University of St. Thomas Symphonic Wind Ensemble Matthew George, conductor THE OTHER SIDE

University of St. Thomas Commission Series, Vol. VII

1. B-Side Concerto - For Rock Band and Wind Ensemble 16:34 Luis Serrano Alarcón

Mysteries of the Horizon (After Four René Magritte Surrealist Paintings) Nigel Clarke

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- The Dominion of Light 2:26 3.
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Second Symphony for Wind Orchestra Luis Serrano Alarcón

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- Lento 7:56 11.
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B-Side Concerto - For Rock Band and Wind Ensemble

Luis Serrano Alarcón

Featuring Foreign Motion

Cory Wong – Guitar; Kevin Gastonguay – Keyboards; Petar Janjic - Drums Trevor Weist – Guitar; Jim Anton – Bass

B-Side Concerto was commissioned by Matthew George and the University of St. Thomas Symphonic Wind Ensemble. It is an unclassifiable piece and was born from the necessity shown other times by the composer, of combining elements from different musical traditions. In this case, a rock band (electric guitars, electric bass, keyboard and drums) is the main element which converses or confronts the symphonic wind ensemble. The intention of the composer is not making Symphonic Rock but the opposite: integrating the tools from other musical styles for getting his own language, an unequivocal personal expression. The piece, divided into three parts without internal pauses, features two main superimposable motifs (α and b), which appear transformed during the whole work.

These two motifs are especially used on Messiaen's second and third modes of limited transposition. This modal use, combined with the timbre of the rock band, gives the group a mysteriously seductive sonority.

The first part of the piece is divided into two sections. The first, in medium tempo, introduces and repeats the two motifs in several ostinati which drive the music to a first climax prior to the first apparition of the electric guitar, which is the undisputed leader during the whole piece. The second section, which is frenzied and very virtuous, is characterized by the distorted sounds of the solo guitar.

The second part begins with an introduction in which appears a new variant of the *b* motif. This variant is exposed twice, in imitative form: the first played by the tuba and the second time by the electric bass and the Hammond organ, which is one of the most characteristic sounds of this part. After this introduction, the only single theme of this section with an obvious blues essence, is introduced by the guitar.

After a brief and tranquil transition, the theme is recapitulated brilliantly by the saxophone section. In the end of this theme, a chromatic cell (c) which sometimes appeared accompanying the theme, suddenly becomes the main element that, under an α ccelerando, drives the music to an important development section.

In this new section, the c cell is used as the head of a soggetto with which the composer makes a fugato with five entries. In the end of the brilliant fifth entry, the same c cell is transformed to an obstinate groove upon which the soloists make a large improvisation. The second part of the piece ends with a free last exposition of the theme played by the tenor flute. This melody is splashed by some interventions of the solo guitar with a delay effect that announces, using the first three notes of the b motif, the imminent arrival of the third part.

The third part is basically a recapitulation of the first one, but with important differences. In the first section, in medium tempo, the melody of the solo guitar leads the group, while the second one is now a big transition for connecting the final Coda. This last section, written in a style close to hard rock, is built with a variant of the beginning of the second part and repeated sometimes around E, (which is the main tonic of the whole piece). With a frenzied and driving succession of 16th notes in parallel motion consisting of octaves, the work ends definitively with a blunt E at the end.

- Luis Serrano Alarcón

Luis Serrano Alarcón is considered one of the most outstanding composers in Spain. His works have been performed in over 30 countries, and he has been invited to conduct his own music in Spain, Italy, Singapore, USA, Colombia, and Hong Kong. He has received commissions from major organizations and groups like the International Band Competition Villa Altea, International Band Competition in Valencia, the University of St. Thomas (Minnesota, USA), The Philharmonic Winds (Singapore) and the Hong Kong Band Directors Association, among others. In 2012, the Southeastern Conference Band Directors Association, a consortium of 14 universities from USA, commissioned his first Symphony for Wind Orchestra, which was premiered in October 2013. In 2006 he won the first award at the International Band Competition Contest of Corciano, Italy with the piece *Preludio y Danza del Alba* for brass quintet and symphonic band. He won the same award in 2009 with his piece *La Dama Centinela*, making Alarcón the first composer to win this prestigious award twice.

In 2011, his piece *Duende* (commissioned and premiered by the University of St. Thomas Symphonic Wind Ensemble) received the Best Publication of a Classical Piece given by the Academy of Arts and Music Sciences. This is an annual award and considered the most important type given for music in Spain.

Besides composing, Luis Serrano Alarcón teaches Analysis and Composition at the Professional Conservatory of Torrent (Valencia, Spain), and since November 2006, is the principal conductor of the Symphonic Band "Centre Artístic Musical" from Betera (Valencia). With this band, he performed for the WASBE conference held in Cincinnati, Ohio in July 2009.

Foreign Motion is a combination of separate musical forces with very diverse musical backgrounds. While all members are active players in the Twin Cities music scene, they hail from vastly different parts of the world. All members draw from their own musical backgrounds to create the unique sound of this ensemble. The creative rhythmic variations of the drums dance in harmony with the powerful syncopations of the bass as if the two elements were one and the same. Meanwhile, the colorful voicings of the piano are engaged by the infectious guitar melodies. All elements are blended together and served in an explosive performance.

Foreign Motion members have worked with prominent artists of nearly every genre including: The Blind Boys of Alabama, Acoustic Alchemy, Bootsy Collins, Questlove, Alexander O'Neal, Jef Lee Johnson, Darnell Davis and The Remnant, New Sound Underground, and many more. Together, they bring listeners on a journey of sound and groove exploration. Their complex Modern sounds are complemented by minimalism and simplicity.

foreignmotionmusic.

Mysteries of the Horizon
(After Four René Magritte Surrealist Paintings)

Nigel Clarke

- 1. The Menaced Assasin
- 2. The Dominion of Light
- 3. The Flavour of Tears
- 4. The Discovery of Fire

Harmen Vanhoorne, soloist

Mysteries of the Horizon is written and dedicated to Harmen Vanhoorne, Matthew J. George and the University of St Thomas Wind Ensemble. The subject material for my concerto are four Surrealist paintings by the Belgian artist René Magritte (1898 - 1967). The movements are named after four of his paintings.

As part of my research I visited the Magritte Museum in Brussels to absorb myself in his work. Mysteries of the Horizon is not programmatic, but I have tried to colour each movement with the atmosphere of each Magritte painting. The work is unusual in that there are four movements and not the standard three. The second movement 'The Dominion of Light' acts as a light relief between the first and third movements. The concerto gives much opportunity to the soloist to demonstrate different aspects of the instrument.

- Nigel Clarke

Nigel Clarke began his musical career as a military bandsman but a developing interest in composition, stimulated by the New Polish School of composers, took him to the Royal Academy of Music to study with Paul Patterson. Here his striking originality and capacity for hard work were recognized by many significant awards including the Josiah Parker Prize adjudicated by Sir Michael Tippett and the Queen's Commendation for Excellence – the Royal Academy of Music's highest distinction, which is awarded to only one student a year and which had never been conferred on a composer before. He has also been elected as an Associate of the Royal Academy of Music. In 2008, the University of Salford awarded Nigel the title of Doctor of Musical Arts.

Nigel has worked with violinist Peter Sheppard Skaerved for over two decades, and this collaboration has resulted in two violin concertos and several works of smaller mediums. The two artists have worked together on many musical projects and educational workshops in Europe and beyond. Nigel's wind and brass work *Gagarin* (commissioned by the University of St. Thomas) was recently performed by the Volga Professional Wind Orchestra in Saratov, Russia. The concert was sponsored by the Russian Federal Space Agency in celebration of Gagarin's 1961 orbit and held as part of the cosmonaut's anniversary celebrations at the site of the Space Museum which bears his name. 2010 saw Nigel's new epic brass band work *Earthrise* premiered at the 33rd European Brass Band Championships in Linz, Austria performed by Luc Vertommen and Brass Band Buizingen.

Nigel was previously Young Composer in Residence at the Hong Kong Academy for Performing Arts, Composition and Contemporary Music Tutor at the Royal Academy of Music, London, Head of Composition at the London College of Music and Media, and Associate Composer to the world famous Black Dyke Mills Band. He has also been guest professor at the Xinjiang Arts Institute in north-west China, Associate Composer to the Royal Military School of Music, Kneller Hall, Associate Composer to the Band of HM Grenadier Guards, Visiting Tutor at the Royal Northern College of Music and Associate Composer to Belgian brass band champions Brass Band Buizingen and Composer-in-Residence to the Marinierskapel der Koninklijke Marine (Marine Band of the Royal Netherlands Navy). More recently Nigel became Visiting Composer to Middle Tennessee State University Bands.

Nigel's music is extensively played and broadcast, and he has received performances in Argentina, Australia, Bosnia, Bulgaria, Canada, Colombia, China, Croatia, Hong Kong, Israel, Japan, Kosovo, Lebanon, Macedonia, Norway, South Korea, New Zealand, Russia, Serbia, Singapore, Turkey, Ukraine, the USA, as well as throughout the European Union.

Harmen Vanhoorne began his musical career in 1993 at the music school of Izegem, studying with Georges Coppé. After this, from the age of 14 to 23, he studied at the Lemmensinstitute (Leuven) with Leo Wouters and Leon Petré and gained a Bachelor degree with high distinction, a Master degree with highest distinction and finally a Post-Graduate Master degree with highest distinction.

He is a professional cornet player and works as a cornet soloist in the Royal Wind Band of the Belgian Guides. Outside his work commitments, Harmen has been principal cornet of Brass Band Buizingen since 2006 and is principal cornet of the brass quartet, Exit Brass!

Harmen Vanhooren's impressive list of achievements include awards at the British Open Solo Competition (best cornet in 2008, 2009 and 2010, overall winner 2010 and winner with Exit Brass! in the 2010 Quartet Competition), the European Brass Band Solo Competition (best cornet 2007, 2010 and prize winner of the competition in 2010). He also won the 2011 Ern Keller Memorial Trophy and was declared International Soloist of the Year. In addition, he has won several prizes when playing with Brass Band Buizingen, including Best Soloist at the 2010 Euro Brass Drachten and Best Soloist at the 2012 All England Masters Championship in Kettering.

Everything starts from a dot

Kit Turnbull
I. Staccato Dances
II. Lighter-than-air
III. Capricious

Everything starts from a dot was commissioned by, and is dedicated to Dr. Matthew George and the University of St. Thomas Symphonic Wind Ensemble. The title of the piece is a quote from the Russian painter, Wassily Kandinsky (1866 – 1944). Kandinsky's entire artistic and teaching philosophy was underpinned by his belief that music and painting were inextricably linked as art forms. He spoke of the "inner sound of colour" (synaesthesia), and wrote extensively on the subject of colour and shape (particularly geometrical elements) in abstract art, going on to become a leading figure in the Bauhaus movement.

Each movement of the piece is subtitled with the title of a Kandinsky painting. I have not attempted to reproduce these paintings musically, rather use them as a starting point for my musical ideas.

I - Staccato Dances

On The Points - 1928

Oil on canvas - Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France

Painted in the same year in which Kandinsky completed his text, 'Point and Line to Plane', I saw this painting as a tight grouping of geometric shapes balancing on points, seemingly teetering on the brink of falling, as they vie for the same space on the horizontal surface.

II - Lighter-than-air

Sky Blue - 1940

Oil on canvas - Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France

As his career went on, Kandinsky became more concerned with the depiction of biomorphic shapes. In *Sky Blue*, these figures (that you might almost call creatures) emerge from the blue background that resembles the sky, floating in seemingly random patterns.

III - Capricious

Violet Wedge - 1919

Oil on canvas - The Tyumen Regional Museum of Fine Arts, Tyumen, Russia

Painted during his return to Russia, this picture contains a mass of Kandinsky's trademark lines and squiggles intertwined on a vibrant background, and in the top right corner, the eye is constantly drawn back to the violet wedge.

- Kit Turnbull

After a short spell as a keyboard player in a rock band, **Kit Turnbull** joined Her Majesty's Royal Marines Band Service in 1991 as a bassoonist. From 1997 he studied composition with Martin Ellerby at the London College of Music where he subsequently became Assistant Head of Composition until September 2005. He is currently Composition and Arranging tutor to the Royal Air Force Music Services, a post held since 2002.

A recipient of the Silver Medal of the Worshipful Company of Musicians in 1998, Kit has worked extensively as a composer, with numerous commissions performed all over the world. In 1999, a brief foray into the world of film and television led to working as an orchestrator for several TV projects, and culminated in co-writing the score to the final instalment of the Blackadder saga, "Blackadder Back And Forth" (BBC/SKY production). Since then, Kit has worked periodically in TV, most recently providing the music for SKY TV's 2016 comedy series, "Rovers".

As an orchestrator / arranger, Kit arranged music for the opening of The Millennium Dome (New Year's Eve 1999), working with soloists Willard White, Ruby Turner and Rosemary Joshua, as well as the English National Opera Orchestra, Jools Holland's Big Band, and a choir of 700. Further commissions followed, including arranging the music for the opening of prestigious art events at Tate Modern and The National Gallery.

Many of Kit's original works have been broadcast on radio and television in countries around the world, including, USA, Japan, South Korea, Holland, Estonia and The UK. A large number of works have also been commercially recorded and are available on the Naxos, Polyphonic, Innova, Harlequin and Doyen labels.

Since 2001 Kit has worked as a freelance CD producer for Polyphonic Reproductions and Naxos, working with the RNCM Wind Orchestra, RAF Central Band, Grimethorpe Colliery Band and Fodens Band.

kit-turnbull.

com

Second Symphony for Wind Orchestra

Luis Serrano Alarcón
I. Maestoso
II. Con vivacitá
III. Lento
IV. Presto

The Second Symphony for Wind Orchestra was commissioned by Matthew George and the University of St. Thomas Symphonic Wind Ensemble. This symphony was conceived as a work of "tributes" to the Russian master composers and was especially inspired by their respective Romantic symphonies. These works have had a profound influence on the career of this composer; first as an interpreter and later as a composer. Although my Second Symphony does not contain explicit musical quotations, any listener will be able to identify this music as relating to these symphonic composers, especially from the 19th century.

The structure of my Second Symphony resembles that of a Romantic symphony. The first movement is in the form of sonata allegro, albeit reduced, with an initial motive based on an arpeggio of C minor (which subsequently reappears in the final movement, giving the work a cyclical character). The second movement, which is not a "scherzo" in the true classical sense, but which really evokes the "scherzante" character of some Romantic works, also has a structure of sonata allegro form. It is followed by a third movement of a slower character, although characterized by contrasts, written in E flat major as a relative key of main C minor. The symphony culminates with the fourth movement in rondo form. There are 5 sections with 3 refrains and 2 internal verses, inspired especially in harmonic, structural and melodic resources of those aforementioned composers that have made an indelible mark on my own compositional development.

The fact that I'm also a pianist has given me the opportunity to access firsthand the works of these great Russian Romantic composers. As a result, all that I have learned from these masters has allowed me to express my gratitude and pay homage to them through this Second Symphony for Wind Orchestra.

- Luis Serrano Alarcón

Matthew J. George holds a D.M.A. degree in conducting from the University of North Texas, a M.M. degree in music education from Southern Methodist University, and a B.M. degree in music education and trumpet performance from Ithaca College. Dr. George is Professor of Music, John Ireland Distinguished Professor, and the Director of Bands and Orchestra at the University of St. Thomas in St. Paul, Minnesota. George served as Chair of the Department of Music at the university for twenty years. He is also a past recipient of the Professor of the Year award at UST. In addition, he has held an appointment as Chair and conductor for the Music Education Center at Xi'an Jiaotong University in Xi'an, China. He has taught in public schools in New York and in Texas as well as at the University of North Texas and Southern Methodist University.

Dr. George is active as a conductor and clinician/lecturer which have taken him across the U.S., Canada, Mexico, Cuba, Costa Rica, Paraguay, Colombia, Argentina, Brazil, across continental Europe, Ireland and the UK, India, Australia, Japan, Singapore, China, Thailand and Morocco. He maintains a busy schedule as a conductor in both professional and educational settings and is currently Artistic Director and Conductor of Grand Symphonic Winds. He is also the founder and past Music Director of the Banda Sinfonica at the Escuela Nacional de Musica in Mexico City, Mexico. Appearing as a guest conductor throughout the world, he regularly works with professional orchestras and bands as well as festival groups of all ages. Some such groups include the Brazilian Wind Orchestra, The São Paulo State Symphonic Band, Orquesta Ouro Preto (Brazil), Orquesta Sinfónica de Guanajuato (Mexico), the National Youth Wind Orchestra of Great Britain, Queensland Conservatorium Wind Symphony (Australia), Birmingham Symphonic Winds (UK), the Banda de Madrid, the Banda de Bilbao Musika (Spain), the National Symphony Orchestra of Paraguay, and the Band of the People's Liberation Army (China). George has served as the Artistic Director of several international music festivals, including events held in England, Australia, and China in such prestigious venues as the Sydney Opera House, the Oriental Arts Center in Shanghai and the Forbidden City Concert Hall in Beijing.

Dr. George regularly leads his ensembles to performances at major music conferences including those for the Minnesota Music Educators Association, the College Band Directors National Association, the Music Educators National Association and The Midwest Clinic. He has led his ensembles on performance tours throughout the United States and abroad, having performed

in such venues as the Sydney Opera House (Australia), in the National Theatres of Mexico, Cuba and Costa Rica, The National Center of Performing Arts (The "Egg") in China as well as some of the finest concert halls in Japan and Europe. Live national radio broadcasts include appearances on National Public Radio (USA), IMER (National Mexican Radio) and the Australia Broadcast Company. His ensembles have also appeared on national television broadcasts (PBA) across the United States. Under his direction, the UST Symphonic Wind Ensemble appears on the innova Recordings label with seven albums - Road to the Stars, Out of Nowhere, From All Sides, Persistence (How Very Close, Love and Hope, Duende), and now, The Other Side.

Active as a clinician and lecturer, Dr. George regularly appears at music conferences throughout the world, such as The Midwest Clinic, speaking on subjects of conducting pedagogy, the performance of wind literature and commissioning new music. He is sought internationally to sit on adjudication panels and has done so for such events as the National Concert Band Festival of Great Britain, the Chinese National Band Festival, the Shanghai International Music Festival, the St. Patrick's Festival in Dublin, Ireland and the Certamen de Valencia in Spain.

Dedicated to the creation of new works for wind band, his credits of commissioned works by prolific national and international composers number over ninety. Included among the composers commissioned are Luis Serrano Alarcón (3), William Banfield, Norman Bolter, Andrew Boysen (5), James Callahan (2), Loris Chobanian, Nigel Clarke (5), Roger Cichy (4), Randall Davidson, Nicholas D'Angelo, Martin Ellerby (5), Aldo Forte, Cary John Franklin, Gregory Fritze, John Gibson (2), David Gillingham, Ola Gjielo, Joan Griffith, Kenneth Hesketh, Ralph Hultgren (5), Stephen Jones, Timothy Mahr, Dale McGowan, Martha Mooke, Luis Nani (4), Hudson Nogueira, Boris Pigovat, Chen Qian (2), Victoriano Valencia Rincon, Rolf Rudin, Jesús Santandreu, Lawrence Siegel, Dean Sorenson(3), Philip Spark, James Stephenson(2), Shamir Tandon, Frank Ticheli, Kit Turnbull (2), Tomislav Uhlik, Dana Wilson, and Guy Woolfenden. Consortium commissions include music by Warren Benson, Carol Barnett, Robert Bradshaw, Andrew Boysen, Chen Yi, Mary Ellen Childs, Todd Coleman, Adam Gorb, Shelly Hanson, Jennifer Higdon, Daniel Kallman (3), David Maslanka (2), Clark McAllister, Stephen Paulus, Aaron Perrine, Rolf Rudin and Jack Stamp.

A participating member in several professional scholarly organizations, he sits on the executive board of the World Association of Symphonic Bands and Ensembles and has recently served

as the chair of the New Music Committee for the College Band Directors National Association (CBDNA) as well as the CBDNA Young Band Competition. Additionally, he served as president of the North Central Conference of CBDNA. He was also on the Board of Directors for the Minnesota Band Directors Association. He is an elected member of two honorary fraternities, Pi Kappa Lambda and Phi Beta Mu. He is also an active member of the Conductor's Guild, American Composers Forum, National Band Association, Music Educators National Conference, and the Minnesota Music Educators Association.

The **UST Bands** are made up of students who are serious musicians, but whose major course of study may vary from music to engineering, business, biology or foreign affairs. Students may participate in a variety of musical groups – from small chamber ensembles to larger symphonic ensembles. UST Band opportunities include the Symphonic Wind Ensemble, Symphonic Band, Chamber Winds and a full complement of woodwind, brass and percussion chamber ensembles. While members of the UST Bands study and perform standard and contemporary band music as well as transcriptions of other musical genres, the program is dedicated to bringing new literature to the band repertoire. Each year, the Symphonic Wind Ensemble actively commissions and premieres new music by significant national and internationally renowned composers. Since 1991, the UST Symphonic Wind Ensemble has commissioned and premiered over 90 new works for band. This music appears on the innova record label and is distributed internationally by Naxos.

The **UST Symphonic Wind Ensemble** has performed highly acclaimed concerts before the Minnesota Music Educators Association, the College Band Directors National Conference North Central Division and the Music Educators National Conference National Biennial Conference. The UST Bands have toured throughout the United States and abroad, having performed in venues such as Eugene Goossens Hall and Town Hall (Australia) and the national theaters of Mexico, Cuba, Costa Rica, Japan, China and across Europe. Live national radio broadcasts include appearances on National Public Radio (United States), IMER (National Mexican Radio) and the Australia Broadcast Company. They have been televised nationally on PBS.

University of St. Thomas Symphonic Wind Ensemble Recording Musicians 2016-2017

Flute Rachele Behrendt Emma Fisher Alyssa Heideman Ellie Lutz Jackie Page Kiersten Sloneker	Bass Clarinet Alex Brown Jenna Olson Contra Bass Clarinet Jennifer Gerth Paul Reyes	Paige Fellows Michael Ferguson Gina Goettl Elizabeth Herge Charles Hodgson Matthew Wilson	Tuba Nolan Adams Timon Higgins Trygve Skaar Maya Woodfill Percussion
Patrick Watts Emily Weeks	Bαssoon Katie Bauernfeind	Trumpet Ryan Allen Sarah Austin	Alex Claseman Michael Clifford Dana Connelly
Oboe/English Horn Hannah Braun Sarah Carmack Happy-Sarah Kim Naomi Latt Clarinet Dylan Barrett Brandon Eckroth Daniel Georgakopoulos Jacob Geiger Emma Grams Ari Hady Francesca Ippoliti Kelli Linehan Maria Neuzil Julia Pohlman	Matthew Bertrand Laurie Merz Elizabeth Rasset Alto Saxophone Megan Meyer Leah Seibel Taylor Weeks Tenor Saxophone Alex Heimerman John Walker Baritone Saxophone Kirsten Ruen Abby Westphal French Horn	Nicholas Armstrong Evan Brinkman Colin Dean Elliott Magnuson Eric Martin Eric Rayman Ryan Smith Geena Stepp Christopher Volpe Nicholas Zarn Trombone Kristen Andrews Noah Brown Marilyn McNamara Lauren Schaffran Kyle Schneider	Charles Corbett Jonathan Dolezal Lily Hastings Sarah Howe Elise Limper Leo Molitor Christian Montgomery Troy Newlove Grant Olson Ryan Thompson Emily Thul String Bass Charles Block Mike Smith Piano
Mark Schuweiler Paul Schimming Sarah Trenkamp	Michaela Andrews Rhianna Baines Neal Bolter Cassandra Clark Allyson Farrell	Larry Zimmerman Euphonium Cameron Sundin John Tranter	Angela Drees Sophie Hausman Harp Shari Rothman

CREDITS

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Works Commissioned by the University of St. Thomas

- 2018 Nigel Clarke Symphony No. 3 "Christina's Memory Garden" Belgium
- 2017 Ola Gjielo So Bright the Star USA
- 2017 Luis Serrano Alarcón Second Symphony for Wind Orchestrα Spain
- 2016 Kit Turnbull Everything starts from a dot England
- 2016 Tomislav Uhlik Spring Variations Croatia
- 2015 James Stephenson Jubilant Light USA
- 2015 Nigel Clarke Mysteries of the Horizon Belgium
- 2015 Martha Mooke Skandhas USA
- 2014 Luis Serrano Alarcón B-Side Concerto Spain
- 2014 Chen Qian The Flames of Mind China
- 2013 Roger Cichy Ring the Bells in Jubilation USA
- 2013 Dana Wilson How Very Close USA Appears on the innova #812:3CD recording How Very Close
- 2012 Shamir Tandon Desi Jhαlαk India Appears on the innova #812:3CD recording How Very Close
- 2012 Victoriano Valencia Rincon Suite No. 4, Sinú Columbia Appears on the innova #812:3CD recording Love and Hope
- 2011 Jesús Santandreu Oneiric Discourse Spain Appears on the innova #812:3CD recording Duende
- 2011 Ralph Hultgren Concertino Australia Appears on the innova #812:3CD recording How Very Close
- 2011 Boris Pigovat Light from the Yellow Star: Music of Sorrow and Love Israel Appears on the innova #812:3CD recording Love and Hope
- 2010 Luis Serrano Alarcón *Duende* Spain Appears on the innova #812:3CD recording *Duende*
- 2009 Martin Ellerby A Little Symphony of English Carols England
- 2009 Chen Qian Ambush! From All Sides China Appears on the innova #765 recording From All Sides
- 2009 Luis Nani Lost Forest Argentina Appears on the innova #765 recording From All Sides
- 2008 Kit Turnbull Scenes from Childhood England Appears on the innova #765 recording From All Sides

- 2008 Rolf Rudin Out of Nowhere Germany Appears on the innova #728 recording Out of Nowhere
- 2008 Philip Sparke Deserts England Appears on the innova #728 recording Out of Nowhere
- 2007 Roger Cichy Dazzling Lights USA
- 2007 Martin Ellerby Mass of St. Thomas Aquinas England Appears on the innova #728 recording Out of Nowhere
- 2006 Loris Chobanian Armenian Rhapsody for Guitar and Wind Ensemble USA Appears on the innova #728 recording Out of Nowhere
- 2005 Hudson Nogueira Brasilerismos No. 1 Brazil
- 2005 Andrew Boysen, Jr. December Dance USA
 Appears on the innova #812:3CD recording How Very Close
- 2005 Guy Woolfenden Bohemian Dances England Appears on the innova #651 recording Road to the Stars
- 2005 Nigel Clarke Gagarin England
 Appears on the innova #651 recording Road to the Stars
- 2004 Kenneth Hesketh Infernal Ride England Appears on the innova #728 recording Out of Nowhere
- 2003 Martin Ellerby Viα Crucis England
- 2003 Timothy Mahr and in this dream there were eight windows . . . USA
- 2003 Aldo Forte *Dαli* USA Appears on the innova #812:3CD recording *Duende*
- 2002 Nigel Clarke Mατα Hατί England Appears on the innova #812:3CD recording How Very Close
- 2002 Roger and Rebecca Cichy Sounds, Sketches and Ideas USA
- 2001 Martin Ellerby Dreamscapes England
- 2001 Ralph Hultgren Bright Sunlit Morning England
- 2001 John Gibson Gates Pass USA
- 2000 Dale McGowan The Heretic USA
- 2000 Arturo Marquez/tr. Boysen Danzon No. 2 Mexico Appears on the innova #651 recording Road to the Stars
- 2000 Roger Cichy Bugs USA Appears on the innova #651 recording Road to the Stars
- 1999 Andrew Boysen, Jr. Two Lullabies USA
- 1999 Ralph Hultgren Whirr, Whirr, Whirr! Australia Appears on the innova #765 recording From All Sides

- 1999 Andrew Boysen, Jr. Symphony No. 2 for Baritone, Winds and Percussion USA
- 1998 Norman Bolter Timeline Contemplations for Trombone and Band USA
- 1998 Norman Bolter A White Company Overture USA
- 1997 Ralph Hultgren Mαsαdα Australia
- 1997 Dean Sorenson Summit Fanfare USA
- 1997 James Callahan Nocturne and Passacaglia USA
- 1996 William C. Banfield Concerto for Wind Symphony USA
- 1996 Dean Sorenson The Seα of Time USA
- 1996 Randall Davidson Great River USA
- 1996 William C. Banfield Mahilia: Spiritual Song for Wind Ensemble USA
- 1995 Ralph Hultgren Of Questions and Answers Australia Appears on the innova #651 recording Road to the Stars
- 1995 Andrew Boysen, Jr. Scherzo USA Appears on the innova #651 recording Road to the Stars
- 1995 Cary John Franklin Fantasy for Electric Guitar and Wind Ensemble USA
- 1995 Lawrence Siegel Notes to Myself USA
- 1994 Stephen Jones May Day! USA
- 1994 Nicholas D'Angelo Capriccio and Improvisations USA
- 1993 John Gibson American Savannah USA
- 1992 James Callahan Concerto for Clarinet and Band USA

Consortium Commissions (USA)

- 2018 David Maslanka Symphony No. 10
- 2016 Aaron Perrine Temperance
- 2014 Christopher Neiner The Hinz Waltz 2
- 2013 Greg Sylvester Ytterbium
- 2012 Andrew Boysen Star-Crossed
- 2011 Susan Botti Terra Cruda
- 2011 Sarah Higdon Road Stories
- 2010 Chen Yi Dragon Rhyme
- 2010 Stephen Paulus Three Moods for Band
- 2009 Daniel Bukvich Inferno
- 2009 Robert Bradshaw Parables
- 2008 Shelly Hanson Dances with Winds
- 2008 Carol Barnett Tirana

- 2007 Todd Coleman Pulse
- 2006 Jack Stamp Symphony #1
- 2006 Daniel Kallman Streets of Honor
- 2006 David Maslanka Percussion Concerto
- 2005 Mary Ellen Childs Green Light
- 2004 Adam Gorb French Dances Revisited
- 2003 Daniel Kallman An American Tapestry
- 2003 Daniel Kallman The Jig is Up
- 2001 Clark McAlister Woodscapes
- 1992 Warren Benson Shαdow Wood