone, Tuba

- Timing in minutes
- Standard string section. See List of Abbreviations for other instruments
<table>
<thead>
<tr>
<th>Composers and Works Index</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Abels, Michael</strong> 1962-</td>
</tr>
</tbody>
</table>

Affectionate Objects 10'
Picc, Eb, Bcl, 2222-4331-timp-perc(3)-hp-str

---

American Variations on Swing Low, Sweet Chariot 9'
Picc, Eh, Bcl, 2222-4331-timp-perc(3)-pf-bs-Dr-str
   Solo Trumpet

---

Dance for Martin's Dream 13'
Picc, 22(Eh)2(Eb)2-4331-timp-perc(2)-hp-str

---

Delights and Dances 12'
str
   soli string quartet

---

Frederick's Fables 37'
2(Picc)2(Eh)2(Bcl)2-2220-timp-perc-hp-cel-str

---

Frederick's Fables #1: Frederick 7'
2(Picc)2(Eh)2(Bcl)2-2220-timp-perc-hp-cel-str

---

Frederick's Fables #2: The Greentail Mouse 10'
2(Picc)2(Eh)2(Bcl)2-2220-timp-perc-hp-cel-str

---

Frederick's Fables #3: Alexander and the Wind-up Mouse 11'
2(Picc)2(Eh)2(Bcl)2-2220-timp-perc-hp-cel-str

---

Frederick's Fables #4: Theodore & the Talking Mushroom 9'
2(Picc)2(Eh)2(Bcl)2-2220-timp-perc-hp-cel-str

---

Global Warming 8'
Picc, 2222-4331-timp-perc(2)-hp-str

---

Subito Music
How Majestic 5'
Picc, Eh, Bcl, 2222-4331-timp-pf-bs-dr-str
SATB Chorus
Subito Music

I'm Determined 5'
2222-4331-timp-pf-bs-dr-str
SAT(no B) Chorus, Gospel-Style Soloist
Subito Music

More Seasons 12'
Picc, 2222-2200-timp-hpscd-str
Subito Music

Outburst 5'
Picc, Eb, 2222-4331-timp-perc-str
Subito Music

Tribute 3'
Picc, 2222-4231-timp-perc(3)-str
Subito Music

You're a Grand Old Flag 4'
2222-4331-timp-perc(3)-pf-elec bs-dr-str
Subito Music

Adams, Leslie 1932-
Citiscape (Piano Concerto) 24'
2222-4221-timp-perc-str
American Composers Alliance

Dunbar Songs 23'
1111-2000-timp-perc-hp-str
Solo Soprano or Tenor voice
American Composers Alliance

Hymn to Freedom 12'
fl/cl/bcl/asx, tpt, tbn,tba-perc, pf-str
Solo Soprano, Tenor and Baritone voice
American Composers Alliance

Love Expressions 10'
1111-1110-perc(2)-hp-pf-str
American Composers Alliance

Nightsongs 14'
1111-2000-timp-perc-hp-str
Solo Mezzo-soprano voice
American Composers Alliance

Ode to Life 12'
2222-4320-bstbn-tmp-3 perc-str
American Composers Alliance

The Righteous Man 25'
0000-2000-timp-perc-hp-str
SATB Chorus
American Composers Alliance

Symphony no. 1 56'
2222-4221-tmp-3 perc-str
American Composers Alliance

Anderson, Thomas J. 1928
Bahia, Bahia 13'
2222-2110-perc-str
American Composers Alliance

Chamber Symphony 14'
1111-1110-perc(2)-hp-str
Subito Music
Classical Symphony 15’
2222-4231-tmp-perc-pf-str
American Composers Alliance

Concerto for Two Violins and Chamber Orchestra 14’
2(picc)222-2100-timp-str
Two Solo Violins
American Composers Alliance

Fragments 20’
Picc, Eh, Bcl, Cbsn, 2222-4331-timp-perc-str, imprv pf
Subito Music

Horizon ’76 60’
Eh, Bcl, Cbsn, Asx, Tsx, 2(picc)222-4331-timp-pf-perc-str
Soprano voice
American Composers Alliance

In Memoriam-Malcolm X 10’
picc, asx, 2222-4331-perc(2)-pf-str
Soprano voice
Subito Music

Intervals 60’
3333-4331-timp-perc(3)-str
American Composers Alliance

Introduction and Allegro 10’
2222-4231-tmp-pf-str
American Composers Alliance

Ragged Edge (a Ragtime Reflection) 12’
1111-2110-perc-pf-str
Subito Music

Six Pieces for Clarinet and Chamber Ensemble 13’
Picc, Eh, Bcl, 1111-1111-timp-perc-hp-str
Solo Bb Clarinet
Subito Music

Squares: An Essay for Orchestra 10’
2222-4321-tmp-2 perc-str
American Composers Alliance

Symphony in Three Movements 15’
2222-4221-tmp-perc(2)-str
American Composers Alliance

Baiocchi, Regina Harris 1956-

African Hands 16’
tenor recorder, 2222-4331-perc(3)-timp-str
Solo ashiko, batá, conga, dgembe drums
Regina Harris Baiocchi

Communion 15’
mba-str
Regina Harris Baiocchi

Muse 6’
3222-4331-timp-perc(4)-str
Regina Harris Baiocchi

Orchestral Suite 12’
2222-2222-perc(3)-str
Regina Harris Baiocchi
Baker, David N. 1931-

Le Chat Qui Peche
Picc, Eh, Bcl, Cbn 2222-4321, btbn-timp-perc-str
Associated Music Publishers
Concerto for Cello
1111-2000-timp-perc-str (no vc)
Solo Cello
Associated Music Publishers
Concerto for Brass Quintet and Orchestra
3333-4323-timp-perc(2)-str
Subito Music
Concerto for Tenor Saxophone and Chamber Orchestra
2222-1210-tmp-perc-pf-dm-str
Solo Tenor Saxophone
Subito Music
Concertino for Cellular Phones
Picc, Cbn, 2222-4331-timp-perc-str
Cell phone soloists
Lauren Keiser Music
Homage: Bartok, Bird, Duke
1111-0211-perc(2)-hp(2)-str
Lauren Keiser Music
Images of Childhood
3333-4331-timp-perc(2)-str
Lauren Keiser Music
Jazz Suite for chamber orchestra and rhythm section
2111-2210-perc-hp-pf-gtr-str
Subito Music
Kosbro
3333-4331-timp-perc-xyl-pf-str
Associated Music Publishers
The Masque of the Read Death Ballet Suite
Picc, Cbn, 2222-4331-timp-perc(2)-str
Lauren Keiser Music
Refractions
Str
Lauren Keiser Music
Shades of Blue
2222-4331-timp-perc(3)-pf-str
Lauren Keiser Music
Two Improvisations
Picc, Eh, Bcl, Cbn 2222-4321, btbn-timp-perc-str
Jazz Combo: dm/pf/cb
Lauren Keiser Music
Images of Childhood
3333-4331-timp-perc(2)-str
Lauren Keiser Music

Coleridge-Taylor, Samuel 1875-1912

Ballade, op. 33 in A minor
Picc, 2222-4231-timp-perc-str
Kalmus, Luck's
Bamboula: Rhapsodic Dance
3222-4231-timp-perc-str
Novello and Co
(www.musicsalesclassical.com)
Christmas Overture  5’
2122-2230-timp-perc(2)-hp-str
Boosey, Luck’s

Danse negre, op. 35, no. 4  6’
Picc, 2222-4230-timp-perc(3)-str
Kalmus, Luck’s

The Death of Minnehaha  40’
3(picc)222-4231-timp-perc(2)-hp-str
SATB chorus, solo soprano, solo tenor, solo baritone
Kalmus, Luck’s, Novello

Four Characteristic Waltzes  16’
3222-4231-timp-perc-str
Novello and Co
(www.musicsalesclassical.com)

Hiawatha’s Departure  40’
3(picc)222-4231-timp-perc(2)-hp-str
SATB chorus, solo soprano, solo tenor, solo baritone
Kalmus, Luck’s, Novello

Hiawatha Overture  5’
2212-4321-timp-perc-hp-str
G. Schirmer Music

Hiawatha’s Wedding Feast  32’
2222-4321-timp-perc-hp-str
Kalmus, Luck’s, Novello, G. Schirmer Music

Noviette, op. 52, no. 1, A major  5’
Perc-str
Kalmus

Noviette, op. 52, no. 2, C major  7’
Perc-str
Kalmus

Noviette, op. 52, no. 3, A minor (Valse)  5’
Perc-str
Kalmus

Noviette, op. 52, no. 4, D major  4’
Perc-str
Kalmus

Petite suite de concert, op. 77  16’
Picc, 2222-4230-timp-perc(3)-str
Boosey, Kalmus, Luck’s

Symphonic Variations on an African Air, op. 63  20’
Picc, 22(Eh)22-4231-timp-perc(2)-hp-str
Fleisher

Three Dream Dances  9’
3222-4321-timp-perc-hp-str
Novello and Co
(www.musicsalesclassical.com)

Cunningham, Arthur  1928-1997

Line Drive  7’
Str
Theodore Presser Music

Lullabye for a Jazz Baby  7’
2(picc)23(Bcl)1-2220-perc(3)-hp-str
Theodore Presser Music
Davis, Anthony C.  1951-

Amistad Symphony  35'
4(picc)3(Eh)4(Bcl[2])4(Cbn)-443(Btn)1-timp-perc(3)-dr-hp-str
  Mezzo Soprano
G. Schirmer Music

Esu Variations  11'
4(picc)444(cbn)-443(btbn)1-timp-perc(3)-str
G. Schirmer Music

Jacob's Ladder  8'
23(Eh)3(Bcl)2-4331-timp-perc(3)-dm-hp-str
G. Schirmer Music

Malcom's Prison Aria, from the opera "X: The life and Times of Malcom X"  8'
2(pic)12(2sx)2(cbn)-2120-timp-perc(3)-pf-str
  Solo Baritone
G. Schirmer Music

Maps  25'
0000-0000-timp-trap-xyl-vib-glock-mba-steel
  dm-hp-str
  Solo Violin
G. Schirmer Music

Notes from the Underground  9'
2(picc)222-2221-perc-xyl-mba-vib-pf-str
G. Schirmer Music

Still Waters  17'
2111-2010-timp-perc-vib/mba-hp-pf-str
G. Schirmer Music

Dawson, William  1899-1990

Negro Folk Symphony  35'
Picc, Eh, Bcl, Cbsn-2222-4231-timp-perc(3)-hp-str
G. Schirmer Music

Dédé, Edmunde  1827-1903

Chicago: Grande Valse A L'Americaine  9'
2222-2222-timp-perc-str
Richard Rosenberg

Dickerson, Roger D.  1934-

For the Love of Jesus  10'
2(pic-3(eh)3(b cl)2-4331-timp-perc-pf-str
  Solo Soprano
Peer Music Classical

Musical Service for Lewis: A Requiem for Louis Armstrong  15'
3(picc)3(Eh)3(b cl)2; 4431-timp-perc-hp-pf-str;
  Optional two-part mixed chorus
Peer Music Classical

G. Schirmer Music

Tales of the Signifying Monkey  15'
3(picc)3(Eh)3(Bcl)3(Cbn)-4331-timp-perc(3)-hp-str
G. Schirmer Music

Wayang No. 5  25'
2(picc)12(Ebc,Bcl)1-2120-timp-perc(4)-str
G. Schirmer Music

Richard Rosenberg

Peer Music Classical
New Orleans Concerto  ??
3(pic)(Eh)(b cl)2-4331-timp-perc-str
Solo Piano
Peer Music Classical

Orpheus an’ his Slide Trombone  ??
3333-timp-perc-pf-hp-str
Narrator
Peer Music Classical

Ellington, Duke  1899-1974
Black, Brown and Beige  18'
Picc, Eh, Bcl, Asx, Bari, Cbn, 2222-4431-timp-perc(2)-dm-hp-str
(arr. by Maurice Peress)
G. Schirmer Music

Black, Brown and Beige  35'
Picc, Eh, Bcl, Asx, 2122-4331-timp.perc-dm-hp-pf-jazz bass-str
(adapted by Jeff Tyzik)
G. Schirmer Music

Caravan  3'
Reed1(fl, cl)+reed2(cl, bcl)+reed3(fl, cl)+reed4(Eh)+1111-2330-timp-vib-mba-conga(2)-pf-hp-gtr-str
(arr. by Morton Gould)
G. Schirmer Music

Ellington Portrait  16'
Picc, Eh, Bcl, Asx, 2122-4331-timp-perc(2)-dmkit-hp-pf-jazz bass-str
(arr. and edited by Jeff Tyzik)
G. Schirmer Music

The Golden Broom and the Green Apple  15'
Picc, Eh, Bcl, Cbn, 3333-4441-timp-perc-dms-hp-str
G. Schirmer Music

Grand Slam Jam  12'
23(Eh)4(Bcl)3(Cbn)-4431-timp-perc(2)-hp-str
(arr. by Luther Henderson, Jr.; ed. Maurice Peress)
G. Schirmer Music

Harlem  18'
Picc, Bcl, Asx(2), Tsx(2), Bari, 2222-4331-timp-perc(2)-hp-str
(arr. by Maurice Peress)
G. Schirmer Music

Harlem  18'
Picc, Bcl, Asx(2), Tsx(2), Bari, 3222-4531-timp-perc(2)-hp-kbd-str
(arr. by Luther Henderson; ed. by John Mauceri)
G. Schirmer Music

Mood Indigo (five brass setting)  5'
Eh, Asx(2), Tsx(2), 1111-0320-dmkit-pf-gtr-hp-str
(arr. by Morton Gould)
EMI Music Inc

Mood Indigo (six brass setting)  5'
Eh, Asx, Tsx, Bcl, Bari, 1111-0330-dmkit-pf-gtr-hp-str
(arr. by Morton Gould)
EMI Music Inc
New World A-Comin’ 10’
Eh, Bcl, 2232-4431-timp-perc(2)-pf-jazz bass-str
(arranged by Luther Henderson; ed. Jeff Tyzik)
G. Schirmer Music

Night Creature 17’
Bcl, Asx(2), Tsx(2), Bari, 2222-4431-timp-perc(2)-hp-str
(transcribed by David Berger)
G. Schirmer Music

Nutcracker Suite (After Tchaikovsky) 19’
22(Eh)3(Bcl)2-4331-asx/tsx-jazz bass-perc-str
(orch. By Jeff Tyzik)
G. Schirmer Music

The River 30’
Picc, Eh, Bcl, 2222-4431-timp-perc(2)-hp-pf-str
(orch. By Ron Collier)
G. Schirmer Music

Satin Doll 3’
2222-4430-vib-pf-str
(arr. Calvin Jackson)
Tempo Music Inc

Solitude 3’
Hp-cel-str
(arr. Morton Gould)
EMI Music Inc

Sophisticated Lady 4’
Hp-cel-str
(arr. Morton Gould)
EMI Morton Gould

Fountain, Primous 1949-
Exiled 13’
4(afl)332-4331-timp-hp-pf-str
Associated Music Publishers

Manifestation 15’
32222-4531-timp(2)-perc(3)-pf-str
Associated Music Publishers

Ritual Dances of the Amaks 24’
3342-4330-timp-perc-pf-str
Associated Music Publishers

Hailstork, Adolphus 1941-
An American Port of Call 10’
3(picc)223(Cbsn)-4321-timp-perc(3)-pf-str
Theodore Presser Music

Baroque Suite 12’
Str
Theodore Presser Music

Break Forth for Chorus and Orchestra
Str, SATB
Theodore Presser Music

Celebration for Orchestra 4’
2(picc)332-4331-timp-perc(5)-str
Adolphus Hailstork

Church Street Serenade 7’
Str
Theodore Presser Music
<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Edition</th>
<th>Performing Forces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fanfare on Amazing Grace</td>
<td>3'</td>
<td>Theodore Presser Music</td>
<td></td>
</tr>
<tr>
<td>2222-2331-timp-perc-Str</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intrada</td>
<td>1'</td>
<td>Theodore Presser Music</td>
<td>Picc, 2222-4331-timp-perc(3)-str</td>
</tr>
<tr>
<td>Picc, 2222-4331-timp-perc(3)-str</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>My Lord, What a Mourning</td>
<td>8'</td>
<td>Lauren Keiser Music</td>
<td>2222-2200-timp-perc-pf(cel)-str</td>
</tr>
<tr>
<td>Serenade</td>
<td>25'</td>
<td>Theodore Presser Music</td>
<td>2222-3000-hp-cel-str</td>
</tr>
<tr>
<td>2222-3000-hp-cel-str</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sonata da Chiesa</td>
<td>20'</td>
<td>Str</td>
<td></td>
</tr>
<tr>
<td>Southern Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sonata for Trumpet (or Clarinet) and String Orchestra</td>
<td>??</td>
<td>Str, solo trumpet or clarinet</td>
<td></td>
</tr>
<tr>
<td>Songs of Isaiah</td>
<td>14'</td>
<td>Theodore Presser Music</td>
<td>Ebcl, Bcl, 2222-2200-perc(2)-str</td>
</tr>
<tr>
<td>Ain’t I a Woman, Narrative for Voice and Orchestra</td>
<td>11'</td>
<td>Jeraldine Herbison</td>
<td></td>
</tr>
<tr>
<td>Symphony No. 1</td>
<td>20'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symphony No. 3</td>
<td>41'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three Spirituals for Orchestra</td>
<td>8'</td>
<td>Theodore Presser Music</td>
<td></td>
</tr>
<tr>
<td>2222-2331-timp-perc(2)-str</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two Romances for Viola and Chamber Orchestra</td>
<td>10'</td>
<td>Theodore Presser Music</td>
<td></td>
</tr>
<tr>
<td>Violin Concerto for Violin and Orchestra</td>
<td>25'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Violin Concerto for Violin and Orchestra</td>
<td>25'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Violin Concerto for Violin and Orchestra</td>
<td>25'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three Spirituals for Orchestra</td>
<td>8'</td>
<td>Theodore Presser Music</td>
<td></td>
</tr>
<tr>
<td>2222-2331-timp-perc(2)-str</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harris, Howard C. Jr. 1940-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Folk Psalm for Orchestra</td>
<td>5'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3232-4321- Perc(3)-Str</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heath, James &quot;Jimmy&quot; 1926-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Afro-American Suite of Evolution</td>
<td>60'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 A.Sax, 2 T.Sax, B.Sax; 0441- Pf-Gtr-Dr-Perc(2)-str</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STBB soloists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MJQ Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herbison, Jeraldine 1941-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ain’t I a Woman, Narrative for Voice and Orchestra</td>
<td>11'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symphony No. 1</td>
<td>20'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symphony No. 3</td>
<td>41'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symphony No. 3</td>
<td>41'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ain’t I a Woman, Narrative for Voice and Orchestra</td>
<td>11'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symphony No. 1</td>
<td>20'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symphony No. 3</td>
<td>41'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3222-4331-timp-perc(3)-str</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theodore Presser</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2222-4221-timp-perc-str</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Narrator</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jeraldine Herbison</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chorale and Invention</td>
<td>5'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>str</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composition</td>
<td>Duration</td>
<td>Instruments</td>
<td>Composer</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>----------</td>
<td>------------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td><strong>Concertino for Viola and Orchestra</strong></td>
<td>19'</td>
<td>2222-4221-timp-perc-str solo viola</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Concerto No. 1 for Cello and Orchestra</strong></td>
<td>25'</td>
<td>2222-4221-timp-perc-str Solo cello</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>The Good King</strong></td>
<td>7'</td>
<td>2222-4221-timp-perc-str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Junket</strong></td>
<td>2'</td>
<td>Pf-str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Memories of Old Bethlehem</strong></td>
<td>23'</td>
<td>2222-4221-timp-perc-str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Memories of Old Bethlehem #2</strong></td>
<td>11'</td>
<td>2222-4221-timp-perc-str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Promenade for Chamber Orchestra</strong></td>
<td>9'</td>
<td>1011-10000-timp-str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Serenade No. 1</strong></td>
<td>3'</td>
<td>str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Serenade No. 2</strong></td>
<td>4'</td>
<td>str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Concerto No. 1 for Cello and Orchestra</strong></td>
<td>25'</td>
<td>2222-4221-timp-perc-str Solo cello</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Suite no. 1 in C major</strong></td>
<td>5'</td>
<td>str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Suite no. 2 in F major</strong></td>
<td>9'</td>
<td>str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Promenade for Chamber Orchestra</strong></td>
<td>9'</td>
<td>1011-10000-timp-str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Theme Pieces for Winter</strong></td>
<td>6'</td>
<td>str</td>
<td>Jeraldine Herbison</td>
</tr>
<tr>
<td><strong>Variations for String Orchestra</strong></td>
<td>6'</td>
<td>str</td>
<td>Jeraldine Herbison</td>
</tr>
</tbody>
</table>
**Holland, Jonathan Bailey  1974-**

**Actions Rendered: Interpretations of Pollock for Three Orchestras**  
17’

Orchestra A: 2222-1100-perc(2)-pf-str  
Orchestra B: 0000-3241-timp  
Orchestra C: 2222-1100-perc(2)-hp-str

Jonathan Bailey Holland

**Anansi and the Moss Covered Rock**  
12’

2222-0200-perc-str  
Narrator

Jonathan Bailey Holland

**Concerto for Cello and Orchestra**  
12’

2222-4331-timp-perc(3)-hp-str

Jonathan Bailey Holland

**Fanfares and Flourishes on an Ostinato**  
5’

2222-2321-perc(3)-str

Jonathan Bailey Holland

**Four Sections**  
13’

3222-4331-timp-perc(3)-str  
Narrator

Jonathan Bailey Holland

**Halcyon Sun**  
16’

4333-4431-timp-perc(3)-hp-str

Jonathan Bailey Holland

**House of Dreams**  
10’

3233-4231-timp-perc(2)-hp/pf/cel-str

Jonathan Bailey Holland

Jonathan Bailey Holland

It's About Time  
8’

2232-4331-timp-perc-str  
Narrator

Jonathan Bailey Holland

Martha's Waltz  
5’

2222-3221-perc-pf-str

Theodore Presser Music

**Motor City Dance Mix**  
8’

Picc, Bcl, 3333-4431-timp-perc(3)-hp-str

Jonathan Bailey Holland

**Motor City ReMix**  
8’

2222-4231-perc(3)-hp-str

Jonathan Bailey Holland

**The Party Starter**  
3’

2222-4220-perc(2)-pf-str

Jonathan Bailey Holland

Primary Movements (Ballet)  
30’

0030-4331-timp-perc(4)-elec bass, pf-str

Jonathan Bailey Holland

**Shards of Serenity**  
4’

2222-4230-perc(2)-pf-hp-str

Jonathan Bailey Holland

Whitman's War  
12’

2222-4331-timp-perc(3)-hp-str  
Solo soprano

Jonathan Bailey Holland
Johnson, James Louis "J.J" 1924-2001

Rondeau for Quartet and Orchestra 18'
1121-2000-vib-pf-Bs-Dm-str
MJQ Music

Joplin, Scott 1868-1917

The Entertainer 5'
1(picc)010-0111-perc-pf-str
(arr. D.S. Delisle; ed. Gunther Schuller)
Belwin, Luck's

Maple Leaf Rag 3'
1(picc)010-0111-perc-pf-str
(ed. Gunther Schuller)
Belwin, Luck's

Ragtime Dance 4'
1(picc)010-0111-perc-pf-str
(ed. Gunther Schuller)
Belwin, Luck's

Kay, Ulysses S. 1917-1995

Ancient Saga 8'
Pf-str
Carl Fischer Music

Aulus 14'
0000-2000-perc-str
Solo flute
Carl Fischer Music

Chariots 15'
Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc-hp-str
Carl Fischer Music

Choral Triptych 15'
Str
SATB Chorus
American Music Publishers Inc. (www.musicsalesclassical.com)

Concerto for Orchestra 18'
2222-4331-timp-perc(3)-str
Carl Fischer Music

Danse Calinda (ballet suite) 14'
2(picc)1(Eh)21-2220-timp-perc-pf-str
Carl Fischer Music

Fantasy Variations 15'
2(picc)222-4331-timp-perc(4)-str
MCA

Inscriptions from Whitman 25'
2(picc)223-4331-timp-perc-hp-str
SATB chorus
Carl Fischer Music

Markings 18'
3(picc)3(Eh)3(Bcl)3(Cbn)-4331-timp-perc(4)-str
MCA

Of New Horizons 8'
3(picc)3(Eh)3(Bcl)3(Ebn)-4331-timp-perc-pf-cel-hp-str
Edition Peters

Once There was a Man 17'
Picc, Bcl, 3232-4331-timp-perc-hp-str
Narr, SATB Chorus
Carl Fischer Music
<table>
<thead>
<tr>
<th>Composition</th>
<th>Duration</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portrait Suite</td>
<td>18'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>2(picc)222-4331-timp-perc(2)-hp-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presidential Suite</td>
<td>12'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Picc, 3222-4331-timp-perc-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Quiet One Suite</td>
<td>16'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>1111-1110-perc-pf(cel)-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quintet Concerto</td>
<td>17'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Bcl, 3(picc)232-3110-timp-perc-str</td>
<td></td>
<td>Solo brass quintet</td>
</tr>
<tr>
<td>Reverie and Rondo</td>
<td>7'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Picc, 3222-4331-timp-perc-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reverie and Rondo (smaller orch.)</td>
<td>7'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>2121-2221-timp-perc-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scherzi musicali, for Chamber Orchestra</td>
<td>17'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>1111-1000-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite for Orchestra</td>
<td>17'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>3333-4331-perc-pf-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symphony No. 1</td>
<td>24'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Picc, Eh, Bcl, Cbn, 3333-4331-timp-perc-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite for Strings</td>
<td>14'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>3(picc)3(Eh)3(Bcl)2-4331-timp-perc(3)-hp-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Six Dances for String Orchestra</td>
<td>19'</td>
<td>MCA</td>
</tr>
<tr>
<td>Str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Six Dances for String Orchestra</td>
<td>19'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Song of Jeremiah: A Cantata</td>
<td>20'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>2222-2221-timp-perc-pf-hp-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SSA chorus, Solo Baritone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Southern Harmony</td>
<td>20'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Picc(2), Eh, Bcl, Cbn 2222-4331-timp-perc(2)-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>String Triptych</td>
<td>5'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scherzi musicali, for Chamber Orchestra</td>
<td>17'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>1111-1000-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite for Orchestra</td>
<td>17'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>3333-4331-perc-pf-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associated Music Publishers Inc.</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>(<a href="http://www.musicsalesclassical.com">www.musicsalesclassical.com</a>)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suite for Strings</td>
<td>14'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>3(picc)3(Eh)3(Bcl)2-4331-timp-perc(3)-hp-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sinfonia in E</td>
<td>20'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>2(picc)222-4331-timp-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Six Dances for String Orchestra</td>
<td>19'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Six Dances for String Orchestra</td>
<td>19'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Song of Jeremiah: A Cantata</td>
<td>20'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>2222-2221-timp-perc-pf-hp-str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>SSA chorus, Solo Baritone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Southern Harmony</td>
<td>20'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Picc(2), Eh, Bcl, Cbn 2222-4331-timp-perc(2)-str</td>
<td></td>
<td></td>
</tr>
<tr>
<td>String Triptych</td>
<td>5'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Scherzi musicali, for Chamber Orchestra</td>
<td>17'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>1111-1000-str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Suite for Orchestra</td>
<td>17'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>3333-4331-perc-pf-str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Associated Music Publishers Inc.</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>(<a href="http://www.musicsalesclassical.com">www.musicsalesclassical.com</a>)</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Suite for Strings</td>
<td>14'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>3(picc)3(Eh)3(Bcl)2-4331-timp-perc(3)-hp-str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>MCA</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Six Dances for String Orchestra</td>
<td>19'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Six Dances for String Orchestra</td>
<td>19'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Song of Jeremiah: A Cantata</td>
<td>20'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>2222-2221-timp-perc-pf-hp-str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>SSA chorus, Solo Baritone</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Southern Harmony</td>
<td>20'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Picc(2), Eh, Bcl, Cbn 2222-4331-timp-perc(2)-str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>String Triptych</td>
<td>5'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Scherzi musicali, for Chamber Orchestra</td>
<td>17'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>1111-1000-str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Suite for Orchestra</td>
<td>17'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>3333-4331-perc-pf-str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Associated Music Publishers Inc.</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>(<a href="http://www.musicsalesclassical.com">www.musicsalesclassical.com</a>)</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Suite for Strings</td>
<td>14'</td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>3(picc)3(Eh)3(Bcl)2-4331-timp-perc(3)-hp-str</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>MCA</td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Work</td>
<td>Duration</td>
<td>Instruments</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>----------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Three Pieces after Blake</td>
<td>14'</td>
<td>1(picc)121-2210-perc-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solo high voice</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td>Umbrian Scene</td>
<td>15'</td>
<td>2222-4331-timp-perc(4)-hp-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MCA</td>
</tr>
<tr>
<td>The Western Paradise</td>
<td>16'</td>
<td>Picc, Eh, Bcl, Cbn, 3333-4331-timp-perc(3)-hp-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Narrator</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carl Fischer Music</td>
</tr>
<tr>
<td><strong>Lee II, James 1975-</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Different Soldier's Tale</td>
<td>23'</td>
<td>Picc, Eh, Bcl, Cbn 2222-4331-timp-perc-hp-pf/cel-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Subito Music</td>
</tr>
<tr>
<td>Beyond Rivers of Vision</td>
<td>14'</td>
<td>Eh, Cbn, 2222-4331-timp-perc(3)-hp-pf(cel)-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Subito Music</td>
</tr>
<tr>
<td>Chuphshah! Harriet's Drive to Canaan</td>
<td>12'</td>
<td>Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc-hp-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Subito Music</td>
</tr>
<tr>
<td>Come Unto Me</td>
<td>5'</td>
<td>2222-2220-timp-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SATB Chorus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Subito Music</td>
</tr>
<tr>
<td><strong>León, Tania Justina 1944-</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acana</td>
<td>13'</td>
<td>2(picc)22(Bcl)2-2221-perc(2)-pf-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Peer Music Classical</td>
</tr>
<tr>
<td>Batá</td>
<td>12'</td>
<td>Picc, Eh, Bcl, 2222-2221-perc(2)-hp-cel-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Peer Music Classical</td>
</tr>
<tr>
<td>Bele</td>
<td>??</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2000-0430-perc-pf-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Peer Music Classical</td>
</tr>
<tr>
<td>Carabali</td>
<td>17'</td>
<td>Eh, Bcl, Cbn, 3(picc)222-4331-timp-perc(3)-hp-pf-cel-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Peer Music Classical</td>
</tr>
<tr>
<td>Concerto Criollo</td>
<td>20'</td>
<td>2222-4430-str</td>
</tr>
<tr>
<td></td>
<td></td>
<td>solo Piano, and solo Timpani</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Peer Music Classical</td>
</tr>
</tbody>
</table>
Desde… 19’
Bcl, Cbn, 3(2 picc)-2(Eh)22-4332-timp-perc(3)-hp-pf/cell-str
Peer Music Classical
The Golden Windows 30’
2(picc, AltFl)1(Eh)00-0100-perc-hpsd-pf-str
Peer Music Classical
Horizons 10’
Picc, Eh, Bcl, Cbn, 2222-4300-timp-perc(2)-str
Peer Music Classical
Inura 25’
perc(5)-str
SATB Chorus
Peer Music Classical
Kabiosile 8’
Picc, Eh, Bcl, Cbn, 2222-4230-timp-perc-str solo Piano
Peer Music Classical
Para Viola y Orquesta 18’
2(picc, AltFl)22(Bcl)2(Cbn)-2210-timp-perc(2)-cel-str
Solo Viola
Peer Music Classical
Tones 18’
2210-1011-timp-perc(2)-pf-str
Peer Music Classical

Lewis, George 1952-

Memex 17’
3333-4331-timp-perc(3)-str
George Lewis
Virtual Concerto ??
3333-4331-timp-perc(3)-str
improvising computer piano soloist
George Lewis

Lewis, John Aaron 1920-2001

Alexander’s Fugue 6’
str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music
Concert Piece (In Memoriam) 20’
3222-4321-perc-hp-str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music
Django 6’
str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music
Encounter in Cagnes 12’
str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music
England’s Carol 7’
1111-0000-hp-str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music
Fanfare (a salute to Basie) 5'
Bcl, Cbn, 3322-4431-timp-perc-vib-bells-hp-str
MJQ Music

Jazz Ostinato 6'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc-cells-hp-str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music

Kansas City Breaks 7'
str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music

Milano 6'
str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music

Original Sin (Ballet) 24'
Bcl, 2211-2110-Dm-perc(2)-str
MJQ Music

The Queen’s Fancy 5'
1111-2321-str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music

Sketch 6'
str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music

The Spiritual 7'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc-cells-hp-str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music

Tales of the Willow Tree 10'
2222-4431-timp-perc-hp-str
MJQ Music

Three Windows 8'
str
Soli Vibraphone, Piano, Bass, Drum set
MJQ Music

Moore, Carman 1936-

Gospel Fuse 23'
3(picc)3(Eh)3(Bcl)3(Cbn)-4331-ssx-elec
bass-timp-perc(2)-hp-pf-elec org-str
Gospel quartet of solo soprano and accompanying trio of SSA
(pianist and organist do some improvisation)
Peer Music Classical

Moore, Dorothy Rudd 1940-

From the Dark Tower 22'
Eh, Bcl, 2222-4321-btbn-cel-timp-str
Solo mezzo soprano
American Composers Alliance

In Celebration 7'
1010-0000-perc-pf-str
Solo Baritone, SATB Chorus
American Composers Alliance
One at a Time, Two at a Time from the opera, Frederick Douglass 6’
Eh, Bcl, Bsn, 2121-0200-timp-perc-pf-str
Soprano solo
American Composers Alliance
Symphony No. 1 15’
Picc, Bcl, Cbn, 2232-4331-timp-perc(3)-str
American Composers Alliance
Transcension 10’
1110-0000-str
American Composers Alliance
Weary Blues 5’
Eh, Bcl, 2222-2200-timp-pf-str
American Composers Alliance

Moore, Undine Smith 1904-1989
Scenes from the Life of a Martyr 43’
Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc(3)-hp-str
SATB Chorus, solo soprano, solo alto, solo tenor, solo bass, narrator
Carl Fischer

Perkinson, Coleridge Taylor 1932-2004
Mop/Mop: A Symphonic Sketch 7’
Picc, Eh, 2233-4431-perc(2)-str
Lauren Keiser Music
Worship: A Concert Overture 6’
3(piccc)222-4331-timp-perc(2)-congas-str
Lauren Keiser Music

Perry, Julia 1924-1979
A Short Piece for Large Orchestra 8’
Picc, Eh, Bcl, Cbn, 2222-4321-timp-perc-pf(cei)-hp-str
Peer Music Classical
A Short Piece for Small Orchestra 8’
2222-2220-timp-perc-pf-str
Peer Music Classical
Fragments from the Letters of St Catherine 10’
Eh, Bcl, Cbn, 1111-1110-timp-perc-hp-str
Soprano, SATB Chorus
Peer Music Classical
Homage to Vivaldi 8’
Picc, 2222-4220-Baritone Horn-timp-perc-hp-str
Peer Music Classical
Piano Concerto in Two Uninterrupted Speeds 11’
Acl, 2222-4320-timp-perc-str
Solo piano
Peer Music Classical
Piano Concerto No. 2 ??
Asx, 3(piccc)232-4320-timp-perc-str
Solo piano
Peer Music Classical
Stabat Mater 20’
Str
Solo contralto
Peer Music Classical

37
### Symphony No. 4

Bcl, Tsx, 3(picc)222-4230-Baritone Horn-perc-hp-pf-cel-str

Peer Music Classical

### Perry, Zenobia Powell 1908-2004

**Cake Walk** 3’

Picc, 1111-2211-timp-perc(3)-str (orch. by Jeannie Pool)

Jeannie Pool Music

**Fire Music** 3’

Picc, 1111-2211-timp-perc(3)-str (orch. by Jeannie Pool)

Jeannie Pool Music

**Jumping Over the Broom** 2’

2111-2211-timp-perc(3)-str (orch. by Jeannie Pool)

Jeannie Pool Music

**Overture to Tawawa House** 3’

Picc, 1111-2211-timp-perc(3)-str (orch. by Jeannie Pool)

Jeannie Pool Music

**Prelude to Act II of Tawawa House** 2’

Picc, 1111-2211-timp-perc(3)-str (orch. by Jeannie Pool)

Jeannie Pool Music

**Sunday Dance Tune** 2’

Picc, 1111-2211-timp-perc(3)-str (orch. by Jeannie Pool)

Jeannie Pool Music

---

### Price, Florence 1887-1953

**Dances in the Canebrakes** 9’

2(picc)22(bcl)2-3320-asx-timp-perc-hp-str

WGS (William Grant Still Music)

### Roumain, Daniel Bernard 1970-

**Call Them All: Fantasy Projections for Film, Laptop and Chamber Orchestra** 18’

1111-1111-vib-pf-str

laptop computer, digital video

Subito Music

**Child** 10’

2222-2210-perc-elec.bs-str

Subito Music

**Club Dance Manifesto** 20’

2222-2221-perc-pf/synth-str

Subito Music

**Dancers, Dreamers and Presidents** 21’

Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc(3)-dm-pf/synth-str

Subito Music

**Darwin's Meditation for the People of Lincoln** 90’

1110-1110-bs-dm-str

Soli: Singer, Violin, Keyboard Actor

Subito Music

**Grace** 8’

1111-1110-dr-elec.bs-str

2 soprano voices

Subito Music

---
Haitian Essay
Picc, 2222-4321-timp-perc-hp-pf-str
Subito Music

Harlem Essay
Picc, 2222-4321-timp-perc-pf-str
digital audio tape
Subito Music

Harvest
1111-1110-str
Solo Baritone
Subito Music

Hip Hop Essay
Picc, Bcl, Cbn, 2222-4331-timp-perc-hp-pf/cel-str
Subito Music

Human Songs and Stories
Picc, 2222-4321-timp-perc-hp-str
Narrator community members
Subito Music

La, La, La, La
1111-1000-perc-bs-str
Subito Music

Tuscaloosa Meditations
2000-0000-str
Solo Trumpet
Subito Music

Voodoo Violin Concerto
2222-2221-timp-perc-hp-pf-str
Solo Violin
Subito Music

We March: Concerto for Guitar & Strings 23’
str
Solo Guitar
Subito Music

Woodbox Violin Concerto 10’
Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc-dm-hp-synth-str
Solo violin
Subito Music

Singleton, Alvin 1940-

56 Blows 12’
3(pic)3(Eh)3(Bcl)3(Cbn)-4331-perc(3)-hp-pno-str
Schott Music Corporation

A Yellow Rose Petal 17’
2(pic, afl)2(eh)2(bcl)2(cbn)- 2210-perc(2)-cel-str
Schott Music Corporation

After Choice 8’
str
Schott Music Corporation

After Fallen Crumbs 7’
33(Eh)33(Cbn)-4321-timp-perc-str
Schott Music Corporation

BluesKonzert 17’
2222-2220-str
Schott Music Corporation

Brooklyn Bones 18’
111(Bcl)1-1110-hp-str
Schott Music Corporation
<table>
<thead>
<tr>
<th>Piece Name</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cara mia Gwen</td>
<td>15'</td>
</tr>
<tr>
<td>222(Eb)2-4220-str</td>
<td>15'</td>
</tr>
<tr>
<td>Durch Alles</td>
<td>15'</td>
</tr>
<tr>
<td>3(2. afl, 3. pic)3(3. eh)3(3. bcl)3(3. cbn)-4331 str</td>
<td></td>
</tr>
<tr>
<td>Eine Idee ist ein Stueck Stoff</td>
<td>10'</td>
</tr>
<tr>
<td>Even Tomorrow</td>
<td>15'</td>
</tr>
<tr>
<td>3(pic)3(3ebcl)3(cbn)-4331-timp-perc(4)-hp-pf(cel)-str</td>
<td></td>
</tr>
<tr>
<td>PraiseMaker</td>
<td>22'</td>
</tr>
<tr>
<td>2222-4321-timp-perc-str</td>
<td></td>
</tr>
<tr>
<td>Say You Have This Ball of Meaning</td>
<td>15'</td>
</tr>
<tr>
<td>hp-accrdn-perc(2)-str</td>
<td></td>
</tr>
<tr>
<td>Solo Baritone</td>
<td></td>
</tr>
<tr>
<td>Shadows</td>
<td>21'</td>
</tr>
<tr>
<td>3(pic, afl)3(3. eh)3(2. ecl, 3. bcl)3(3. cbn)-4331-timp(2)-perc(2)-hp-str</td>
<td></td>
</tr>
<tr>
<td>Sinfonia Diaspora</td>
<td>12'</td>
</tr>
<tr>
<td>3(3. pic)3(3. eh)3(3. bcl)3(3. cbn)-4301-hp-str</td>
<td></td>
</tr>
<tr>
<td>Umoja—Each One of Us Counts</td>
<td>23'</td>
</tr>
<tr>
<td>3(afl, pic)3(3. eh)3(3. bcl)3(3. cbn)-4331-timp-perc(3)-hp-str</td>
<td></td>
</tr>
<tr>
<td>When Given a Chance</td>
<td>16'</td>
</tr>
<tr>
<td>3(3. picc)2(eh)3(2nd also Ebcl., 3rd also B cl)-4331-timp-perc(3)-str</td>
<td></td>
</tr>
<tr>
<td>Smith, Hale 1925-2009</td>
<td></td>
</tr>
<tr>
<td>By Yearning and by Beautiful</td>
<td>6'</td>
</tr>
<tr>
<td>Contours for Orchestra</td>
<td>9'</td>
</tr>
<tr>
<td>Picc, Eh, 2222-2221-timp-perc(2)-hp-str</td>
<td></td>
</tr>
<tr>
<td>Lift Ev’ry Voice and Sing</td>
<td>3'</td>
</tr>
<tr>
<td>(by J. Rosamond Johnson, arr. by Hale Smith)</td>
<td></td>
</tr>
<tr>
<td>2222-4331-timp-perc-str</td>
<td></td>
</tr>
<tr>
<td>Meditations in Passage</td>
<td>27'</td>
</tr>
<tr>
<td>Bcl, Cbsn, 2222-4230-timp-perc(2)-pf-hp-str</td>
<td></td>
</tr>
<tr>
<td>Solo baritone, Solo soprano</td>
<td></td>
</tr>
<tr>
<td>Meditations in Passage (chamber version)</td>
<td>27'</td>
</tr>
<tr>
<td>Ssx, 1010-0120-perc-pf-str</td>
<td></td>
</tr>
<tr>
<td>Solo Baritone and Solo Soprano</td>
<td></td>
</tr>
</tbody>
</table>

Smith, Hale 1925-2009

By Yearning and by Beautiful 6'

Contours for Orchestra 9'

Percussion Ensemble 12'

Picc, Eh, 2222-2221-timp-perc(2)-hp-str

Lift Ev’ry Voice and Sing 3'
(by J. Rosamond Johnson, arr. by Hale Smith)

2222-4331-timp-perc-str

Meditations in Passage 27'

Bcl, Cbsn, 2222-4230-timp-perc(2)-pf-hp-str
Solo baritone, Solo soprano

Meditations in Passage (chamber version) 27'

Ssx, 1010-0120-perc-pf-str
Solo Baritone and Solo Soprano
Music for Harp and Orchestra 12'  
1212-2000-str  
Solo Harp  

Carl Fischer Music  
Ritual and Incantations 16'  
Picc, Eh, Bcl, 2222-timp-perc(3)-hp-str  
Edition Peters  

Two Love Songs of John Donne 8'  
1111-1000-str  

Carl Fischer Music  

Still, William Grant 1895-1978  
Afro-American Symphony 24'  
3(picc)342-4331-timp-perc(3)-hp-cel-bjo-str  
Novello & Co  
(www.musicsalesclassical.com)  

The American Scene: The East (Suite 1) 8'  
Eh, Bcl, 3(picc)222-4331-timp-perc(3)-hp-cel-str  
WGS  

The American Scene: The South (Suite 2) 12'  
Eh, Bcl, 3(picc)222-4331-timp-perc(3)-hp-cel-str  
WGS  

The American Scene: The Old West (Suite 3) 8'  
Eh, Bcl, 3(picc)222-4331-timp-perc(3)-hp-cel-str  
WGS  

The American Scene: The Far West (Suite 4) 8'  
Eh, Bcl, 3(picc)222-4331-timp-perc(3)-hp-cel-str  
WGS  

Archaic Ritual 21'  
Eh, Bcl, Cbn, 3(picc)333-4331-timp-perc-cel-hp-str  
Carl Fischer Music  

Bells 7'  
Eh, 3(picc)23(Bcl)2(Cbn)-4331-timp-perc-hp-pf(cel)-str  
MCA  

Black Bottom 10'  
3(picc)13(Ebcl,Bcl)2-2321-timp-perc(2)-str  
WGS  

The Black Man Dances 11'  
11(Eh)4(Ebcl,Bcl)0-1330-2asx, C melody sx, tsx-gtr-tenor banjo-perc-str  
Solo Piano  
WGS  

Darker America 9'  
Eh, 2222-1110-perc-pf-str  
Carl Fischer Music
A Deserted Plantation 19'
Picc, Eh, Bcl, 1131-1331-2asx-2tsx-bsx-gtr/banjo-timp-perc(3)-hp-pf-str
(ed. Dane Teter)

WGS
Dismal Swamp 12'
3333-4331-timp-perc-hp-str

Carl Fischer Music
Fanfare for American War Heroes 1'
Picc, Eh, Bcl, 2222-4331-timp-perc(2)-hp-str

WGS
Festive Overture 10'
Eh, Bcl, 3(picc)222-4331-timp-perc-cel-hp-str

Carl Fischer Music, WGS
From the Black Belt 12'
Bcl, 2121-3300-timp-perc-hp-str

Carl Fischer Music
In memoriam: The Colored Soldiers Who Died for Democracy 6'
Eh, Bcl 3(picc)23(Bcl)2-4331-timp-perc(3)-hp-str

MCA
Kaintuck 13'
Eh, 3(picc)23(Bcl)2-4331-timp-perc-cel-hp-str
Solo Piano

Carl Fischer Music
La Guiablesse 18'
Eh, Bcl, 3(picc)222-4331-timp-perc-hp-str

Carl Fischer Music

Lenox Avenue (Choreographic Street Scenes) 23'
Asx, bxs, tsx, bcl, 2(picc)2(Eh)22-3320-timp-perc-pf(cel)-str
SATB Chours

WGS
Lenox Avenue: Blues 3'
1121-2210-pf-str

WGS
The Little Song that Wanted to be a Symphony 15'
2(picc)2(Eh)22-3321-timp-perc-cel-hp-str
Narrator, Solo soprano, alto voices

Carl Fischer Music
Los Alnados de Espana 12'
Picc, Eh, Bcl, 2222-4331-timp-perc-str

Carl Fischer Music
Old California 10'
Eh, 3(picc)233-4331-timp-perc(3)-hp-str

WGS
Pages from Negro History 12'
2222-4231-perc-pf-str
Narrator

Carl Fischer Music, WGS
Out of the Silence 4'
Pf-str

WGS
Poem 14'
Eh, 3(picc)33(Bcl)2(Cmn)-4331-timp-perc(3)-hp-cel-str

MCA
Sahdji 45'
Eh, Ebcl, Bcl, 2(pic)22-4221-timp-perc-str
Solo Bass voice, SATB chorus
Carl Fischer Music

Serenade 9'
2(pic)22-3221-timp-perc-hp-str
Carl Fischer Music, WGS

Suite for Violin and Orchestra 15'
Eh, Bcl, Cbsn, 2122-4331-timp-perc-hp-str
Solo Violin
Carl Fischer Music

Symphony no. 2 "Song of a New Race" 25'
Eh, 3(pic)23(Bcl)2-4331-timp-perc-cel-hp-str
Carl Fischer Music

Symphony no. 3 25'
Eh, 3(pic)23(Bcl)2-4331-timp-perc-cel-hp-str
Carl Fischer Music

Symphony no. 4 "Autochthonous" 28'
Eh, Bcl, Cbn, 3(pic)222-4331-timp-perc-cel-hp-str
Carl Fischer Music

Symphony no. 5 (The Western Hemisphere) 22'
Eh, Bcl, 3(pic)222-4331-timp-perc(3)-hp-cel-str
WGS

The Peaceful Land 10'
2222-3221-hp-str
Carl Fischer Music

Wood Notes 20'
2(pic)2(Eh)22-2320-timp-hp-cel-str
Southern Music (Lauren Keiser Music)

Swanson, Howard 1907-1978

Concerto for Orchestra 20'
2222-2231-timp-perc(2)-str
G. Schirmer

Fantasy Piece 19'
Str
Solo soprano saxophone or clarinet
G. Schirmer

Music for Strings 10'
Str
G. Schirmer

Night Music 9'
1111-1000-str
G. Schirmer

Short Symphony 12'
2222-2210-timp-str
G. Schirmer

Symphony no. 1 25'
2(pic)222-4231-timp-perc(2)-str
G. Schirmer

Symphony no. 3 25'
3(pic)3(Eh)3(Bcl)2(Cbn)-4331-timp-perc(4)-cel-str
G. Schirmer

43
<table>
<thead>
<tr>
<th>Tillis, Frederick Charles 1930-</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caprice</td>
</tr>
<tr>
<td>Str</td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
</tr>
<tr>
<td>Concerto for Piano (Jazz Trio) and Symphony Orchestra</td>
</tr>
<tr>
<td>2222-4331-timp-perc(2)-str</td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
</tr>
<tr>
<td>Concerto for Trio and Orchestra</td>
</tr>
<tr>
<td>0000-1100-timp-perc-str</td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
</tr>
<tr>
<td>The Cotton Curtain</td>
</tr>
<tr>
<td>1121-4321-timp-perc-str</td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
</tr>
<tr>
<td>Designs for Orchestra 1 &amp; 2</td>
</tr>
<tr>
<td>Bcl, 2(picc)111-2211-perc(3)-str</td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
</tr>
<tr>
<td>Festival Journey for Solo Percussion and Symphony Orchestra</td>
</tr>
<tr>
<td>Picc, 2222-4331-perc(2)-timp-str</td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
</tr>
<tr>
<td>Four Corners of the World</td>
</tr>
<tr>
<td>Picc, 2221-4331-timp-perc-str</td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>In the Spirit and the Flesh</th>
<th>21'</th>
</tr>
</thead>
<tbody>
<tr>
<td>2222-4331-timp-perc-str</td>
<td>SATB Chorus, Jazz Trio (pf, bs, dm)</td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
<td></td>
</tr>
<tr>
<td>Niger Symphony</td>
<td>13'</td>
</tr>
<tr>
<td>1110-2111-perc-str</td>
<td></td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
<td></td>
</tr>
<tr>
<td>Poem for Orchestra No. 1</td>
<td>10'</td>
</tr>
<tr>
<td>Picc, Eh, Bcl, 2220-4331-perc(3)-str</td>
<td></td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
<td></td>
</tr>
<tr>
<td>Ring Shout Concerto for solo percussion &amp; orchestra</td>
<td>20'</td>
</tr>
<tr>
<td>Ssx, Asx, Tsx, Bsx, 1111-2320-perc-str</td>
<td></td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
<td></td>
</tr>
<tr>
<td>Spiritual Cycle</td>
<td>15'</td>
</tr>
<tr>
<td>2222-4331-timp-perc(2)-str</td>
<td>Solo Soprano</td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
<td></td>
</tr>
<tr>
<td>Spiritual Fantasy No. 6</td>
<td>9'</td>
</tr>
<tr>
<td>2202-2200-timp-perc-str</td>
<td>Solo Trumpet</td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
<td></td>
</tr>
<tr>
<td>Three Symphonic Spirituals</td>
<td>14'</td>
</tr>
<tr>
<td>2222-2221-timp-perc-cel-str</td>
<td></td>
</tr>
<tr>
<td><strong>American Composers Alliance</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Walker, George 1922-</th>
</tr>
</thead>
<tbody>
<tr>
<td>Address for Orchestra</td>
</tr>
<tr>
<td>Picc, Eh, Bcl, Cbn, 3332-4231-timp-perc(3)-hp-str</td>
</tr>
<tr>
<td><strong>Lauren Keiser Music</strong></td>
</tr>
<tr>
<td>Title</td>
</tr>
<tr>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>An Eastman Overture</td>
</tr>
<tr>
<td>Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(4)-hp-str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Antifonys</td>
</tr>
<tr>
<td>str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Cantata</td>
</tr>
<tr>
<td>1(Afl)200-0300-timp-perc(2)-org-str</td>
</tr>
<tr>
<td>Solo Soprano, Solo Tenor, SATB or boys choir</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Foils for Orchestra: Hommage a Saint George</td>
</tr>
<tr>
<td>Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc-pf-hp-str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Folksongs for Orchestra</td>
</tr>
<tr>
<td>Picc, Eh, 2222-2221-timp-perc(6)-pf(hpschd)-hp-str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Hoopia: A Touch of Glee</td>
</tr>
<tr>
<td>Picc, Eh, 2222-4431-timp-perc-hp-str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Icarus in Orbit</td>
</tr>
<tr>
<td>Picc, 2222-3321-timp-perc(4)-hp-cel-str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Lilacs for Voice and Orchestra</td>
</tr>
<tr>
<td>Afl, Picc, Eh, Bcl, 2222-4441-timp-perc(4)-hpschd-hp-str</td>
</tr>
<tr>
<td>Solo Soprano or Tenor</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Lyric for Strings</td>
</tr>
<tr>
<td>str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Lyric for Strings: for Young Musicians</td>
</tr>
<tr>
<td>str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Mass</td>
</tr>
<tr>
<td>Picc, Afl, Eh, Bcl, Cbn, 2222-4231-timp-perc(5)-pf-org-hp-str</td>
</tr>
<tr>
<td>Solo Soprano, Solo Alto, Solo Tenor, Solo Bass, SATB Chorus</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Overture: In Praise of Folly</td>
</tr>
<tr>
<td>Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(5)-pf(cel)-hp-str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Pageant and Proclamation</td>
</tr>
<tr>
<td>Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(4)-pf(cel)-hp-str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Sinfonia No. 1</td>
</tr>
<tr>
<td>Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(6)-pf(cel)-hp-str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Sinfonia No. 2</td>
</tr>
<tr>
<td>Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(3)-gtr-pf-hp-str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Sinfonia No. 3</td>
</tr>
<tr>
<td>Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(4)-cel-hp-str</td>
</tr>
<tr>
<td>Lauren Keiser Music</td>
</tr>
<tr>
<td>Title</td>
</tr>
<tr>
<td>--------------------------------------------</td>
</tr>
<tr>
<td><strong>Tangents for Chamber Orchestra</strong></td>
</tr>
<tr>
<td><strong>Shango Memory</strong></td>
</tr>
<tr>
<td><strong>Variations for Orchestra</strong></td>
</tr>
<tr>
<td><strong>Sinfonia</strong></td>
</tr>
<tr>
<td><strong>Wilson, Olly Woodrow 1937-</strong></td>
</tr>
<tr>
<td><strong>Akwan</strong></td>
</tr>
<tr>
<td><strong>Episodes for Orchestra</strong></td>
</tr>
<tr>
<td><strong>Sinfonia</strong></td>
</tr>
<tr>
<td><strong>Expansions III</strong></td>
</tr>
<tr>
<td><strong>Expansions III</strong></td>
</tr>
<tr>
<td><strong>Hold On: Symphony No. 3</strong></td>
</tr>
<tr>
<td><strong>Voices</strong></td>
</tr>
<tr>
<td><strong>Houston Fanfare</strong></td>
</tr>
<tr>
<td><strong>Spiritsong</strong></td>
</tr>
<tr>
<td><strong>Viola Concerto</strong></td>
</tr>
<tr>
<td><strong>Lumina</strong></td>
</tr>
<tr>
<td><strong>Shango Memory</strong></td>
</tr>
<tr>
<td><strong>G. Schirmer Music</strong></td>
</tr>
<tr>
<td><strong>Sinfonia</strong></td>
</tr>
<tr>
<td><strong>G. Schirmer Music</strong></td>
</tr>
<tr>
<td><strong>Spiritsong</strong></td>
</tr>
<tr>
<td><strong>G. Schirmer Music</strong></td>
</tr>
<tr>
<td><strong>Voices</strong></td>
</tr>
<tr>
<td><strong>G. Schirmer Music</strong></td>
</tr>
<tr>
<td><strong>Viola Concerto</strong></td>
</tr>
<tr>
<td><strong>G. Schirmer Music</strong></td>
</tr>
<tr>
<td><strong>Lumina</strong></td>
</tr>
<tr>
<td><strong>G. Schirmer Music</strong></td>
</tr>
</tbody>
</table>
REFERENCES


APPENDIX A
LIST OF PUBLISHERS

----------------------------------------
Adolphus Hailstork
Tel: 757-683-6342
ahailsto@odu.edu
----------------------------------------
American Composers Alliance
802 W. 190th St. Suite 1B
New York, NY 10040
Tel: 212-925-0458
info@composers.com
http://composers.com
----------------------------------------
Associated Music Publishers
180 Madison Avenue, 24th Floor
New York, NY 10016
Tel: 212-254-2100
schirmer@schirmer.com
www.musicsalesclassical.com
----------------------------------------
Belwin
c/o Alfred Publishing Company
P.O. Box 10003
Van Nuys, CA 91410
Tel: 818-892-2452
customerservice@alfred.com
www.alfred.com
----------------------------------------
Boosey & Hawkes
601 West 26 Street, Suite 312
New York, NY 10001
Tel: 212-358-5300 Ext. 2
usrental@boosey.com
www.boosey.com
----------------------------------------
Carl Fischer Music
48 Wall Street, 28th Floor
New York, NY 10005
Tel: 800-854-6764 ext. 163
orders@carlfischer.com
www.carlfischer.com
----------------------------------------
Edition Peters
7030 80th St.
Glendale, NY 11385
Tel: 718-416-7800
sales@editionpeters.com
www.editionpeters.com
----------------------------------------
EMI Music Publishing
550 Madison Avenue
5th Floor
New York, NY 10022
Tel: 212-833-7730
http://www.emimusicpub.com
----------------------------------------
G. Schirmer Music
180 Madison Avenue, 24th Floor
New York, NY 10016
Tel: 212-254-2100
schirmer@schirmer.com
www.musicsalesclassical.com
----------------------------------------
George Lewis
Tel: 212-854-5837
gl2140@columbia.edu
----------------------------------------
Jeannie Pool Music
P.O. Box 8144
La Crescenta, CA 91224
Tel: 818-606-5743
jaygaylemusic@yahoo.com
www.jeanniepool.org

Jeraldine Herbison
4041 Catesby Jones Dr.
Hampton, VA 23669
757-722-1137
jesauh@gmail.com

Jonathan Bailey Holland
jonathan@jonathanbaileyholland.com
www.jonathanbaileyholland.com

Kalmus Music
6403 W. Rogers Circle
Boca Raton, FL 33487
Tel: 800-434-6340
info@kalmus-music.com
www.kalmus-music.com

Lauren Keiser Music
10757 Indian Head Ind. Blvd.
St. Louis, MO 63132
Tel: 855-259-6495
rental@laurenkeisermusic.com
www.laurenkeisermusic.com

Luck’s Music
32300 Edward
P.O. Box 71397
Tel: 800-348-8749
sales@lucksmusic.net
www.lucksmusic.com

MCA (Universal Music Group)
1755 Broadway, 8th Floor
New York, NY 10019
Tel: 212-841-8000
www.universalmusicpublishing.com

MJQ Music
7777 W. Bluemound Rd.
Milwaukee, WI 53213
Tel: 414-774-3630
permissions@halleonard.com
www.mjqumusic.com

Novello and Company
180 Madison Avenue, 24th Floor
New York, NY 10016
Tel: 212-254-2100
www.musicsalesclassical.com

Peer Music Classical
250 W. 57th St., Suite 820
New York, NY 10107
Tel: 212-265-3910 ext. 17
peerclassical@peermusic.com
www.peermusicclassical.com

Regina Harris Baiocchi
P.O. Box 450
Chicago, IL 60605
Tel: 312-253-7453
Regina@reginaharrishaiocchi.com
www.Reginaharrisbaiocchi.com

Richard Rosenberg
5229 Johnsontown Rd
Chesterfield, MD 21620
Tel: 443-480-8313
rr@richardrosenberg.net
www.richardrosenberg.net

Schott Music Corporation
254 West 31st St., 15th Floor
New York, NY 10001
Tel: 212-461-6940
rental@eamdc.com
www.eamdc.com
Southern Music Company
10757 Indian Head Ind. Blvd.
St. Louis, MO 63132
Tel: 855-259-6495
rental@laurenkeisermusic.com
www.laurenkeisermusic.com

Subito Music Corporation
60 Depot Street
Verona, NJ 07044
Tel: 973-857-3440
mail@subitomusic.com
www.subitomusic.com

Tempo Music
180 Madison Avenue, 24th Floor
New York, NY 10016
Tel: 212-254-2100
schirmer@schirmer.com
www.musicsalesclassical.com

Theodore Presser Music
588 North Gulph Rd.
King of Prussia, PA 19406
Tel: 610-592-1222
Rental@presser.com
www.presser.com

WGS (William Grant Still) Music
809 W. Riordan Rd, Ste 100, Box 109
Flagstaff, AZ 86001
Tel: 928-526-9355
discovermusic@williamgrantstill.com
www.williamgrantstill.com
APPENDIX B

SELECTED ELECTRONIC CORRESPONDENCES (E-MAILS)
Edmond Dede
8 messages

Nae Ekpo <nreko@gmail.com> Fri, Dec 12, 2014 at 8:06 PM
To: m@richardrosenberg.net

Dear Maestro Rosenberg,

My name is Nae (EN-say) Ekpo and I am a doctoral conducting student at the University of South Carolina. My research document is on the Orchestral Music of Black Composers. In researching Edmond Dede’s music, I stumbled upon your recording of his Chicago Grande Valse. It is an incredibly charming performance in my humble opinion.

Is this music published? If so by whom? I am creating a compendium and need publisher information for my document.

Would you love to chat all about this.

Many Thanks!

Nae
864-901-2298 cell

Richard Rosenberg <m@richardrosenberg.net> Sat, Dec 13, 2014 at 7:42 AM
To: Nae Ekpo <nreko@gmail.com>

Dear Nae,

Thank you for your kind words on my recording of music by Dédé. I am elated that there is finally interest on his music as well as his New Orleans colleagues, most of whom were also Black and Creole.

You can see what other works of Dédé and those colleagues I have edited at:

http://www.richardrosenberg.net/creoleromantics.html

I am also, as you know, a conductor and not by any means a music publisher. I do it because no one else has been eager to do it for or with me. I do have all of those editions and now and then sell them as a way of defraying the exorbitant amount of time I have invested sleuthing and preparing these monumental works. My wife is pleased to help me determine prices for each, but have not yet done so. I would be happy to discuss them with you.

Most of the materials were culled from the Bibliothèque Nationale de France, and in Dédé’s case, there was never any score, only individual parts. The parts were each different from each other—obviously printed rapidly with little proofing. I had to align those parts and then compile a score after deciding which parts made more sense.

Of special note is the Edmond Dédé opera I discovered only four years ago, “Le Sultan d’Isphahan.” It is the only complete manuscript I have ever seen of Dédé. The opera was written in 1867 never performed, and presumed lost until 2010. It is a fully-finished four act French-style grande opéra, complete with choruses, set numbers, ballets and military music. You can hear the recording of the world premiere of the only part that I finished transcribing, the Overture. http://www.richardrosenberg.net/WebsiteMOV/6DedeSultanOvertureMNF-RR.mp4

This was performed only three seasons ago with a student orchestra. I am trying to get funding to complete the preparation of the entire opera which will be a huge undertaking.

I would like to know more about your work, and look forward to talking with you. Today I will be mostly out of pocket, as I was last evening when you left a phone message. Try me again at your convenience at 443.480.8313.

Sincerely,

Richard

Richard Rosenberg
Artistic Director, National Music Festival

Support the National Music Festival
http://nationalsmusic.org/get-involvedonline.html
GlenArts, Inc., Inc.â National Music Festival
Tel 613-741-6941
RichardRosenberg.net
443.480.8313
Dear Dr. Walker,

My name is Nse' (EN-say) Ekpo and I am a doctoral conducting student at the University of South Carolina. My dissertation is entitled, "Expanding the American Canon: A Conductor's Compendium of Orchestral Music of Black Composers". I just wanted to let you know that this project is forth coming with the goal of it being in every university school of music library in America.

Does your work Canvas, have any other strings besides Double Bass?

Warmly,

Nse

864-901-2206

---

Dear Mr. Ekpo,

Thank you very much for your email.

Canvas does not use any strings besides double basses.

I hope that you will be successful in completing your project and reaching your admirable goal.

With all good wishes.

George Walker

[Quoted text hidden]
Dear Mr. Harris,

My name is Nse (EN-say) Ekpo and I had the pleasure of speaking with you over the phone on Friday, December 19th, 2014.

You will be pleased to know that your Folk Psalm for Orchestra is published by Lauren Keiser Music. Your piece can be found on page 4 of this catalogue:


I am a Doctoral conducting student at the University of South Carolina and am doing my dissertation research on The Orchestral Music of Black American Composers. So far I have been in touch with you, Primous Fountain, Adolphus Hallstork, Paul Freeman and other notable black composers of our time.

I also am a symphonic conductor and would love to work on any projects where a conductor would be an asset. I’ve attached my resume as well as some video clips of me conducting.

Variations on a Theme by Tchaikovsky (Arensky)  https://www.youtube.com/watch?v=usdhiLSja54

Mendelssohn, Violin Concerto: https://www.youtube.com/watch?v=3VE3q6PkJ4I

Britten, Simple Symphony: https://www.youtube.com/watch?v=KrGB0FLa50

Stravinsky, The Soldier’s Tale (part 1): https://www.youtube.com/watch?v=mU2TB0wMTD0

Warmly,

Nse
864-901-2206 (cell)

---

Mr. Ekpo,

Thanks for the info and making contact with me. Continued best wishes your doctoral pursuit.

Howard Harris

[Quoted text hidden]
Dear Mrs. Herbison,

My name is Nse (EN-say) Ekpo and I am working on a Doctoral Research document (Dissertation) at the University of South Carolina on the Orchestral Music of Black American Composers. Do you have any information about the orchestral pieces you have composed and where they can be found (i.e. publisher information and length of pieces)? I have a resource that says you have pieces such as Genesis I and II for orchestra and I think I saw that you also have a cello concerto.

Warmly,

Nse Ekpo
864-901-2206 cell

---

Hello,
This message is just to let you know that I received your phone call. I have several pieces for orchestra, both string and full. I, some years ago had a publisher for some of my string orchestra pieces, (Velke and Lucks) but at present I am self-published. I am compiling a list of just orchestral music, with some notes on length, performances, levels etc. I should finish sometime by the beginning of January. How soon do you need the information, and will you also need music scores? Do you conduct an orchestra? Do you need a more recent biographical sketch? Your information must be from a very, very old source, as I see you have "Butler" - My first husband included in my name.
Jeraldine Saunders Herbison

---

Dear Mrs. Herbison,

My source was "The String Music of Black Composers" by Aaron Horne (1991). I won't be needing any actual scores, just the exact orchestration, timing, and with your permission, contact information for you. My goal is to have my dissertation published and in every college school of music in the US so that your works can be performed. I am a student and do not currently have an orchestra, but I have had an orchestra in the past.

I would like to submit the first draft of my document by Feb. 16, 2015 so I would like to get the information from you as soon as you are able to produce it.

Warmly,

Nse Ekpo

P.S. Attached is a video link of my conducting a student ensemble at the Univ. of South Carolina.
https://www.youtube.com/watch?v=usdHLSja54

---
Orchestral Music of Black American Composers
4 messages

Nse Ekpo <mrekpo@gmail.com>                             Fri, Dec 26, 2014 at 7:44 AM
Bcc: tvunderink@peermusic.com, skim@presser.com, lauren@laurenkeisermusic.com, sc@subitomusic.com, jin.kenrick@eamdllc.com

Hello!

My name is Nse (EN-say) Ekpo and I am working on a Doctoral Research document (Dissertation) at the University of South Carolina on the Orchestral Music of Black American Composers. I have had conversations with Primous Fountain and have made contact with Adolphus Harttork, Anthony Davis and others. My goal is to publish a modern resource that will be in every school of music reference section in America.

Do you have a list in your catalog of Black composers?

Warmly,

Nse’
864-901-2206 (cell)

lauren@laurenkeisermusic.com <lauren@laurenkeisermusic.com>                             Fri, Dec 26, 2014 at 7:44 AM
To: mrekpo@gmail.com

The NY Metro office will be closed om December 23 until January 5. Our St. Louis office will close Dec. 24 in the afternoon until Jan. 5

Happy New Year!

If this is a MPA/USA matter, please email Brittany Ashford at admin@mpa.org.

Thank you,
Lauren Keiser

Stephen Culbertson <sc@subitomusic.com>                             Fri, Dec 26, 2014 at 12:19 PM
Reply-To: sc@subitomusic.com
To: Nse Ekpo <mrekpo@gmail.com>

Dear Nse,

Thank you for your message.
If you go to our Highlight/Featured Composers page http://www.subitomusic.com/composers/highlights/

The following should be of interest:

Michael Abels
James Lee III
Daniel Bernard Roumain

Best wishes,

Stephen Culbertson

(Quoted text hidden)

Nse Ekpo <mrekpo@gmail.com>  Fri, Dec 26, 2014 at 4:14 PM
To: sc@subitomusic.com

Thank you so much Mr. Culbertson.

Warmly,

Nse Ekpo
DMA 2015
(Quoted text hidden)
APPENDIX C

RECITAL PROGRAMS
Nseobong E. Ekpo, conductor

in

GRADUATE RECITAL

Monday, April 28th,
4:00 pm
Koger Large Rehearsal Room

On the Town: Three Dance Episodes

Leonard Bernstein
(1918-1990)

I. The Great Lover
II. Lonely Town: pas de deux
III. Times Square 1944

Estancia: Four Dances Opus 8A

Alberto Ginastera
(1916-1983)

I. Los trabajadores agricolas (The land workers)
II. Danza del trigo (Wheat dance)
III. Los peones de hacienda (The cattle men)
IV. Danza final (Malambo)

Violin Concerto in E minor Opus 64

Felix Mendelssohn
(1809-1847)

I. Allegro molto appassionato
II. Andante
Sarah Land, violin
III. Allegretto non troppo – Allegro molto vivace
Sean Heely, violin

Mr. Ekpo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
Nseobong E. Ekpo, conductor

in

GRADUATE RECITAL

Tuesday, September 16th,
7:30 pm
USC School of Music Recital Hall

Variations on a Theme by Tchaikovsky, Opus 35a

Anton Arensky
(1861-1906)

Theme: Moderato
Variation I. Un poco piu mosso
Variation II. Allegro non troppo
Variation III. Andantino tranquillo
Variation IV. Vivace
Variation V. Andante
Variation VI. Allegro con spirito
Variation VII. Andante con moto

Simple Symphony, Opus 4

Benjamin Britten
(1913-1976)

I. Boisterous Bourree
II. Playful Pizzicato
III. Sentimental Saraband
IV. Frolicsome Finale

Flute Concerto No. 2 in D Major, K314

Wolfgang Amadeus Mozart
(1756-1791)

I. Allegro aperto
II. Andante ma non troppo
III. Allegro

Diane Kessel, flute

Mr. Ekpo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
Nseobong E. Ekpo, conductor

in

GRADUATE RECITAL

Tuesday, October 28th, 6:00 pm
USC School of Music Recital Hall

L’Histoire du Soldat (The Soldier’s Tale)  
Igor Stravinsky  
(1882-1971)

Part I

The Soldier’s March  
Airs by a Stream  
The Soldier’s March (reprise)  
Pastorale  
Airs by a Stream (reprise)

Part II

The Soldier’s March  
Royal March  
The Little Concert

Three Dances (Tango-Waltz-Ragtime)  
The Devil’s Dance  
The Little Choral  
The Devil's Song  
The Great Chorale  
Triumphal March of the Devil

Dr. Donald Gray, narrator

Mr. Ekpo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
Nseobong E. Ekpo, conductor

in

DOCTORAL LECTURE RECITAL

Expanding the American Canon: A Conductor’s Compendium of Black American Orchestral Composers

Tuesday, March 17, 2015
10:05 a.m
USC School of Music Recital Hall

Mephisto Masque

Edmond Dede
(1827-1903)

Petite Suite de Concert

Samuel Coleridge-Taylor
(1875-1912)

Theme and Variations for String Orchestra

Jeraldine Herbison
(b. 1941)

Mr. Ekpo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.