An annotated catalog of works by women composers for the double bass

Rebeca Tavares Furtado

University of Iowa

Follow this and additional works at: https://ir.uiowa.edu/etd

Part of the Music Commons

Copyright © 2019 Rebeca Tavares Furtado

This dissertation is available at Iowa Research Online: https://ir.uiowa.edu/etd/6867

Recommended Citation

https://doi.org/10.17077/etd.ie8b-jmt8

Follow this and additional works at: https://ir.uiowa.edu/etd

Part of the Music Commons
AN ANNOTATED CATALOG OF WORKS BY WOMEN COMPOSERS FOR THE DOUBLE BASS

by

Rebeca Tavares Furtado

An essay submitted in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Music in the Graduate College of The University of Iowa

May 2019

Essay Supervisors: Professor Volkan Orhon and Associate Professor Trevor Harvey
To my parents, Elizete de Almeida Tavares and Helio Furtado Junior
ACKNOWLEDGEMENTS

I would like to thank Volkan Orhon for his support and advice in this essay. His musicality inspired me to study abroad and his kindness, knowledge and professionalism inspired me to pursue my doctorate degree in double bass performance at the University of Iowa.

My gratitude to Trevor Harvey, for being an extremely thoughtful and attentive advisor in this dissertation, for encouraging my critical thinking, and for empowering new perspectives in my career. Thank you!

My acknowledgments to the committee members: Christine Rutledge, Marian Wilson Kimber, and David Gompper, for their support and helpful insights.

To Andrew Kohn, who kindly shared his research materials with me.

To Katie Buehner, Amy McBeth, and Melissa Moll who helped me to collect and organize my data, and to Jessica Lu, who designed the online version of this catalog.

To Violeta Dinescu, for sharing her music and sources of inspiration.

Writing this dissertation was an enriching and challenging process. I could not have done it without the emotional support from my wonderful parents Elizete and Helinho, my brother Pedro and my Grande Família. I am very thankful to all my friends from the South and North Hemispheres, and to my first double bass teacher, Valdir Claudino, for teaching me perseverance and empathy in music.
PUBLIC ABSTRACT

Issues surrounding diversity and inclusion have received increased attention in our contemporary society, influencing Western classical music education and concert programing by professional ensembles. Considering current literature on issues of diversity in the context of the Western classical musical canon and the particularly dominant gendered stereotypes surrounding composers and double bassists, this essay furthers the discussion of gender in the context of the double bass.

Given the general unfamiliarity of significant pieces for double bass by women composers, which are typically excluded from our books, schools and concert settings, this dissertation aims to address gender diversity by providing an annotated catalog of compositions by women for the double bass and three case studies of the composers Joëlle Léandre, Sofia Gubaidulina, and Violeta Dinescu.

This catalog includes solo and chamber pieces limited to five players, and it is supplemented with indexes that classify its contents by title, instrumentation, geographic region, and chronology. The goal of this dissertation is to make works for the double bass by women composers more accessible by providing reliable references to scores and recordings. Additionally, this compilation will encourage present compositions that can include and stimulate diverse performances for the double bass.
# TABLE OF CONTENTS

ABBREVIATIONS FOR INSTRUMENTS.................................................................................. vii
ABBREVIATIONS FOR MUSICAL TERMS........................................................................ viii
ABBREVIATIONS FOR SOURCES................................................................................... ix

CHAPTER 1 INTRODUCTION............................................................................................. 1
  Statement of Purpose ...................................................................................................... 2
  Review of Literature ........................................................................................................ 3
    Diversity and the Western Classical Music Canon ...................................................... 4
    The Issue of Women Composers ................................................................................. 8
    Gender and the Double Bass ....................................................................................... 11
  Methodology .................................................................................................................. 15
  Three Case Studies ......................................................................................................... 19
    Joëlle Léandre – Exploring Boundaries between Composition and Improvisation..... 20
    Sofia Gubaidulina - Impact and Influences on the Double Bass ............................... 25
    Violeta Dinescu – Quarz Spiele, Mathematics and Romanian Folk ......................... 29
  Conclusion ..................................................................................................................... 33

CHAPTER 2 ANNOTATED CATALOG................................................................................ 34
  Alphabetical List by Composer ..................................................................................... 34
  Instrumentation Index ................................................................................................... 202
  Title Index ..................................................................................................................... 219
  Geographical Index ....................................................................................................... 235
  Chronological Index ...................................................................................................... 239

LIST OF COMPOSERS ................................................................................................... 255

LIST OF RECORDINGS .................................................................................................... 305

LIST OF PUBLISHERS .................................................................................................... 313
### ABBREVIATIONS FOR INSTRUMENTS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Name</th>
<th>Abbreviation</th>
<th>Full Name</th>
<th>Abbreviation</th>
<th>Full Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>arec</td>
<td>alto recorder</td>
<td>ebcl</td>
<td>E flat clarinet</td>
<td>S</td>
<td>soprano</td>
</tr>
<tr>
<td>acc</td>
<td>accordion</td>
<td>egtr</td>
<td>electric guitar</td>
<td>sax</td>
<td>saxophone</td>
</tr>
<tr>
<td>afl</td>
<td>alto flute</td>
<td>eh</td>
<td>English horn</td>
<td>ssax</td>
<td>soprano saxophone</td>
</tr>
<tr>
<td>asax</td>
<td>alto saxophone</td>
<td>elec</td>
<td>electronics</td>
<td>str</td>
<td>strings</td>
</tr>
<tr>
<td>B</td>
<td>bass voice</td>
<td>fl</td>
<td>flute</td>
<td>synth</td>
<td>synthesizer</td>
</tr>
<tr>
<td>band</td>
<td>bandoneon</td>
<td>gtr</td>
<td>guitar</td>
<td>T</td>
<td>tenor</td>
</tr>
<tr>
<td>bcl</td>
<td>bass clarinet</td>
<td>hca</td>
<td>harmonica</td>
<td>timp</td>
<td>timpani</td>
</tr>
<tr>
<td>bfl</td>
<td>bass flute</td>
<td>hn</td>
<td>horn</td>
<td>tpt</td>
<td>trumpet</td>
</tr>
<tr>
<td>bgtr</td>
<td>bass guitar</td>
<td>hp</td>
<td>harp</td>
<td>trbn</td>
<td>tenor trombone</td>
</tr>
<tr>
<td>bob</td>
<td>bass oboe</td>
<td>hpd</td>
<td>harpsichord</td>
<td>tsax</td>
<td>tenor saxophone</td>
</tr>
<tr>
<td>btrbn</td>
<td>bass trombone</td>
<td>kbd</td>
<td>keyboard</td>
<td>uke</td>
<td>ukulele</td>
</tr>
<tr>
<td>Bar</td>
<td>baritone voice</td>
<td>mar</td>
<td>marimba</td>
<td>V</td>
<td>voice</td>
</tr>
<tr>
<td>bsax</td>
<td>baritone saxophone</td>
<td>Med</td>
<td>medium voice</td>
<td>va</td>
<td>viola</td>
</tr>
<tr>
<td>bsn</td>
<td>bassoon</td>
<td>Mez</td>
<td>mezzo-soprano</td>
<td>vc</td>
<td>cello</td>
</tr>
<tr>
<td>cl</td>
<td>clarinet</td>
<td>narr</td>
<td>narrator</td>
<td>vib</td>
<td>vibraphone</td>
</tr>
<tr>
<td>cond</td>
<td>conductor</td>
<td>ob</td>
<td>oboe</td>
<td>vn</td>
<td>violin</td>
</tr>
<tr>
<td>cym</td>
<td>cymbals</td>
<td>org</td>
<td>organ</td>
<td>Vv</td>
<td>voices</td>
</tr>
<tr>
<td>db</td>
<td>double bass</td>
<td>pf</td>
<td>piano</td>
<td>xyl</td>
<td>xylophone</td>
</tr>
<tr>
<td>cbn</td>
<td>contra bassoon</td>
<td>picc</td>
<td>piccolo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>evn</td>
<td>electric violin</td>
<td>ptpt</td>
<td>piccolo trumpet</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# ABBREVIATIONS FOR MUSICAL TERMS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>s.p.</td>
<td>sul ponticello</td>
</tr>
<tr>
<td>s.t.</td>
<td>sul tasto</td>
</tr>
<tr>
<td>improv</td>
<td>improvisation</td>
</tr>
<tr>
<td>app</td>
<td>appoggiatura</td>
</tr>
<tr>
<td>art. harmonics</td>
<td>artificial harmonics</td>
</tr>
<tr>
<td>nat. harmonics</td>
<td>natural harmonics</td>
</tr>
<tr>
<td>snap pizz</td>
<td>Bartók pizz (string snaps against the fingerboard)</td>
</tr>
<tr>
<td>gliss</td>
<td>glissando</td>
</tr>
<tr>
<td>L.H. pizz</td>
<td>left hand pizz</td>
</tr>
<tr>
<td>c.l.b.</td>
<td>col legno battuto</td>
</tr>
<tr>
<td>ad. lib.</td>
<td>ad libitum</td>
</tr>
<tr>
<td>tr</td>
<td>trill</td>
</tr>
<tr>
<td>sfz</td>
<td>sforzando</td>
</tr>
<tr>
<td>trem</td>
<td>tremolo</td>
</tr>
<tr>
<td>ric</td>
<td>ricochet</td>
</tr>
<tr>
<td>vibrato</td>
<td>term used when the notation specifies different vibrato intensities</td>
</tr>
</tbody>
</table>
# ABBREVIATIONS FOR SOURCES

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>SC</td>
<td>Score</td>
</tr>
<tr>
<td>MAN</td>
<td>Manuscript</td>
</tr>
<tr>
<td>CW</td>
<td>Composer’s official website</td>
</tr>
<tr>
<td>PW</td>
<td>Publisher’s official Website</td>
</tr>
<tr>
<td>Perf. W</td>
<td>Performer’s Website (includes YouTube, Venmo and Soundcloud pages)</td>
</tr>
<tr>
<td>C</td>
<td>Composer (direct correspondence with the composer)</td>
</tr>
<tr>
<td>CD</td>
<td>Compact Disc recording</td>
</tr>
</tbody>
</table>

References for the following sources cited in Appendix A.

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>OCLC</td>
<td>WorldCat database</td>
</tr>
<tr>
<td>GRV</td>
<td>Oxford Music Online (Grove)</td>
</tr>
<tr>
<td>AC</td>
<td>Aaron Cohen - International Encyclopedia of Women Composers</td>
</tr>
<tr>
<td>IMSLP</td>
<td>International Music Score Library Project</td>
</tr>
<tr>
<td>SRC</td>
<td>Sonia Ray Catalog. Catalog of Brazilian Works for the Double Bass.</td>
</tr>
<tr>
<td>LICA</td>
<td>Long Island Composers Alliance</td>
</tr>
<tr>
<td>ACF</td>
<td>American Composers Forum</td>
</tr>
<tr>
<td>NYWC</td>
<td>New York Women Composers Inc.</td>
</tr>
<tr>
<td>PMC</td>
<td>Polish Music Centre</td>
</tr>
<tr>
<td>PN</td>
<td>Paul Nemeth website</td>
</tr>
<tr>
<td>AMC</td>
<td>Australian Music Centre</td>
</tr>
<tr>
<td>CMC</td>
<td>Canadian Music Centre</td>
</tr>
<tr>
<td>FAC</td>
<td>Fondazione Adkins Chiti</td>
</tr>
<tr>
<td>Acronym</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>ACA</td>
<td>American Composers Alliance</td>
</tr>
<tr>
<td>SOUNZ</td>
<td>Centre for New Zealand Music</td>
</tr>
<tr>
<td>BNF</td>
<td>Bibliothèque Nationale de France</td>
</tr>
<tr>
<td>IMC</td>
<td>Icelandic Music Information Centre</td>
</tr>
<tr>
<td>JFC</td>
<td>Japan Federation of Composers</td>
</tr>
<tr>
<td>BMC</td>
<td>British Music Collection</td>
</tr>
<tr>
<td>LCP</td>
<td>Living Composer Project</td>
</tr>
<tr>
<td>IAWM</td>
<td>International Alliance for Women in Music</td>
</tr>
<tr>
<td>NML</td>
<td>New Music Online Library</td>
</tr>
<tr>
<td>KPV</td>
<td>Kapralova Society</td>
</tr>
</tbody>
</table>
CHAPTER 1
INTRODUCTION

Roughly fifteen years ago, Andrew Kohn, professor of double bass at West Virginia University, published a list of women composers in *Bass World*, the magazine issued by the International Society of Bassists, raising awareness in regards to gender inclusion in the instrument’s repertoire.¹ Kohn’s list included approximately two hundred names of women composers and raises the following questions: (1) “what are specific gendered views of music?”, (2) “are there feminine views of the bass and feminine sorts of compositions for the bass?”, (3) “are there feminine bassists or feminine cultural systems involving the bass?”, and (4) “what have women contributed to the bass?” These are all legitimate questions. Historical gender inequality has surrounded women composers’ careers and the role that gender plays for instruments such as the double bass, low brass, and percussion. Kohn’s list registers only two works dated before 1900 and it is noticeable how expansive it becomes when it approaches the present, exemplifying the growing acceptance of women composers in classical music and shifting attitudes toward the double bass.

Kohn’s publication in *Bass World* has been a great source of inspiration for this study, which started as an attempt to compile and discover pieces for one of my DMA recitals, a performance conceived to feature only female composers of music for the bass. The process of finding reliable references to pieces and recordings was not easy, and it made me question the importance of the accessibility of scores in fueling diverse choices in music making. Kohn’s list was a very important part of my research process for that recital, and it is absolutely pertinent to

the gender issues in our bass world, providing information that furthers the discussion of the topic of women composers.

**Statement of Purpose**

The purpose of this project is to compile and publish a comprehensive catalog of works by women composers for the double bass. With the idea of facilitating future research, urging diversity and calling attention to the need for gender inclusion in the double bass repertoire, this comprehensive catalog includes extra features such as WorldCat OCLC reference numbers and recording references. My goal is to provide a catalog that helps the reader to easily encounter pieces according to instrumentation, style, title, region, and chronological order. The catalog is also contextualized by three case studies of three selected composers, whose outputs represent different styles of musical material and treatment of the instrument.

The issue of gender inequality is aggravated specifically in the double bass world due to the fact that players of the instrument have historically been predominately men, and most of the techniques and repertoire developed for the double bass were standardized by men. Although the number of female bass players has increased significantly in the past twenty to thirty years, it is still very difficult to find women bassists in professional orchestras, holding academic positions, or as finalists in large scale competitions.\(^2\) It is of additional concern that this lack of representation might be associated with the fact that it is very rare to encounter bass performances that include the compositions of a woman. As bassists, we are not diverse enough in our choice of repertoire, and this misrepresentation causes the continuing idea that there are

---

\(^2\) For example, the winners of the International Society of Bassists Double Bass Competition, which has been offered roughly every other year since 1988, are overwhelmingly men. See “ISB Double Bass Performance Competition – Past Winners,” *International Society for Bassists*, accessed March 11, 2019, https://www.isbworldoffice.com/performance-past-winners.asp.
not good enough works composed by women.\textsuperscript{3} This catalog is an effort to overcome this gendered gap resulting from the exclusion of women composers from the standard repertoire of works for the double bass.

By providing access to reliable information about composers, scores, and recordings, this dissertation provides information that has been neglected in the instrument’s performance settings and encourages future generations to explore a diverse approach in their recitals and curriculum development. This catalog and the promotion of gender diversity in the double bass world represent only a first step to achieving full inclusion of women composers in the Western classical music tradition.

\textbf{Review of Literature}

In the context of classical music, gender disparity can be identified in ideological and practical levels, represented by ongoing challenges to integration of female composers in the mainstream of Western European music. The struggle to include women in the canon can be attributed to multiple problems embedded in our historical social experiences such as education, performance contexts, patronage, etc. With that in mind, it is important to recognize that our standard schools of music and work environments are still not diverse enough, whether in gender, class, disability, or ethnic representation.

It is relevant that the urge to increase diversity and inclusion in classical music settings is an existing worry in United States’ universities and symphony orchestras. For this reason, the selected literature for this paper varies from broader issues of inclusion in music to topics of historical gender inequity and stereotyping in instrumental choice. These scholars discuss

challenges to the promotion of diversity presented by traditional approaches to the Western classical music canon. Finally, the following literature highlights contemporary discussions in the field of music education that tend to aim for a more humanitarian approach in schools of music.

**Diversity and the Western Classical Music Canon**

In 2017, Jesse Rosen, President and CEO of the League of the American Orchestras, posted an open letter arguing that “orchestras’ long-term artistic and institutional health” is dependent upon their “sustained commitment to diversity, equity, and inclusion.”4 Earlier that same year, Rosen gave a speech at the Association of British Orchestras (ABO) annual conference where he claimed that “if we want music to fully contribute to the democratic process, then I think we need to consider how the concert experience can be welcoming to all, not just our traditional audiences. And if we want to figure out how to address these admittedly complex challenges, then we must reach out to other voices besides our own.”5

During his presentation at the ABO conference, Rosen acknowledged the ethnic and gender reality among orchestras in the United States in which persons of color are underrepresented by a large margin. He also addressed the issue that little has changed over the past twenty years, despite efforts to improve commitments to multiculturalism. While gender equality has definitely increased among instrumentalists, positions such as conductors and board members still continue to be overwhelmingly white and male. These observations about

---

inequality bled Rosen to question the role of orchestras in addressing diversity issues within classical music culture.

According to Rosen, if we want to think about inclusion, we must ask “who the arts are for” and “how resources are distributed.” He finds answers to these questions in the writing of Martha Nussbaum, who argues that the arts and humanities are key to “the ability to think critically, the ability to transcend local loyalties and to approach world problems as a citizen of the world, and finally the ability to imagine sympathetically the predicament of another person.” For Rosen, democracy needs more of the humanities, and to achieve that, we should broaden our horizons in our approach to music.

The concept of the musical canon seems to represent the ideological adversity that minorities must face in Western classical music. In 1987, Allan Bloom published *The Closing of the American Mind*, which featured conservative statements about how abandoning the Western canon and promoting equality, and stamping out racism, sexism and elitism was problematic to the curricula of U.S. universities. The impact of his criticism was substantial enough in the 1990s that the philosophical war surrounding the canonic tradition hoisted against the promotion of diversity became a duality of the new versus the old, the left versus the right, relativism versus rationality. The topic was discussed by many scholars and it, of course, influenced musical studies as well. In the early 1990s, Katherine Bergeron and Philip Bohlman addressed the issue of the canon, defining it as a “measuring stick.” Similarly, in a 2007 essay marking twenty years since the publication of Bloom’s book, *New York Times* journalist Rachel Donadio described the canon as something that creates boundaries and implies repetitions when being legitimated in

---

6 Ibid.
critical and ideological terms.\textsuperscript{8} The canon is a system that orders, divides, and segments; it is easily recognizable in repertoire programs and requirements at a typical school of music in the United States. Its existence might be observable in different levels in our society as well, and it is the source of most of the diversity problems identified in the classical music contexts of the twenty-first century.

William Weber wrote about the concept of the canon in 1999, highlighting different types of principles applied to its conception, among them, repertoire, craft, and criticism.\textsuperscript{9} According to Weber, the ideological canon demands a complicated analytical process and it defines what is popular and classical, what is moral, spiritual and civic. Weber emphasized this ideology as a means to understand how we build social values with the practice of the canon. The division that comes with the ideological canon supports cultural supremacy, justifying the predominance of Western elites over lower classes, which leads to rigidity and social divisions within modern society. This concept of canon can be associated with a traditional way of learning in our schools, one that emphasizes what is good and what is bad, what should be kept, and what shouldn’t.

The idea of having disciplined a body of repertoire that somehow controls and divides makes it simpler for a complex story to be told. The field of classical music is focused on Western European traditions that are mainly rooted in compositions by white, male composers. How are we supposed to inspire women and minorities in the field if “their own” achievement is rarely represented in concert hall? So, coming back to Bloom and the canon/diversity war, a question still needs to be answered. Is there a way we can find balance between criticizing our


traditions and opening up for new and diverse music while trying to protect and respect the
discipline and the artful construction of music?

In her introductory chapter to the book, *Redefining Music Studies in an Age of Change: Creativity, Diversity and Integration*, Patricia Sheehan Campbell, raises the question of what it means to be an educated musician in the twenty-first century. Among other concerns, she explores the idea of a curriculum engaged in an interdisciplinary approach that is ecological and that highlights cultural sustainability and social justice. Campbell divides her ideas into three areas: (1) the essential purpose of music study, (2) the nature of foundational musical experience, and (3) the content of curriculum, music engagement, and leadership. While promoting this structural change, Campbell opposes the devaluation of the European tradition and instead proposes new levels of rigor and excellence created through emphasis on real world practices such as the artist’s involvement with the community, creativity and improvisation. Campbell’s argument represents a completely new way of understanding the role of the professional musician in our contemporary society and it is successful in recommending practical strategies to make that happen.

The strong tradition of canonic rigidity is still present in our schools, which concedes to exclusionary practices. Campbell’s curricular framework suggests that if we want a real change to happen, there is still much to be done, starting with the way we shape our values and identify musicality. This catalog is inspired by this way of thinking, and it aims to facilitate access to create inclusion and to open further discussion into what it means to take a feminist and humanitarian approach to our performances and in our learning venues.

---

The Issue of Women Composers

In 2018, forty-five significant music festivals from the European Union and Canada, including the BBC’s Proms, announced that by 2022 they will achieve a 50/50 balance in gender representation of composers whose works are commissioned and performed in their conferences. This initiative, called Keychange, aims to empower women and “to create much needed long-term change in live music and beyond.”\textsuperscript{11} Canada and the United Kingdom have become pioneers in disseminating women composers’ music and publicizing commitments to diversity throughout their commissioning guidelines and universities’ curricula.

While practical solutions are being promoted all over the world, we should acknowledge that the issue of gender inclusion is much bigger, and its lack stems from many societal factors that shaped and limited women’s careers throughout the history of Western music. Most of these concepts were established or reinforced in the nineteenth century, such as differentiated education and job opportunities based on gender.\textsuperscript{12} These factors have been the challenges to the success of female composers and to the acceptance of their voice.

The ideological construction of gendered roles and stereotypes has affected women composers throughout the years. Several examples can be used to illustrate this issue, but the clearest one is probably George Upton’s book, Women in Music, which he published in 1880.\textsuperscript{13} Upton discusses the concerns that arose in Europe in the nineteenth century when women started to aim for professionalism and to craft artful compositions. Upton was worried that with the


\textsuperscript{13} George Upton, Women in Music, 2nd ed. (Chicago: A. C. McClurg, 1886) 206-210.
feminization of music there would be an inevitable deterioration of the art. According to Upton, women are naturally emotional and act through it, not being able to project themselves outwardly. “When the emotions lose their force with age, her musical power weakens,”\(^{14}\) he argues to justify the fact that women reach results mainly by intuition and they drop music before having gray hair, while men retain their abilities into old age. By believing that women’s and men’s brains are actually different, women were discouraged from having their own voices and to be creators, instead, they were encouraged to contribute to the success of the men around them, as supporters, sources of consolation, and inspiration as muses.

Another important example of diminishing women’s capacities can be seen in the writing of Carl E. Seashore. After Upton’s essay and other similar literature, psychologists started to try to understand and scientifically explain psychological differences between men and women. In 1940, Seashore acknowledged that all of the characteristics considered important for composition such as intelligence, creative imagination, endurance and temperament are the same for all humans, but he still believed in the idea of the “eternal feminine” in which the nature of women is passive, while the masculine nature is persistent and rational.\(^{15}\) These concepts are present in the way society organized women’s education and obligations such as marriage and motherhood.

Furthermore, according to Nancy B. Reich, in the post-revolutionary world “women lost power.”\(^{16}\) For example, in 1804 the limitation of property rights to women and the ideas of motherhood and morality reinforced the concept that women were property of their husbands. This “Cult of Domesticity,” as Reich terms this limitation on women’s roles in society, allowed


women to execute, but not create.\textsuperscript{17} Such viewpoints impacted education, where teachers often took interest in the work of men, while women were encouraged to develop purely domestic skills. This gendered education model impacted curricula at the Paris Conservatory where women could only study two years in harmony, while men could take three years. It is not surprising that teaching jobs for women were not available in the composition area as well. Louise Farrenc, a remarkable nineteenth-century composer, could only work at the conservatory as a piano teacher, and then only in the women’s section. According to Reich, in 1850, Farrenc had to ask for equal salary as a teacher in the Paris Conservatory.\textsuperscript{18}

A little later in 1933, Dame Ethel Smyth, a remarkable feminist English composer, wrote about women’s “spiritual difficulties” indicating the extreme isolation of women composers. Smyth commented that “on a talented girl composer, the backwater frequenters will turn an indifferent, a patronizing, and perhaps inimical gaze.”\textsuperscript{19} This perspective shows the discouragement that young composers had at this time, and it represents the extra challenge that women have had to overcome in order to become professional composers.

A discussion regarding gender aesthetics in music criticism is likewise present in Women in Music: An Anthology of Source Readings. This type of criticism carries stereotypes in terms of gender, for example, the term feminine is what women should cultivate in music, which is the grateful, delicate, fuller melody and smaller forms of song. The term masculine should be powerful and intellectually rigorous in harmony, counterpoint and structural logic. A musical example can be seen in criticism to the 1896 premiere of Amy Beach’s Gaelic Symphony in Boston. Besides the fact that many critics mentioned that the piece was “creditable work for a

\textsuperscript{17} Ibid., 132.
\textsuperscript{18} Ibid., 137.
\textsuperscript{19} Ethel Smith, “Female Pipings in Eden” in Neuls-Bates, 294.
woman,”

musical critics from Boston registered that she probably had feelings of inferiority as a female composer since there was a “excessive heavy orchestration,” claiming that Beach “must be virile at any cost.” In this case, music becomes an inevitable result of her gender.

In her article, “Gender, Professionalism and the Musical Canon,” Marcia J. Citron furthers this discussion observing that “large forms hold greater value than small forms, which are typically regarded as feminine.” Citron argues that it is not only necessary to promote women and incorporate female composers in the canon, but a larger structural change in our music education is needed. For that, we must look for a humanistic approach to musical studies, while trying to resist to a positivist way of understanding music. In this model, sociological, cultural, and historical approaches should be taken into consideration in developing a contextually-based, community-engaged musical society.

In order to challenge the idea that works by women composers are “unworthy of consideration for serious performance and study”, we should be proactive in fueling inclusion of this repertoire. Otherwise, we risk “reinforce[ing] the inaccurate notion that there were no relevant pieces by women and doing so, might render more difficulty for women to emerge as creators in the future.”

**Gender and the Double Bass**

During the 2017 convention of the International Society of Bassists (ISB), Megan McDevitt gave a lecture in which she highlighted gendered statistics in United States’ symphony orchestras and addressed how the bass is perceived as masculine. In her presentation, she

---

20 Ibid., 224
21 Ibid., 223-224.
23 Ibid., 112
24 Ibid., 114.
mentioned the importance of representation in encouraging young female performers in the beginning of their career.25

Similar to low brass and percussion, the double bass has long been considered a male-dominated instrument. Amy Phelps explored this issue in her 2010 dissertation, “Beyond Auditions: Gender Discrimination in America’s Top Orchestras.” Phelps covered aspects of the history of women as instrumentalists and called the attention to the lack of female representation in certain sections of the orchestra, including the double bass section. In addition, she discusses the problem of gender stereotypes.

Female string bass players have not only chosen a large, cumbersome instrument deemed unfeminine by traditional stereotypes; but the string bass is also associated with jazz, which historically has implied a whole underworld of gritty nightlife.26

Regarding the persistent association of masculinity with the double bass, Phelps mentions the world-famous bassist Esperanza Spalding. Spalding pointed out in an interview with The New Yorker that sometimes people even associate masculinity with quality of playing, mentioning the recurrent statement of: “Man, she’s a monster, she sounds like a dude!”27 Phelps observes that “Spalding, along with many accomplished female performers, is ironically accused of being unfeminine if she plays well, but would be accused of being a weak, incompetent female if she is not successful.”28

The double bass is the largest instrument in the string family, and it produces low frequencies of sound. In addition, its role is associated with providing the basis or the harmonic

---

26 Amy Phelps, “Beyond Auditions: Gender Discrimination in America’s Top Orchestras” (DMA diss., University of Iowa, 2010), 63.
and rhythmic ground of an ensemble, which is often associated to the idea of masculinity.

Examples of this association can be found in the classic 1923 book by Frederick H. Martens, *String Mastery*. Martens presents short essays from “the most valid opinion of the day, that of the distinguished virtuosos and teachers of the instruments.”29 In one interview with Ludwig Emanuel Manoly, a graduate of the Vienna Conservatory and faculty of the New York Institute of Musical Art. Manoly mentions the “beautifully sonorous and virile tone of the powerful contrabass register”30 and discusses the influence of physique in playing the instrument.

My first bit of advice is: Do not take up the doublebass unless you are physically strong, unless you have a good physique – for you will need it. In order to play the contra-bass or bass viol, the player must be muscularly well-developed.31

The point of view expressed by Manoly represents a typical stereotype of the double bass player: the strong, tall and, very likely, male player. Unfortunately, this portrait influenced further generations with common associations regarding the instrument, and it has been carried up to the present, directly affecting women’s representation in the professional settings of the double bass.

While trying to understand the sources and origin of gender stereotype related to instrumentalists, many scholars have worked in a diverse set of qualitative and quantitative approaches. Mark E. Vickers32 contributed to the understanding of gender stereotype in instrumental choice, and Blair A. Williams33 investigated the field of music education,

---

30 Ibid., 282.
31 Ibid., 279.
discussing the influence of external factors and psychology. Phelps also mentions the study of Jason Zervoudakes and Judith M. Tanur regarding gender and musical instruments.

Musical instruments are gendered. Research indicates that regardless of whether we concentrate on who actually plays the instrument or on the images or stereotypes evoked by their names, certain instruments are considered feminine and others masculine, though which instruments are assigned to which gender seems to differ over time and with various age-groups.  

For several years, women have been affected by gender role play, which has caused an inherent lack of representation in double bass professional settings. Even though the number of female bassists has increased in the past several years, it is still rare to see women in professional orchestras and as finalists in major double bass competitions. According to McDevitt only 8.3% of people playing double bass in high level professional orchestras are female. This issue reflects the scopes of pedagogy of and composition for the instrument as well, and we can observe that most of the methods and literature developed for the double bass were written by men. Examples of that can be seen in the “Comprehensive Catalogue of Music, Books Recordings and Videos for the Double Bass” and in Bass World’s bibliography of “Virtuosi of the Double Bass.”

As an attempt to encourage new compositions for the double bass by women, in 2018, Bass Europe (Lucca) international convention, there was a worldwide call for music by female composers, offering a prize for a newly-composer concerto. The winner was the piece Omaggio a Geminiani by Elena Cattini, which became a required piece for the Solo Competition final at the same convention.

---

Efforts have been made through institutions such as the International Society of Bassists and Bass Europe to improve gendered barriers in the double bass world. However, it is unfortunate that the work and music of women composers from diverse styles and origins are still noticeable absent in concert halls, double bass recitals and schools’ curricula across the country.

Methodology

Andrew Kohn’s list of women composers published in Bass World38 is not only a source of inspiration in this essay, but it also serves as a starting point for this catalog. Kohn’s list is organized by composer’s name and includes instrumentation, title, publisher and dates (if available). With the goal of facilitating the performance of and future research about these works, I expand upon Kohn’s data by including country of origin and enabling access by listing OCLC (Online Computer Library Center) numbers for scores and recordings. The data for each piece will vary according to the availability of information about each composer and their work. In addition to adding data for the pieces listed by Kohn, I expand upon his list by cataloging works composed since the publication of Kohn’s list or otherwise not included in his list.

According to Daniel Joudrey and Arlene Taylor, authors of the book Introduction to Cataloging and Classification, a catalog should enable the user to find, identify, and select bibliographic resources in a collection and obtain access to an item described. 39 My project aims to follow the several principles cited in this book, specifically the idea that a catalog should: (1) have authority control so that users may identify what they seek and easily navigate the system, (2) contain enough metadata to allow users to select resources and to obtain those that they need.

(3) be easy to search, with clear instructions and with explanations of the comprehensiveness of a search, (4) provide accessibility to all users, regardless of whether they are sophisticated computer users or whether they are persons who have disabilities.

A variety of annotated catalogs of music publications have been useful in helping me define the design and scope of a catalog of works for double bass by women composers. An *Annotated Catalogue to Guitar Music by Female Composers*\(^{40}\) and “A Catalogue of Viola Compositions by United States Women Composers”\(^{41}\) are examples of these. These sources differ in the number and types of their indexes and several of them include publishers and library locations, but none of them provide specific WorldCat OCLC numbers. Discographies and brief biographies are only present in a few of the catalogs.

Another important catalog for this project is Judith Barger’s *Music in The Girl’s Own Paper: An Annotated Catalogue, 1880-1910*, which mentions composers of Britain in the nineteenth-century and includes additional annotations than the ones described above.\(^{42}\) The catalog contains stories about music compositions, illustrations, and several historical articles as an introduction to the standard chronological listing and indexes. In this case, annotations are an important feature as they provide the researcher with contextual information and reliable references about the works.

The structure of this catalog for double bass has a similar approach in format to that used in Heidi Boenke’s *Flute Music by Women Composers: An Annotated Catalog*.\(^{43}\) It includes a


\(^{41}\) Marta Zweben, “A Catalog of Viola Compositions by United States Women Composers” (DMA diss., University of Miami, 2002).


main alphabetical list with information about the works, followed by a title index, chronological index, geographical index and instrumentation index, dividing the works in solos, duos, trios, quartets, and quintets. This option of diverse indexes not only promotes accessibility, but also enough preliminary information that would help the performer to make a decision to perform a specific piece or a composer. Finally, this catalog also contains lists of publishers’ information, composers’ information, and a supplementary list of recordings, limited to albums that include pieces cited in the catalog.

The main alphabetical list of works includes the mandatory fields of (1) composer, (2) title, (3) instrumentation, and (4) source. A list of names is included in the Appendix section of this dissertation, mentioning the relevant persons encountered through this research that do not meet the mandatory fields or that could not be verified through references. The supplementary fields in this catalog are: dates, annotations, playing techniques, technical requirements, publisher, style or genre, technique level, commission, dedication, recording, OCLC number and online suggested recordings. Besides my own understanding about each piece, the annotations include when available, subtitles, premiere information, name of movements, form, main characteristics, tuning, type of notation, alternative instrumentation, editor’s name, authorship of text or poetry, awards, score type (manuscript), and links to external sources. The catalog presented in this document is the first stage of an ongoing research project. A searchable online version of this catalog is maintained and updated at www.rebecafurtado.com.

It is important to mention that the designation of technique level is relative and was used infrequently in this catalog. The levels are broadly divided into Beginner, Intermediate and Advanced. The beginner level incorporates method books and pieces for young bassists that go up to fourth position. The Intermediate level includes pieces with well-developed melodic
material in traditional notation and moderate use of thumb position. Lastly, the Advanced level includes multitask pieces with use of extended techniques and complex rhythmic structures.

In order to facilitate future research, this dissertation includes WorldCat OCLC references. With the use of these numbers, a researcher can encounter a specific piece on WorldCat database, find extra information about the works, and determine which libraries own a copy. In addition, the OCLC numbers facilitate transactions of Interlibrary Loan between universities and libraries around the world, which will help performers access to the material presented in this catalog.
Three Case Studies

This catalog consists of a diverse list of works by women composers for the double bass and provides performers and researchers with pertinent information such as instrumentation, duration, playing techniques, and sources for obtaining scores of these works. It is important, however, that this project conceives of composers as individuals and investigates how their work may affect different spheres surrounding performances of and research about the double bass.

The following case studies consider the contributions of three women composers: French double bassist and composer Joëlle Léandre (b. 1951), Russian composer Sofia Gubaidulina (b. 1931), and Romanian composer Violeta Dinescu (b. 1953). These case studies present a contextualized approach of composers whose careers and works are related to the literature review of this essay.

Joëlle Léandre is an artist who explores boundaries between composition and improvisation, engaging in a more flexible way of viewing music without the rigidity of the canon. Sofia Gubaidulina has significantly contributed to the double bass repertoire in the realms of exploration of techniques. Her work has stimulated theoretical research regarding embodiment in music. Finally, Violeta Dinescu is a composer who has composed a double bass concerto and developed a style of composition inspired by mathematics and Romanian folk music. Collectively, these women give voice to the double bass through their own perspectives in music, demonstrating diversity in their works and in their artistic endeavors.
Joëlle Léandre – Exploring Boundaries between Composition and Improvisation

“Now is the life, today and not tomorrow. This can be understood quite young, understood clearly. I can be an angry woman, and this is a good vibration. I can use inner rage to keep the utopia, the idea of changing the world. Artists have a job, to change the world”
- Joëlle Léandre

With a strong background in classical music through years of training in the Paris Conservatory, double bass player Joëlle Léandre decided to pursue her unique musical path through engagement with improvised music, interdisciplinary performances, jazz, and composition. Léandre often expresses a distinct vision about the rigidity surrounding classical music repertoire, challenging the established system through a search for freedom that is evident in her work.

Léandre has more than 150 recordings to her credit, and she has worked extensively with chamber groups of new music such as Pierre Boulez's Ensemble InterContemporain, a highly-acclaimed progressive music ensemble in Paris. She has also commissioned and premiered works by several composers, such as John Cage and Giacinto Scelsi. Her contributions to the techniques, recordings, and repertoire of the double bass, are remarkable for their range and excellence.

Léandre’s work is very fluid and takes different forms. For this reason, it is not a simple task to compile all of her compositions for the purposes of a catalog such as this one. Because of the highly improvisatory nature of her work, Léandre has published only a few scores of her own compositions. This catalog not only includes listings for Taxi, Octobre, and For Peter H., for which scores are widely available in libraries around the world, but also references selections from her prolific discography as well as pieces listed on her website.

---

In an interview with Frances-Marie Uitti for the *Contemporary Music Review*, Léandre explains that improvisation is often marginalized in conservatories and claims to be “polemic about this split between academic culture and institutional art.”

According to Léandre, there is a relationship of power in the system surrounding music conservatories, in which students are not allowed to put themselves extensively into their works or freely play the music that is in their head without looking at a score.

When we are creative or improvise, we and even the students could be very sharp, on top of things, and then our approach to Mozart or Scarlatti would reflect more individuality. But the people and society don’t want *individuality*, they want the *mass-produced* (…) But the academies don’t wish this; they want to control the music business. It’s the same in society every day.

A similar argument is featured on William Colangelo’s dissertation “The Composer-performer Paradigm in Giacinto Scelsi’s Solo Works.”

In an interview with Colangelo, Léandre criticizes the way music is fixed in a score in European culture, causing loss of individual freedom, lack of political involvement, and diminishment of embodiment in music. In opposition to the fixation of text in music, Léandre refers to Zen aesthetics, referencing the work of composer Giacinto Scelsi. According to her, Scelsi values the freedom of the interpreter by suggesting that they should be true to themselves, and that they should play without lies or concerns about mistakes.

You have the freedom to be you, and this is very Zen, because [Scelsi] had all that philosophy, I could say, he was close to this thinking, Indian. You find a part of this way to be you.

When the system surrounding conservatories places extra emphasis on the score, the idea of embodiment tends to receive less attention in performances. According to Léandre,

---

48 Ibid., 60.
improvisation allows the musician to express themselves more freely and to create art with their bodies at the moment of the performance.

In improvisation you have, I could say, spontaneity, love, body, because composed music is too often this trilogy and this top on the top (pointing to head) and they forget this other I mean the soul, the head, and down, the body, the sex and everything. 49

The concept of exploring boundaries between composition and performance is something that she applies to her work, and that extends to the idea of breaking the rigidity of the canon. Léandre defends the importance of freedom of interpretation and sees value in being a unique artist and being completely true to oneself while performing music. Her statements reflect a thoughtful and artistic personality, which has enabled her to become a pioneer in experimental music and improvisation. She has collaborated with painters, dancers, actors and writers in diverse settings and styles. In addition, she often express political and social opinion through her work.

In December of 2017, Léandre wrote a polemic open letter to the organizers of the annual “Les Victoires du Jazz” awards criticizing the lack of gender representation in mainstream music festivals. In a response to an all-male podium, Léandre accused the organizers of manufacturing the results as “a provocation or a charade.” 50 She affirmed that the judges of the French jazz awards should abandon ancient views and start listening, and paying attention to female musicians, instead of “congregating a self-congratulatory atmosphere.” 51

Although this situation occurred in the context of a jazz festival, the same issues of representation can be observed in classical music and any improvisational setting, regardless of

49 Ibid., 58.
51 Ibid.
genre. It is still very common to see all-male podiums and all-male finalists when the featured instrumentalist is the double bass player.  

As a response to these issues of gender imbalance, Léandre takes an activist approach to her life and career.

Always committed to the value of music in mediating human interaction, Léandre’s feminist perspective led to her involvement with a number of all-female musical groups. She was a member of the European Women Improvising Group (EWIG) in the early 80’s, an avant-garde experimental group that emerged from the Feminist Improvising Group (FIG) in the late 70’s. Léandre later co-founded Les Diaboliques, a prominent trio, improvisational in character, with vocalist Maggie Nichols and pianist Irene Schweizer. A brilliant interview with Les Diaboliques appeared in Julia Smith’s interdisciplinary dissertation, “Diva-dogs: Sounding Women Improvising.” In this interview, the trio reinforces views about the lack of gender representation in music festivals. According to them, there are plenty of women playing improvised music everywhere, but they are still not seen in festivals, and people think they do not exist. They also mention that, historically, men tend not to accept women as pioneers and innovators, which clearly affects the music scene of improvised music and composition.

In her dissertation, “The Myth of Absence: Representation, Reception and the Music of Experimental Women Improvisors” Dana Reason examines how media, journalism, and music criticism presents issues surrounding escaping the canon and promoting inclusion for women in improvisation. According to the study, there is a problem in the way women improvisors are

---

54 Ibid.
represented in media—largely in that women are absent from media coverage of musical improvisation—which reinforces the lack of women’s activity in these traditionally male-dominated realms of musical performance. Furthermore, reason asserts that when someone is lining up a recital or a festival featuring only women, gendered perceptions lead to the assumption of lower standards and that mediocre musicians have been hired, when this is not the case.

Little has changed in the nearly twenty years since Reason’s dissertation and media representations of women composers, improvisors and double-bassists continue to be largely absent. The works compiled in this catalog prove to be diverse in style, rich in quality and expansive in number. In the case of Joëlle Léandre, her music and personal statements illustrate a different way of understanding music, by inspiring composers and double bass players to be even more complete musicians and artists.
Sofia Gubaidulina - Impact and Influences on the Double Bass

“The possibility for string instruments to derive pitches of various heights at one and the same place on the string can be experienced in music as the transition to another plane of existence. And that is joy”
- Sofia Gubaidulina

The importance of the works of Sofia Gubaidulina for this research stems from her pioneering use of non-traditional compositional methods and exploration of extended techniques. Gubaidulina’s fascination with percussion and low strings is indicative in the extensive number of works she has produced for cello, viola and double bass. Furthermore, because she is considered a first-class composer and for having her works being performed all over Europe and U.S. by leading ensembles such as The New York Philharmonic, the Boston Symphony, and the Chicago Symphony, Gubaidulina significantly calls our attention to the musical potentials of the double bass and its repertoire.

Canonic chamber music repertoire which includes the double bass is not as extensive as that for upper strings and wind instruments. One of the reasons for the lack of chamber music repertoire for double bass is that the instrument has been historically misunderstood and unexplored. The role of the double bass, and other historical versions of it, was traditionally rooted in providing the harmonic support and rhythmic accuracy to the ensemble, and it was only after the nineteenth century that melodic and freer parts started to appear in chamber works for the instrument.

With the development of modernism and postmodernism in the twentieth century, the possibilities of repertoire for the instrument expanded considerably. At this time, many double bass virtuosos such as Serge Koussevitzky (1874-1951) consolidated their influence worldwide.

and meticulously demonstrated new techniques that explored the potential of the instrument.

Moving closer to the twenty-first century, composers such as Gubaidulina started to shift musical interests toward a timbrally experimental character, instead of a formal pitch-centered type of composition. The double bass and its wide range of possibilities of tone and harmonic richness began to be thoroughly explored, and it continues to be up to the present, remaining a common instrument choice for chamber music compositions based on new music aesthetics.

Gubaidulina’s chamber and solo works often explore pitch clusters, micro-chromaticism, the use of gestures, improvisation, and free tempo combined with well-defined rhythmic structures. She frequently writes double bass parts that apply the use of extended techniques in exploring the broad timbral range of the instrument. For example, the bass player is instructed to play on different regions of the instrument and apply varying pressure to the string with the bow. She often includes non-traditional objects in the score, such as a “friction stick” in her Galgenlieder song cycle and a cup of glass in her piece, Sotto Voce.

The works of Gubaidulina have been analyzed and studied by scholars through many different lenses. Andreas Angell wrote a dissertation about her use of timbre, texture and spiritual symbolism; Valeria Tsenova discussed her use of numbers, Fibonacci series and Lucas sequence; and Colin Clarke has a publication in the magazine Fanfare discussing the CD, “Chamber Music with Double Bass,” featuring bassist Martin Heinze and ten full chamber works by Gubaidulina including the double bass.58

Double bassist and music theory scholar Michael Berry’s 2009 article, “The Importance of Bodily Gesture in Sofia Gubaidulina’s Music for Low Strings,” discusses the attention to the body in Gubaidulina’s compositions. Berry examines the nature of gestures in music and provides a wonderful literature review on the topic. He defines gesture in three broad categories: expressive gestures, practical gestures, and cues. Moreover, he uses this subdivision to analyze works by Gubaidulina. One of the key concepts in Berry’s article is “kinesthetic empathy,” which is when the movements of the musicians impact the listener. In this case, the performer is enabled through the composer’s music to show periods of tension and relaxation to their audience.

For example, Berry analyzes the beginnings of Gubaidulina’s works Sonata and Pantomime: the first one starts slowly in a low comfortable position, and the second one starts in a high register with the use of artificial harmonics. Pantomime’s beginning suggests greater instability since the performer is probably not completely comfortable and concerned that the harmonics might not speak right away. This difference of approach is going to create aspects of tension or relaxation in the performance of the piece, that will likely be perceptible to the listener.

Another important example of embodiment in Gubaidulina’s works including the double bass is her song cycle Galgenlieder (Gallows Songs). This piece has a movement called “Fisches Nachtgesang” based on a silent poem by Christian Morgenstern. The entire movement is written to be performed without sounds, only gestures. In this case, the composer creates a sign language or a “gestural system of communications”59 that allows the performers to successfully provide the conveyed musical ideas to the audience.

The theory of embodiment in relationship to Gubaidulina has been applied to performance settings by bassist Megan McDevitt, who published a set of three dissertation-recitals including program notes with contextual information about the pieces and composers involved in the performances. Her final recital was titled “To Own a Body,” and she performed four of Gubaidulina’s *Eight Etudes for the Double Bass* accompanied by two dancers, Paula Modafferi and Chloe Gonzales. In her program notes, McDevitt builds a relationship between embodiment in Gubaidulina’s piece, with the concept of “body” as discussed by musicologist Suzanne Cusick in “Feminist Theory, Music Theory, and the Mind/Body Problem,” which explores how masculine and feminine genders are associated with the mind and the body.

Undoubtedly, the work of Gubaidulina has a major impact in the double bass repertoire and in the theoretical sphere surrounding performances of her pieces. Several artists have recorded her works throughout the years, and her double bass Sonata can be heard by double bass players such as Martin Heinze, Daniele Roccato, Niek de Groot and Dan Styffe. Her use of symbolism and gestures in music have influenced both instrumentalists and theorists, and she continues to be an inspiration to many musicians who wish to explore innovative, thoughtful and deeper paths in music.

---

Violeta Dinescu – Quarz Spiele, Mathematics and Romanian Folk

“One can dream in sounds. Then one can experience how sounds already exists within oneself. I try to bring to life these sounds which have already existed for a long time and are only inaudible for others.”
- Violeta Dinescu

Inspired by sounds of her homeland in Romania, Violeta Dinescu frequently seeks artistic inspiration in poetry, visual arts, nature, and folk music. She studied mathematics and frequently explores compositional techniques based on mathematically analytical processes, seeking a coexistence between “strict construction and sensuousness of sound.” The music of Dinescu has often been described as spiritual, in association with “cosmic and sacred fields of energy.”

Dinescu was born in Bucharest and studied piano, composition and music pedagogy at the Ciprian Porumbescu Conservatory under influential names in Romanian music such as Myriam Marbe, Emilia Comișel, and Alexandru Pașcanu. She is now the Professor for Applied Composition at the Carl von Ossietzky University in Oldenburg, Germany, where she initiated the Composer’s Colloquium in 1996 and the Archive for East European Music in 2000. In addition, she leads composition workshops across Europe and North America, and promotes lectures on themes connected with Romanian music.

The catalog of compositions by Dinescu is extensive; she has composed ballets, silent-film music, music theater, and pieces for large and small ensembles. Her instrumental works are conceptual, and they are sometimes adapted to different instruments. Such is the case for her compositions Abendandacht and Lytaniae, both of which are included in this catalog. The former piece was originally composed for trumpet and the latter for cello. However, both of these pieces can be played on the double bass. Dinescu has received numerous awards for her work, and it

61 Violeta Dinescu, Lytaniae fur Celli, with Marcel Spinei (violoncello), Gutingi 251, 2014, compact disc.
62 Violeta Dinescu, Études de nuages, with Marie-Claudine Papadopoulos (violine), Gutingi 259, 2018, compact disc.
63 Dinescu, Lytaniae fur Celli.
has been recorded by Trio Contraste, cellist Marcel Spinei, and violinist Marie-Claudine Papadopoulos.

The work of Dinescu is the topic of the book edited by Eva-Maria Houben, *Violeta Dinescu*, which discusses ideas of interpretation, notation, and artistic inspiration in her music. Additionally, the magazine *Neue Zeitschrift für Musik* published articles about her in two consecutive years (2001 and 2002). The first one, written by Dagmar Zurek, deals with the duality of mathematics and aesthetics present in her music, and the second, by Karin Meesman, brings perspectives about new music and references to some of her pieces (*Echoes I* and *II*, among others). The sources cited above are in German, even though her music has been thoroughly performed and recorded around the world, Dinescu’s academic literature in English is unfortunately rare.

The style of composition investigated in Dagmar Zurek’s article was further explored in the liner notes to Dinescu’s album, *Etudes de nuages* (2008), in which Egbert Hiller establishes two sides in her music: the use of mathematics and the influence of Romanian history or folk music. According to Hiller, there is a “fascinating combination of structural thought, and points of contact with old traditions” in Dinescu’s music. These two sides are not in conflict, but rather work together to enrich the music of Violeta Dinescu.

Specifics of this duality can be found in Dinescu’s *Lytaniae für Celli*, an album recorded in 2014 by cellist Marcel Spinei. From the mathematical point of view, this is a piece that was written for a five-string cello and has nine sections, each section composed for a

---

66 Dinescu, *Etudes de nuages*.
67 The piece *Lytaniae* has been adapted for double bass and for viola.
different number of cellos from three to fifty-three (featuring only prime numbers). In addition, Dinescu used Gerhard Richter’s 66 paintings as a source of inspiration by meticulously measuring free planes in the paintings and equating millimeters with quarter-tones in certain parts of her music. Her idea was to approach degrees of intensity in music based on visual aspects of color and depth.

While mathematics is clearly utilized in the piece, Dinescu also searched for inspiration in sounds of the past of her homeland. *Lytaniae* uses an anonymous litany from the Codex Caioni collection from the Franciscan monk Ioan Căianu (Janus Cajoni or Johannes Kajoni), who lived in the seventeenth century in Romania. The collection contains sacred and secular pieces from western Europe and Transylvania, and it had been lost since World War II, and was only re-discovered in 1985.

Dinescu has conducted fieldwork throughout Romania in conjunction with ethnomusicologist Emilia Comișel, and she claims to have a strong connection with her homeland, even though she immigrated to Germany at a young age in 1982. According to Egbert Hiller, aspects of what she experienced in Romania created a sense of identity for her, which reflects on the language of the sounds she has internalized. She draws upon these sounds in her compositions through a process of “intuitive access” to the internalized sounds, or what she calls, “living creatures.” In this process, Dinescu makes use of folk music not necessarily as direct quotations, but rather, in an intuitive level, “located beyond nostalgia and romantic tendencies.”

---

68 Dinescu, *Lytaniae fur Celli.*
69 Ibid.
70 Ibid.
71 Dinescu, *Etudes de nuages.*
Besides the nine pieces annotated in this catalog, Dinescu has written several other works that include the double bass within larger ensembles, for example, *Aïon; Du fond de mon Avenir;* and *Tempo di Walzer II*. Her major work for the instrument is, perhaps, her double bass concerto, *Quarz Spiele auf der Suche nach Mozart*. The piece features careful treatment of the instrument, good orchestration, and musicianship. *Quarz Spiele* was composed for double bassist Thierry Roggen, who premiered the piece on a tour with the Bavarian Philharmonie through Switzerland, Austria, and Germany in January of 2010. According to Dinescu, the piece functions as a psychogram of different stones with echoes of Mozart. The seven stones are the titles of each movement of the concert: *Trystin, Prasolith, Quarzglas, Tridimyt, Schwingquarz, Dacit,* and *Reliefschnitt in Amethyst*.

The piece was written to be played in BEAD (high D) tuning, which is something bassist Roggen has explored before in his performances, compositions, and arrangements. The tempo should be mostly free, and there are moments in which the rhythmic structures can be flexible, without the implied limits of notated measures. However, in order to avoid an absolute freedom of rhythm, there is often a “hierarchy” of note values, which is demonstrated in the notes of the score.

The double bass part is extremely active and technically demanding, with frequent use of artificial harmonics, glissando, and chromaticism. Although there is plenty of room for creativity and interpretation in this piece, the notation clearly specifies articulations and extended techniques throughout, with the use of a diverse and carefully defined symbology. For example, there are four types of vibrato intensity and tremolo intensity, and five types of contact point for the bow.

---

Quarz Spiele auf der Suche nach Mozart is a significant contribution to the double bass repertoire. It is perhaps one the first concertos written to be played in the scordatura BEAD on the double bass, and it demonstrates a distinct vision of the possibilities of the instrument, while exploring a contemporary language and rich treatment of sounds, not only for the double bass, but for the orchestra as an ensemble.

Ultimately, Violeta Dinescu is a remarkable composer who developed her own artistic language through her sense of identity and close relationship with mathematics. She is inspired by abstract art and brings unique sounds to her pieces. Dinescu shows affectionate treatment of the double bass through the composition of a concerto dedicated for the instrument and a diverse set of chamber music works including the double bass.

**Conclusion**

Léandre, Gubaidulina, and Dinescu are composers with distinct artistic views. Each one of them represents a composer who created diverse and significant contributions to the double bass repertoire and its performances. The three case studies reinforce the idea that each of the composers cited in this annotated catalog can be studied and investigated with the objective of enriching future performances settings with double bass works by women composers.
CHAPTER 2
ANNOTATED CATALOG

Alphabetical List by Composer

Aarne, Els

Sonata for Double Bass and Piano Op. 63

Date of Publication: 1980
Instrumentation: db; pf
Publisher: The Leningrad Branch c 767 k
Number of Performers: 2
Annotations: Three movements. Traditional notation. Aarne explores a cantabile melodic material in lower and middle registers of the double bass, with a relatively simple rhythmic material. Aarne was an Estonian composer and pedagogue known for her chamber music works, especially for cello and double bass.

Playing Techniques: Pizz
Technical Requirements: Solo Tuning
Technique Level: Intermediate; advanced
OCLC number: 11286836
Source: OCLC; SC

Concerto for Double Bass

Date of Composition: 1968
Instrumentation: db; orch
Source: AC

Abbasi, Anahita

Distorted Attitudes V/ Coinciding Destinations

Date of Composition: 2017
Instrumentation: va; sax; acc; db
Duration: 10'
Publisher: Babel Scores
Number of Performers: 4
Annotations: Premiere: December, 2017. Graz, Austria.
Technique Level: Advanced
Commission: Open music
Dedication: Klangforum Quartet
Source: CW

Abe, Kyoko

Quartet

Date of Composition: 1973
Date of Publication: 1980
Instrumentation: db; fl; tpt; vc
Duration: 4'10"
Publisher: Ariadne-Verlag

73 A searchable updated version of this catalog is available at www.rebecafurtado.com
Number of Performers: 4
Annotations: "Quartett für Flöte, Trompete, Violine und Kontrabass." Performance instructions in German.
OCLC number: 16139820
Source: OCLC

Aberdam, Elaine

Otohime
Instrumentation: db; orch.
Source: FAC

Aeschlimann-Roth, Esther

Crisálida
Date of Composition: 1996
Instrumentation: db
Publisher: Cigareditions
Number of Performers: 1
OCLC number: 605285785
Source: OCLC

Gelbe Lieder
Date of Composition: 2003
Instrumentation: S; db; pf
Publisher: Cigareditions
Number of Performers: 3
OCLC number: 605285732
Source: OCLC

Ein Baum ist ein Baum ist ein Baum
Date of Composition: 1996
Instrumentation: db(2); tape/db; cl; tape
Publisher: Cigareditions
Number of Performers: 2
OCLC number: 605285745
Source: OCLC

"Die Zeiten ändern sich" - 7 Miniaturen
Date of Composition: 1985
Instrumentation: db; pf; tape
Publisher: Küttigen (Papiermühle): E. Roth
Number of Performers: 2
Annotations: Mvts.: Flächen - Tage - Nächte - Secoli - Spazio- Stufen- Allegro preciso.
OCLC number: 887443703
Source: OCLC
Agnew, Elaine

*Rite On!*?

*Date of Composition:* 1995
*Instrumentation:* hn; db
*Number of Performers:* 2
*Source:* CMCI

Ahrens, Peg

*And then you Laughed*

*Date of Composition:* 1974
*Instrumentation:* V; fl; a rec; db
*Number of Performers:* 4
*Source:* AC

*Together Again*

*Date of Composition:* 1971
*Instrumentation:* V; fl; db
*Number of Performers:* 3
*Source:* AC

Alberga, Eleanor

*Animal Banter*

*Date of Composition:* 1989
*Instrumentation:* fl; gui; db
*Duration:* 8'
*Publisher:* Eleanor Alberga
*Number of Performers:* 3
*Commission:* Nancy Ruffer
*Source:* CW; GRV

Albert, Adrienne

*Boundaries 3*

*Instrumentation:* vn (2); va; vc; db
*Duration:* 5'
*Publisher:* Kenter Canyon Music (ASCAP)
*Number of Performers:* 5
*Annotations:* "A strong, bold, tonal work which had its genesis from a boundary dispute I was having with a neighbor" - Notes from the composer's official website (http://adriennealbert.com/works_chamber.html#boundaries)
*Dedication:* The Salieri String Quintet
*Source:* CW; PN
Albright, Valerie

Esquisitando

Date of Composition: 1993  
Instrumentation: db; pf/db (2)  
Duration: 2'  
Number of Performers: 2  
Annotations: Alternative version for two double basses. Atonal. "Esquisitango was written at the suggestion of the professor and composer Gilberto Mendes as an example of incidental music(...) The author suggests an improvised theatrical approach to the performance based on tango gestures.” - Notes from Sonia Ray. (Sonia Ray, “Brazilian Classical Music for the Double Bass: An Overview of the Instrument, the Major Popular Music Influences within Its Repertoire and a Thematic Catalogue.” DMA diss., University of Iowa, 1998. 61)

Playing Techniques: Percussive sounds; tone clusters on the piano  
Source: SRC

Alcalay, Luna

Trio

Date of Composition: 1963  
Date of Publication: 2004  
Instrumentation: asax; cbn; db  
Duration: 9'  
Publisher: Edition HH  
Number of Performers: 3  
Annotations: "Weltende" by Else Lasker-Schüler printed as text preceding score. Includes performance notes in English and German.  
OCLC number: 55622282  
Source: OCLC

Alessandrini, Patricia

When David Heart

Date of Composition: 2005  
Instrumentation: db; perc; tape  
Number of Performers: 2  
Source: CW

Alexander, Kathryn

Lemon Drops

Date of Composition: 1998  
Instrumentation: bar; db; mixed perc  
Duration: 28'  
Number of Performers: 3+  
Dedication: Fromm Music Foundation at Harvard University  
Source: CW
Alsted, Birgitte

Timleshoven

Instrumentation: db; perc; dance
Source: AC

Alvear, Maria de

Culebra de mar

Date of Composition: 1997
Instrumentation: vn; db
Number of Performers: 2
Source: PN

Gran Sol Alto

Date of Composition: 2006
Instrumentation: bar; pf; perc; db
Number of Performers: 4
Source: PN

Seele

Date of Composition: 1990
Instrumentation: va; vc; db
Number of Performers: 3
Source: PN

Amalia, Anna Princess of Prussia

Trio Sonata

Date of Composition: 1748
Instrumentation: vn (2); db; hpd
Publisher: E. Thomi-Berg
Number of Performers: 4
Annotations: "für zwei Violinen und Bass (Violoncello und Kontrabass) mit Cembalo (Klavier)" Ed: Gustav Lenzewsk.
Playing Techniques: tr.
OCLC number: 25132170
Source: OCLC; SC

Anderson, Beth

Ghent Swale for Double Bass and Piano

Date of Publication: 2001
Instrumentation: db, pf
Duration: 6' 15"
Publisher: Recital Music RM 199
Number of Performers: 2
Annotations: Orchestral and Solo tuning available. Premiere: September, 1999. De Rode Pomp in Ghent in Belgium. Recorded by the Belgian radio in March of 2000. This piece brings naturally beautiful melodies and a fresh-air atmosphere. Cantabile and quiet "alla country fiddler". Beth Anderson organizes her music in Swales,
something she developed as a primary music form. She is well known for her neo-romantic vocabulary, tonality and multimedia projects.

**Technique Level:** Advanced; intermediate  
**Source:** SC; CW; PW

*Cleveland Swale for Two Double Basses and Piano*

**Date of Composition:** 2001  
**Instrumentation:** db(2); pf  
**Duration:** 9’ 16”  
**Publisher:** Recital Music  
**Number of Performers:** 3  
**Playing Techniques:** "with feeling"; "jazzy"; "tango"  
**Technique Level:** Advanced; intermediate  
**Recordings:** "Quilt Music" Beth Anderson - Albany Records  
**Online suggested recordings:** https://www.youtube.com/watch?v=ab7_pPDWkMA  
**Source:** SC; CW; PW

*May Swale*

**Date of Composition:** 1995  
**Instrumentation:** db  
**Number of Performers:** 1  
**Annotations:** "Jazzy and dramatic", country style and passionate. This piece explores electronic timbral changes in a certain section, but, according to notes in the score, the piece "may be performed acoustically if the player changes timbres in some way for the duration of the sections marked for electronic changes. Otherwise amplify the bass and attach foot switches to the various boxes available for timbral changes." - Notes from the score  
**Technical Requirements:** Amplifier (optional)  
**Technique Level:** Advanced  
**Source:** SC; CW

*Harlem Songs*

**Date of Composition:** 2002  
**Instrumentation:** Bar; pf; db  
**Duration:** 10’  
**Number of Performers:** 3  
**Annotations:** The score is available from the composer.  
**Recordings:** Quilt music  
**Source:** NYWC

*Skaters’ Suite*

**Date of Composition:** 1979  
**Instrumentation:** Mez; vn; vc; db  
**Publisher:** E. M. I.  
**Number of Performers:** 4  
**Annotations:** One mov. with mezzo, one mov. with db. Alternative version for fl or vla, ob or cl, vc, pn.  
**Commission:** Diane Jacobowitz Dancers  
**Source:** NYWC

*Song*

**Date of Composition:** 1999  
**Instrumentation:** pf; Bar; db  
**Duration:** 3’  
**Number of Performers:** 3  
**Source:** NYWC
Southern Road
Date of Composition: 1999
Instrumentation: pf; Bar; db
Duration: 3' 30"
Number of Performers: 3
Commission: Keith Borden
Recordings: Quilt Music
Source: NYWC

Tableau
Date of Composition: 1999
Instrumentation: pf; Bar; db
Duration: 1' 30"
Number of Performers: 3
Annotations: Text by Countee Cullen.
Recordings: Quilt Music
Source: NYWC

While You Love Me
Date of Composition: 1999
Instrumentation: pf; Bar; db
Duration: 1' 30"
Number of Performers: 3
Annotations: Text by Georgia Douglas Johnson. Topic: the desire to be loved and to die prior to love's loss.
Commission: Keith Borden
Recordings: Quilt Music
Source: NYWC

Ansink, Caroline
On my volcano for small ensemble
Date of Composition: 1994
Instrumentation: fl; asax; acc; pf; db
Duration: 12'
Publisher: Donemus
Number of Performers: 5
Annotations: Based on a poem by Emily Dickinson.
OCLC number: 33969524
Source: OCLC; CW

Aoki Navarro, Fernanda
too big for the door.
Date of Composition: 2013
Instrumentation: db
Duration: 7' 50"
Number of Performers: 1
Annotations: Strong percussive character. Distinctive notation. It explores a similar system then tabs: there are four lines, one for each string of the bass; and four lines that indicate specific places to play on the body of the bass, such as shoulder, chest, bridge and tailpiece. Recurrent meter changes.
Playing Techniques: Palm of the hand; stem up, stem down; pull left arm around the strings in order to dampen them; hit the strings with left arm; pizz; snap pizz; half-harmonic pressure; nat. harmonics; hammer on
Technique Level: Advanced
Dedication: Matt Kline
Online suggested recordings: https://youtu.be/7rvi5rpFX78
Source: SC; C

Appleby, Anna

The Windhover

Date of Composition: 2016
Instrumentation: T; pf/S; cl; hp; db
Duration: 5'
Number of Performers: 4
Source: CW

Applegate, Cathy

A Song For Lucy

Date of Composition: 2014
Instrumentation: db (2)
Number of Performers: 2
Online suggested recordings: https://soundcloud.com/cathy-applegate/a-song-for-lucy-double-bass-duo
Source: CW

Felix in Hollywood

Date of Composition: 2014
Instrumentation: vn; vc; db; pf
Number of Performers: 4
Annotations: Premiere: July 19th, 2014. Brown's Mart Theatre. "This was written as a film score to accompany a short silent film from the 1920s. It was performed as part of the Darwin Fringe Festival by the Ad Hoc Ensemble and Cathy directing from the piano." - Notes from the composer's official website (http://www.cathy-applegate.com/music-listing/felix-in-hollywood-violincello-double-bass-piano)
Source: CW

For a Silent Movie

Date of Composition: 2014
Instrumentation: vn; vc; db; pf
Number of Performers: 4
Source: CW

Aquino, Francisca

Sweet Suite

Instrumentation: db; pf
Publisher: Assunto Grave
Number of Performers: 2
Annotations: Honorable mention in the ISB 2002 Composition Competition.
Source: PW
Nina

**Instrumentation:** db (2); pf  
**Publisher:** Assunto Grave  
**Number of Performers:** 3  
**Source:** PW

Não insistas, rapariga (arrangement)

**Instrumentation:** db; pf  
**Publisher:** Assunto Grave  
**Number of Performers:** 2  
**Annotations:** Original composition by Chiquinha Gonzaga  
**Style/Genre:** Polca  
**Source:** PW

Atrahente (arrangement)

**Instrumentation:** db; pf  
**Publisher:** Assunto Grave  
**Number of Performers:** 2  
**Annotations:** Original composition by Chiquinha Gonzaga  
**Style/Genre:** Polca  
**Source:** PW

Aquino, Francisca with Vasconcellos, Ricardo

Beira-mar

**Instrumentation:** db; pf  
**Publisher:** Assunto Grave  
**Number of Performers:** 2  
**Style/Genre:** Bossa-Nova  
**Source:** PW

Santa Teresa

**Instrumentation:** db; pf  
**Publisher:** Assunto Grave  
**Number of Performers:** 2  
**Style/Genre:** Choro  
**Source:** PW

Gosto de Brasil

**Date of Publication:** 1999  
**Instrumentation:** db; pf  
**Duration:** 3’ 21”  
**Publisher:** Assunto Grave  
**Number of Performers:** 2  
**Annotations:** "A Taste of Brazil". The piece was first published in 1999 by Ludwin Music, CA, and it was recently recorded by Ludmila Vinecka (violin) and Elza Kazuko Gushikem (piano). The Double Bass and Piano edition was transcribed by the professor and double bassist Ricardo Vasconcellos and it features rich nationalist themes blended with jazzy harmonies. The rhythm intensity is remarkable, and the catching main theme brings immediate association with Northeastern Brazilian Folk Song.  
**Playing Techniques:** chords; pizz  
**Style/Genre:** Brazilian music  
**Technique Level:** Advanced; intermediate
Duas Miniaturas Brasileiras (arrangement)

Date of Publication: 2002
Instrumentation: db; pf
Duration: 5'
Publisher: AssuntoGrave
Number of Performers: 2
Annotations: Original composition by Chiquinha Gonzaga. Two contrasting movements, one very catabile and expressivo and the other, an energetic dance-like maxixe. I - Lua Branca - da opereta "O Forrobodo" (White Moon - from the opereta "O Forrobodo" II - O "Corta-Jaca". The premiere of "Corta-Jaca" happened in 1914 at the presidential palace with the collaboration of the first lady on the guitar. This episode was considered a scandal at the time. The critics disapproved the lifestyle at the palace and the dissemination of music whose origins were from "vulgar" dances, contrary to the values of the aristocratic social elite.
Playing Techniques: pizz.
Style/Genre: maxixe; choro; seresta
Technique Level: Beginner

Archer, Violet

Six Miniatures for Double Bass and Piano

Date of Composition: 1984
Date of Publication: 1986
Instrumentation: db; pf
Publisher: Waterloo Music Company Ltd
Number of Performers: 2
Annotations: These short pieces are a good material for beginners. They are diverse and can be helpful to solidify articulation, intonation and rhythmic concepts. Most part of this work can be executed in half and first positions. Six Miniatures: Elephant polka - Singing low - Chase me - The lion - On tip-toe - Capricious dance.
Playing Techniques: pizz, sfz
Style/Genre: Thematic movements
Technique Level: Beginner

Arias, Helga

Noise-induced hearing loss

Date of Composition: 2016
Instrumentation: sax; db; acc
Duration: 10'
Number of Performers: 3
Dedication: Trio FeedBack.
Online suggested recordings: https://youtu.be/Dl4lln3y9vM
Source: CW
Arismendi, Diana

*Serus*

**Date of Composition:** 1990’s  
**Instrumentation:** Mez; bfl; gtr; db; perc.  
**Number of Performers:** 5  
**Annotations:** Text by Mario Vargas Llosa. Manuscript. Archival Material.  
**OCLC number:** 61866045  
**Source:** OCLC

Arkushyna, Anna

*Puzzles*

**Date of Publication:** 2011  
**Instrumentation:** vn; vc; db  
**Duration:** 6-10’  
**Publisher:** Babel Scores  
**Number of Performers:** 3  
**Annotations:** Program Notes at: https://www.babelscores.com/catalog/instrumental/puzzles  
**Online suggested recordings:** https://www.babelscores.com/catalog/instrumental/puzzles  
**Source:** PW

Aubert, Pauline Louise Henriette

*Two melodies*

**Date of Composition:** 1912  
**Instrumentation:** db  
**Number of Performers:** 1  
**Source:** AC

Aubin, Francine

*Concert pour Ariane*

**Date of Composition:** 1988  
**Instrumentation:** db; orch./pf  
**Publisher:** G. Billaudot/Robert Martin AZ1689  
**Number of Performers:** 2+  
**Annotations:** Piano reduction included. Solo and Orchestral tuning available. Ad. lib. cadenza. Traditional notation. Explores upper and middle registers.  
**Playing Techniques:** Pizz; gliss; chords  
**Technique Level:** Advanced  
**Dedication:** Jean-Marc Rollez  
**OCLC number:** 20605821  
**Source:** OCLC; SC

Auerbach, Lera

*Monolog, for double bass solo*

**Date of Composition:** 1996  
**Date of Publication:** 2009  
**Instrumentation:** db
Memory of a tango: for double bass solo

Date of Composition: 2002
Instrumentation: db
Duration: 2' 29"
Publisher: Sikorski
Number of Performers: 1
Annotations: Reproduced from manuscript. One page.
Playing Techniques: gliss; chords; harmonics
Technique Level: Intermediate; Advanced
OCLC number: 72718984
Recordings: "Secret memories" - Dan Styffe; Jakob Kullberg; Peter Herresthal; Jukka-Pekka Saraste; Lera Auerbach; Teppo Hauta-aho; György Kurtág; Olav Anton Thommessen; Giacinto Scelsi; Per Nørgård; Bernard Salles; Rolf Martinsson
Online suggested recordings: https://www.allmusic.com/album/secret-memories-mw0002409463
Source: OCLC; CW; SC

Six Preludes

Date of Publication: 2008
Instrumentation: db; pf
Duration: 13'
Publisher: Sikorski
Number of Performers: 2
Source: CW

Austin, Elizabeth R.

Brainstorm

Date of Composition: 2008
Instrumentation: db; pf
Duration: 4'
Publisher: American Composers Alliance
Number of Performers: 2
OCLC number: 704056795
Source: OCLC; ACA

Bachratá, Petra

Distantia

Date of Composition: 2000
Instrumentation: fl; db
Number of Performers: 2
Source: CW
Badian, Maya

*Dialogues*

- **Date of Composition:** 1973
- **Instrumentation:** tpt; db
- **Duration:** 7'
- **Publisher:** L. Badian
- **Number of Performers:** 2
- **Playing Techniques:** pizz; trem.; portamento; vib.; slap; flick; thumb; nail; L.H. alone; nat. harmonics; art. harmonics; “seagull” effect; nail taps; knuckle; fingertip; on the bridge; “circular” bowing; s.t.; s.p.; 1/4 tone
- **Style/Genre:** jazz/classical
- **OCLC number:** 71211549
- **Source:** OCLC; CW; PW

Bailey, Judith

*Five Miniatures*

- **Instrumentation:** db; pf
- **Duration:** 5'
- **Number of Performers:** 2
- **Source:** CW

*Dances, op 84*

- **Date of Composition:** 2000
- **Instrumentation:** db; cl; va
- **Duration:** 7'
- **Publisher:** Recital Music
- **Number of Performers:** 3
- **Source:** CW

Worcester Sauce

- **Date of Composition:** 2010
- **Instrumentation:** db; vc
- **Number of Performers:** 2
- **Source:** CW

Shepherd’s Heyes

- **Date of Composition:** 2012
- **Instrumentation:** db; pf
- **Duration:** 4'
- **Publisher:** Recital Music
- **Number of Performers:** 2
- **Source:** CW

Double Bass Concerto in the Style of Haydn

- **Date of Composition:** 2008
- **Date of Publication:** 2017
- **Instrumentation:** db + orch/ens/pf
- **Duration:** 7'
- **Publisher:** Recital Music
- **Number of Performers:**
Annotations: Includes two double bass parts: one for orchestral tuning (D major) and one for solo tuning (C major). Premiere: November 22, 2008. Frome, Somerset. David Heyes and the London Chamber Soloists. "It was highly commended in a competition organised by the British and International Bass Forum. The work can be played with a string quartet or string orchestra and there is also a piano reduction." - Notes from the publisher's official website (http://www.recitalmusic.net/spweb/details.php?catno=RM411)
OCLC number: 1063442886
Source: OCLC; CW

Balch, Katherine

Phrases four songs for soprano, double bass and jingle bell
Date of Composition: 2017
Instrumentation: S; db; jingle bell
Duration: 7'
Number of Performers: 2
Online suggested recordings: http://www.katherinebalch.com/works-and-audio/
Source: CW

Vidi l'angelo nel marmo
Date of Composition: 2015
Instrumentation: S; db
Duration: 7'
Number of Performers: 2
Online suggested recordings: https://soundcloud.com/katherinebalch/vidi-langelo-nel-marmo
Source: CW

Cerulealina
Date of Composition: 2018
Instrumentation: vn, vc, hp, perc, db
Duration: 8'14"
Number of Performers: 5
Source: CW

Br'er Rabbit and the Wolves' Party
Date of Composition: 2011
Instrumentation: Banjo; Fiddle (vn); db; narr
Duration: 7'
Publisher: Protone Music
Number of Performers: 4
Annotations: Premiere: March, 2011. Text by Bill Gordh. The part of the narrator can be spoken by the banjo player. The banjo player can either speak or sing his/her part.
Dedication: New York Philharmonic Young Peoples' Concert at "Kidfest" Avery Fisher Hall
OCLC number: 857302292
Source: NYWC; OCLC

Barkin, Elaine

N.B. suite
Date of Composition: 1982
Instrumentation: db; fl (1 or more)
Duration: 9'
Publisher: Association for the Promotion of New Music
Number of Performers: 2+
Annotations: Mvts.: molto espressivo (afl; db) - lightly, with easy, “shadow play” (C-fl; db)- “double-trope play” (bfl, db - C-fl, db)
Playing Techniques: pizz; trem.; portamento; vib.; slap; flick; thumb; nail; L.H. alone; nat. harmonics; art. harmonics; “seagull” effect; nail taps; knuckle; fingertip; on the bridge; “circular” bowing; s.t.; s.p.; 1/4 tones
Technical Requirements: wood mute; metal mute; flutist plays alto flute, C flute, and bass flute.
Commission: UCLA College of Fine Arts
Dedication: Nancy and Bertram Turetzky and the New Building
OCLC number: 22727705
Source: OCLC; SC

Barnett, Carol

*El tango lànguido*

**Date of Composition:** 1984  
**Instrumentation:** va; bcl; db; perc, pf  
**Duration:** 5’  
**Number of Performers:** 5  
**OCLC number:** 20776228  
**Source:** OCLC

Barratt, Carol with Emery, Caroline

*Bass is best!*

**Date of Composition:** 1996  
**Instrumentation:** db  
**Publisher:** Yorke Edition  
**Annotations:** Compiled by Caroline Emery & Carol Barratt; ed. by Rodney Slatford. Yorke mini-bass book series.
**Technique Level:** Beginner  
**OCLC number:** 44497066  
**Source:** OCLC

Beach, Amy

*Romance for Double Bass and Piano Op. 23 (transcription)*

**Date of Composition:** 1893/ 2010s  
**Instrumentation:** db; pf  
**Duration:** 7’ 30”
**Number of Performers:** 2  
**Annotations:** Originally for violin and piano. Transcribed for Double Bass by Alexander Verster. Double bass transcription available for free on IMSLP.
**Technical Requirements:** Solo Tuning  
**Online suggested recordings:** [https://youtu.be/t4YJjEDPyTg](https://youtu.be/t4YJjEDPyTg)  
**Source:** C

Beamish, Sally

*Dances and Nocturnes*

**Date of Composition:** 1986  
**Instrumentation:** vn; db; pf  
**Duration:** 15’
Five Changing Pictures
Date of Composition: 1993
Date of Publication: 2016
Instrumentation: vn; va; vc; db; pf
Publisher: Edition Peter
Number of Performers: 5
Commission: Rochdale Music Society
OCLC number: 1012202175
Source: OCLC; CW

Epilogue for string quintet
Date of Composition: 2011
Instrumentation: vn(2); va(2); db
Duration: 8'
Publisher: Norsk
Number of Performers: 5
Commission: Musik i Uppland, Uppsala Kammarolister
OCLC number: 877975959
Source: OCLC; CW

Botanical Drawings for string quintet
Date of Composition: 2011
Instrumentation: vn (2); va; vc; db
Duration: 15'
Publisher: Norsk
Number of Performers: 5
Commission: Lofoten Internasjonale Kammermusikkfest for Engegårdkvartetten and Knut-Erik Sundquist
Source: CW

Beat, Janet
Convergencies
Date of Composition: 1992
Instrumentation: gtr; db
Publisher: Furore
Number of Performers: 2
Source: PW
Beilharz, Kirsty

*Earth essence: air, earth, water, stars*

- **Date of Composition:** 1993
- **Instrumentation:** bcl/cl; db
- **Duration:** 16'
- **Number of Performers:** 2
- **Annotations:** Facsimile of composer's score held at Australian Music Centre.
- **Commission:** AustraLYSIS.
- **OCLC number:** 222627088
- **Source:** OCLC; CW; AMC

Red Ochre

- **Date of Composition:** 1996-67
- **Date of Publication:** 1999
- **Instrumentation:** bcl, bob; db
- **Duration:** 12'
- **Publisher:** Grosvenor Place, N.S.W. Reproduced and distributed by Australian Music Centre
- **Number of Performers:** 3
- **Annotations:** First performed by Bass Instincts.
- **OCLC number:** 222707286
- **Source:** OCLC; CW

Bell, Carla Huston

*Ode to Martin Luther King*

- **Date of Composition:** 1976
- **Instrumentation:** S; vc/db; pf
- **Duration:** 6'
- **Annotations:** Possibly original for choir, cello and double bass.
- **OCLC number:** 24827310
- **Source:** OCLC

Bergen, Sylvia

*Festival frolic*

- **Date of Composition:** 1965
- **Instrumentation:** db; vn; va; vc
- **Publisher:** Willis Music Co.
- **Number of Performers:** 4
- **OCLC number:** 37571067
- **Source:** OCLC

Bernofsky, Lauren

*Adagio*

- **Date of Composition:** 1986
- **Instrumentation:** db; pf
- **Number of Performers:** 2
- **OCLC number:** 45004016
- **Source:** CW; ACF; OCLC
Berstad, Ragnhild

*Origo*

**Date of Composition:** 1989-91  
**Instrumentation:** db solo, vn (2), va, vc  
**Number of Performers:** 5  
**Source:** CW

Bertucci, Lea

*Double Bass Crossfade*

**Instrumentation:** Db (2); 10-channel sound  
**Duration:** 35’  
**Number of Performers:** 2+  
**Annotations:** Premiere: 2015 at Knockdown Center as part of AUDITORIUM by James Ilgenfritz and Sean Ali. The performance "positions two double bassists at opposite corners of the Knockdown Center’s cacophonous main room. The instruments are wirelessly amplified, allowing the performers to slowly move across the room over the course of 40 minutes." - Notes from the composer's soundcloud page (https://soundcloud.com/lea-bertucci/double-bass-crossfade)  
**Online suggested recordings:** https://soundcloud.com/lea-bertucci/double-bass-crossfade  
**Source:** CW

Beyer, Johanna Magdalena

*Movement for Double Bass and Piano K.12*

**Date of Composition:** 1936  
**Date of Publication:** 1996  
**Instrumentation:** db; pf  
**Duration:** 4’ 29”  
**Publisher:** Frog Peak Music NY 16  
**Number of Performers:** 2  
**Annotations:** This is one of the earliest pieces of this catalog. It was edited by David Fuqua and the score includes the original manuscript and notes about Fuqua's editorial changes. Traditional notation. Atonal. The piece is mentioned in John Kennedy and Larry Polansky’s annotated catalog of Beyer’s work. Additional details refer to: Mary Christine Craddock, "Performance, Analysis, and Interpretation in the Solo Double Bass Works of Johanna Magdalena Beyer and Vivian Fine," (DMA dis., University of Oklahoma, 2015).  
**Playing Techniques:** Pizz; tr.; app; optional L.H. pizz  
**Technique Level:** Intermediate  
**OCLC number:** 34143442  
**Recordings:** "Modern American Bass" - New World Record; "Sticky Melodies" - New World Records  
**Online suggested recordings:** https://youtu.be/9s2430lWg4g  
**Source:** OCLC; SC

*Movement for String Quartet*

**Date of Composition:** 1938  
**Date of Publication:** 2010  
**Instrumentation:** db; vn; va; vc  
**Publisher:** Frog Peak Music  
**Number of Performers:** 4  
**Annotations:** Copyist and editor: Andrew Kohn. "K22, NY6, 17". Includes facsimile of original manuscript. Includes performance notes in English.  
**OCLC number:** 624181407  
**Source:** OCLC; SC
Biston, Raphaèle

Chemin faisant

Date of Publication: 2008
Instrumentation: hp; db
Duration: 10’
Publisher: Babel Scores
Number of Performers: 2
Annotations: Program notes at: https://www.babelscores.com/catalog/instrumental/chamber-group/2651-chemin-faisant2651
Online suggested recordings: https://soundcloud.com/raphaelebiston/chemin-faisant#t=0:00
Source: PW

Présence

Date of Composition: 2015
Instrumentation: db; dispositif électroacoustique
Duration: 12’
Number of Performers: 1
Annotations: Program notes in French at: https://www.raphaelebiston.fr/oeuvres/presence/
Commission: Gmem - CNCM - Marseille
Online suggested recordings: https://vimeo.com/129461309
Source: CW

Biver, Gina

Girl, Walking

Date of Composition: 2014
Instrumentation: gtr; fl; db; found perc
Duration: 13’
Number of Performers: 4
Annotations: Premiere: November 7, 2014 by Fuse Ensemble at the Atlas Performing Arts Center in Washington, DC.
Online suggested recordings: http://ginabiver.com/listen/
Source: CW

Bonafé, Valéria

LAN

Instrumentation: tpt; trbn; db; pf
Duration: 8’ 59”
Number of Performers: 4
Annotations: Premiere: Camerata Aberta, Adenilson Telles, tpt; Carlos Freitas, trbn; Pedro Gadelha, db; Lidia Bazarian, pf. Bonafe has additional chamber works for large ensembles (octets) that include the double bass: círculos (2009) and trajetórias (2015).
Technique Level: Advanced
Dedication: Yolanda and Hermínio
Online suggested recordings: https://www.valeriabonafe.com/lan
Source: CW
Bond, Victoria

*C-A-G-E-D*

Date of Composition: 1987
Date of Publication: 2017
Instrumentation: vn (2); va; vc; db
Publisher: Seesaw Music
Number of Performers: 5
Annotations: Mvts.: Allegro - Adagio - Allegro con Moto.
Dedication: Paul Glass.
OCLC number: 1004972316
Source: OCLC; CW

*Old New Borrowed Blues*

Date of Composition: 1986
Instrumentation: db; perc; hpd
Duration: 11'
Publisher: Subito Music
Number of Performers: 3
OCLC number: 302231265
Source: OCLC; CW

Borisova, Elena

*Nocturnes*

Instrumentation: db; pf
Publisher: SMS Press/Elena Borisova
Number of Performers: 2
Technique Level: Advanced; Intermediate
Source: CW

Bormet, Amy

*Gwendolyn Brooks song cycle for bass and voice*

Date of Composition: 2014
Instrumentation: db; V
Duration: 2' 38"
Number of Performers: 1
Annotations: Text by Gwendolyn Brooks.
Source: Perf. W
Borzelli, Silvia

Own Pace: Amnesia 3

Date of Composition: 2011
Instrumentation: db
Duration: 10'
Number of Performers: 1
Annotations: Program notes at: https://silviaborzelli.com/own-pace-amnesia-3b/
Dedication: Stefano Scodanibbio
Source: CW

Drao

Date of Composition: 2003
Instrumentation: db
Number of Performers: 1
Source: CW

Hard Workin’ Woman

Date of Composition: 2011
Instrumentation: S; db
Duration: 6'
Number of Performers: 2
Annotations: Program notes at: https://silviaborzelli.com/hard-workin-woman/
Source: CW

Own Pace: Amnesia 3

Date of Composition: 2011
Instrumentation: db; fl/bfl
Duration: 11'
Publisher: Muziek Centrum Nederland
Number of Performers: 2
Annotations: Program notes at: https://silviaborzelli.com/own-pace-amnesia-3/
OCLC number: 783120869
Online suggested recordings: https://soundcloud.com/silvia-b-3/own-pace-amnesia-3-2012
Source: CW

Richiami

Date of Composition: 2007
Instrumentation: va; vc; db
Duration: 10'
Number of Performers: 3
Source: CW

Duo senza titolo

Date of Composition: 2005
Instrumentation: vn; db
Number of Performers: 2
Source: CW
Bost-Sandberg, Lisa

*Chroma: from wordlessness: contrabass*

**Date of Composition:** 2018  
**Instrumentation:** db  
**Duration:** 2'  
**Number of Performers:** 1  
**Annotations:** Collaboration with Marjorie Schlossman. "Eight short movements of varying instrumentation are paired with eight paintings. This project is the subject of a short film by Mary Trunk and Caren McCaleb." - Notes from the composer's official website (https://www.lisabost.com/compositions)  
**Dedication:** Éva Polgár  
**Source:** CW; ACF

Bottelier, Ina

*Raga: "Sunrise for double bass solo"

**Date of Composition:** 1985  
**Date of Publication:** 2000  
**Instrumentation:** db  
**Publisher:** Red Frog Music  
**Number of Performers:** 1  
**Annotations:** Ed. Guibert Vrijens. Includes comments by the composer and the editor.  
**OCLC number:** 57549480  
**Source:** OCLC

Gedanken zu 'Die Heimkehr'

**Date of Composition:** 1989  
**Instrumentation:** db; S; pf  
**Publisher:** Zaandam: Ina Bottelier  
**Number of Performers:** 3  
**Annotations:** Text by Heinrich Heine. Song cycle: Ich rief den Teufel - Man glaubt, dass ich mich gräme - Wenn ich an deinem Hause - Mensch - Neben mir wohnt - Sie liebten sich - Hat sie sich denn nie geäussert 8. Und als ich euch meine Schmerzen.  
**OCLC number:** 71491521  
**Online suggested recordings:** Ich rief den Teufel: https://youtu.be/6s7PQx1LOeE  
**Source:** OCLC

Bouchard, Linda

*Icy Cruise*

**Date of Composition:** 1984  
**Instrumentation:** ptpt; va; vc; db; hp  
**Number of Performers:** 5  
**Commission:** Musicians Accord with the support of a Canada Council for the Arts award.  
**OCLC number:** 77149733  
**Source:** OCLC; CW

*Risky*

**Date of Composition:** 1993  
**Instrumentation:** S; pf; db  
**Duration:** 5'  
**Number of Performers:** 3
Annotations: Libretto by Maurice Tourigny.
Commission: BERMUDA TRIANGLE
Dedication: M. Clark Robertson
OCLC number: 858327810
Online suggested recordings: http://lindabouchard.com/works/risky/
Source: OCLC; CW

Boulanger, Nadia

Three pieces for double bass and piano

Date of Composition: 1914/2003
Date of Publication: 2003
Instrumentation: db; pf
Duration: 7'
Publisher: St. Francis Music Publications
Number of Performers: 2
Annotations: Ed. by Lucas Drew. Her Three Pieces, originally for organ, were transcribed by Boulanger for cello and piano in 1914. They can be described as post-impressionist pieces. Mvts.: Moderato - Sas vitesse et l'aise - Vite et nerveusement
Playing Techniques: pizz; chords; tr.
Technical Requirements: Solo tuning; mute
Style/Genre: Modern; post-impressionist
Technique Level: Intermediate; advanced
OCLC number: 56138910
Online suggested recordings: https://youtu.be/YfcUkVbyy9M
Source: OCLC; PW; SC

Brandman, Margaret Susan

Jazz Impressions

Date of Composition: 1976
Instrumentation: pf; sax (2); db; drums
Number of Performers: 5
Source: CW

Flights of fancy

Date of Composition: 1976
Date of Publication: 1992
Instrumentation: vn/fl; pf; bgtr (db)
Publisher: Jazzem Music
Number of Performers: 3
Annotations: Optional double bass part.
OCLC number: 223348888
Source: OCLC; CW

In Blissful Serenity

Date of Composition: 2012
Instrumentation: pf; db; fl
Publisher: Australian Music Centre
Number of Performers: 3
Annotations: Trio arrangement, original for piano solo. ISMN: 979-0-720142-63-0. Order Number MMP 26859-2
Source: OCLC; AMC
Briggs, Nancy Louise

*Little Song*

**Date of Composition:** 1982  
**Instrumentation:** db; pf; vib  
**Number of Performers:** 3  
**Source:** AC

Brochocka, Katarzyna

*Sonata for Double Bass and Piano*

**Date of Publication:** 2007  
**Instrumentation:** db; pf  
**Duration:** 14’  
**Publisher:** Jacek Drazkowski  
**Number of Performers:** 2  
**Annotations:** Mvts.: Adagio. Presto - Andante semplice - Allegretto scherzando - Largo. Available on IMSLP.  
**Technical Requirements:** Solo tuning  
**Dedication:** Karol Kowal  
**OCLC number:** 751081972  
**Recordings:** Double bass works  
**Online suggested recordings:** https://youtu.be/MsKTpCocC58  
**Source:** OCLC; CD; IMSLP; OCLC

*Double Bass Concerto*

**Date of Publication:** 2007  
**Instrumentation:** db; orch./pf  
**Duration:** 14’30”  
**Number of Performers:** 2+  
**Recordings:** Double bass works  
**Online suggested recordings:** https://youtu.be/lp1685KG0s  
**Source:** CD

*Pas de Basse: Suite for Solo Double Bass*

**Date of Publication:** 2012  
**Instrumentation:** db  
**Duration:** 14’ 05”  
**Number of Performers:** 1  
**Recordings:** Double bass works  
**Online suggested recordings:** https://youtu.be/_rk_Jm_TvQ  
**Source:** CD

*Chamber Music*

**Date of Composition:** 2008  
**Instrumentation:** Mez; hp/pf; db  
**Duration:** 8’ 30”  
**Number of Performers:** 3  
**Annotations:** Librettist: James Joyce (1882-1941). Grand Prix winning composition at 2008 ISB David Walter Composition. Mov.: Poem XVII (Because your voice was at my side I gave him pain) - Poem XXVIII (Gentle lady, do not sing Sad songs about the end of love) - Poem XXXIV (Sleep now, O sleep now, O you unquiet heart!)  
Available on IMSLP.  
**Online suggested recordings:** https://youtu.be/ffhUUpVvok  
**Source:** IMSLP
Brown, Elizabeth

*Field Guide*

**Date of Composition:** 1986  
**Instrumentation:** fl; cl; vn; db; perc  
**Duration:** 11’  
**Number of Performers:** 5  
**Commission:** Gathering Wood, Inc.  
**OCLC number:** 21394196  
**Source:** OCLC

*Figures in a Landscape*

**Date of Composition:** 1995  
**Instrumentation:** vn; va; vc; db; pf  
**Duration:** 14’  
**Number of Performers:** 5  
**Annotations:** Manuscript.  
**Recordings:** Blue minor: chamber music  
**Online suggested recordings:** [https://youtu.be/45KadiQwNp4](https://youtu.be/45KadiQwNp4)  
**Source:** SC

Bruzdowicz, Joanna

*Concerto pour Contrebasse et Orchestre Symphonique*

**Date of Composition:** 1982  
**Instrumentation:** db; orch.  
**Duration:** 18’  
**Publisher:** Choudens - PWN  
**Annotations:** Manuscript.  
**Commission:** Ministère de la Culture de France  
**Dedication:** Fernando Grillo  
**OCLC number:** 30747508  
**Recordings:** “Bruzdowicz-Penderecki” CD Pavane-Olympia Records.  
**Source:** OCLC; PMC; CD

*Para y Contra*

**Date of Composition:** 1981-82  
**Instrumentation:** db; tape  
**Duration:** 8’  
**Number of Performers:** 1  
**Annotations:** Premiere: September, 1981. Brussels.  
**Commission:** Rafael Gonzales de Lara  
**Source:** PMC

Brys, Isabelle

*Bagatelle*

**Date of Composition:** 2012  
**Instrumentation:** db; pf
Publisher: SMS Press/Isabelle Brys
Number of Performers: 2
Annotations: Details at: https://isabellebrys.musicaneo.com/sheetmusic/sm-159740_bagatelle_for_double_bass_and_piano_-_1st_3rd_position.html
Technique Level: Beginner
Source: PW

Buczek, Barbara

Desunion

Date of Composition: 1982
Instrumentation: S; db
Number of Performers: 2
Source: AC

Burke, Christine

Tandem Repeats

Date of Composition: 2013
Instrumentation: fl; cl; egtr; db; pf
Duration: 7'
Number of Performers: 5
Source: CW

Burke, Christine/Charles, Jean François

IN A DARK ROOM, I WILL SHUT MY EYES

Date of Composition: 2019
Instrumentation: db, live elec.
Number of Performers: 1+
Annotations: For improvising solo bass (prepared), with live electronics (Max patch developed/made by Jean François Charles). The score is a combination of a graphic score and a text score
Source: C

Burrell, Diana

Angelus

Date of Composition: 1986
Instrumentation: S; vc; db; perc
Duration: 10'
Publisher: United Music Publishing Ltda.
Number of Performers: 4
Annotations: 2 Bells/Small Gongs.
Recordings: Visible bass line: a man, a woman and a double bass
Online suggested recordings: https://youtu.be/v_gw5QVZAU4
Source: PW
Byström, Britta

*Four Walks: Bruckner, Fauré, Schubert & Strauss: for viola and double bass*

- **Date of Composition:** 2017
- **Date of Publication:** 2018
- **Instrumentation:** db; va
- **Publisher:** Edition Wilhelm Hansen
- **Number of Performers:** 2
- **Annotations:** Performed by Malin Broman, va and Rick Stotijn, db. Edition Wilhelm Hansen.
- **OCLC number:** 1048885939
- **Online suggested recordings:** [https://youtu.be/PmHwF4QILiQ](https://youtu.be/PmHwF4QILiQ)
- **Source:** OCLC

*Infinite Rooms: Double Concerto for Violin/Viola, Double Bass and Orchestra*

- **Date of Publication:** 2017
- **Instrumentation:** db; vn/va; orch.
- **Duration:** 30'
- **Publisher:** Edition Wilhelm Hansen
- **OCLC number:** 988926692
- **Online suggested recordings:** [https://youtu.be/jy0nFpE_rUA](https://youtu.be/jy0nFpE_rUA)
- **Source:** OCLC

Cahill, Susan

*Blue Light*

- **Instrumentation:** db; pf
- **Number of Performers:** 2
- **Online suggested recordings:** [https://youtu.be/jv57Bi4fDOI](https://youtu.be/jv57Bi4fDOI)
- **Source:** CW

*Sonata for Double Bass and iTunes User Agreement*

- **Date of Composition:** 2015
- **Instrumentation:** db; narr
- **Number of Performers:** 2
- **Online suggested recordings:** [https://youtu.be/ApqgBjTyKgo](https://youtu.be/ApqgBjTyKgo)
- **Source:** CW

Campbell, Karen

*Only One*

- **Date of Composition:** 1974
- **Instrumentation:** db
- **Number of Performers:** 1
- **Annotations:** Manuscript. Archival material. American Women Composers.
- **OCLC number:** 41001162
- **Source:** OCLC

*Symbiosis*

- **Date of Composition:** 1980
- **Instrumentation:** db; str. orch./pf
Duration: 4'30"
Number of Performers: 2+
OCLC number: 82470311
Source: OCLC

Capdeville, Constança

*In sommo pacis (One for Nothing)*

Date of Composition: 1980
Instrumentation: ob; va; db; pf
Number of Performers: 4
Source: GRV

*Keuschheits Waltz*

Date of Composition: 1987
Instrumentation: db; pf
Number of Performers: 2
Source: GRV

*1+1+1+l*

Date of Composition: 1989
Instrumentation: db (4)
Number of Performers: 4
Source: GRV

*Amen para uma ausência*

Date of Composition: 1986
Instrumentation: ob; va; db; pf/V; db; inst ens
Number of Performers: 4
Source: GRV

Carcas, Gila (Gillian)

*Indigo Dreams*

Date of Composition: 2001
Instrumentation: db
Duration: 9'
Publisher: Israel Music Center - Music Publishing
Number of Performers: 1
Annotations: Inspired by "Suite in Gold and Blue", 1931. The double bass was used to “imitate the sound of an Australian didgeridoo (...) referring to the Aboriginal concept of "Dreaming" which evokes the sacredness of the earth.“ - From the composer's official website. (http://carcas.net/index.html)
Recordings: Transformations
Online suggested recordings: http://www.carcas.net/index.html
Source: CW
Carr-Boyd, Ann

Suite in orange

Date of Composition: 1994
Instrumentation: fl; va; db
Number of Performers: 3
Annotations: Mvts.: Way out west - Blues in Orange - West wind pastorale.
OCLC number: 721289026
Source: OCLC; AMC

Castro-Robinson, Eve de

Panorama

Date of Composition: 1987
Instrumentation: db
Number of Performers: 1
Source: SOUNZ

These Boots (are made for dancing)

Date of Composition: 2001
Instrumentation: bcl; btrbn; db
Duration: 4’
Publisher: SOUNZ
Number of Performers: 3
OCLC number: 853272224
Recordings: "Steeps Steps" - Andrew Uren
Online suggested recordings: https://youtu.be/WbujU2_wZD4
Source: OCLC; SOUNZ

Cattini, Elena

Omaggio a Geminiani for Double Bass and Orchestra

Date of Composition: 2018
Instrumentation: db; orch.
Publisher: Friedrich Hofmeister Musikverlag
Playing Techniques: Gliss; tr.; s.t.; chords; s.p.; nat. harmonics; art. harmonics
OCLC number: 1077750692
Source: OCLC; SC

Cecconi, Monic

Histoire brève

Date of Composition: 1968
Instrumentation: db; pf
Publisher: L. Philippo et M. Combre,
Number of Performers: 2
OCLC number: 659321518
Source: OCLC
Charbonnier, Janine

240 jours météo

Date of Composition: 1982
Instrumentation: trbn; db; perc
Number of Performers: 3
Source: GRV

Trajets ‘Hommage à J.L. Borges’

Date of Composition: 1964
Instrumentation: vn(2); va; vc; db; ondes martenot
Number of Performers: 6
Source: GRV

Chaves, Mary Elizabeth

Silentium

Date of Composition: 1979
Instrumentation: med. V, cl and bcl; db; perc
Number of Performers: 4
Source: AC

Cheng, Michele

Voir dire

Date of Composition: 2018
Instrumentation: S (2); perc (2); db
Duration: 8' 19"
Number of Performers: 5
Style/Genre: theatrical piece; contemporary
Dedication: For New Music On the Point 2018
Online suggested recordings: https://www.michelecheng.com/voir-dire?fbclid=IwAR1R08ooU_pW7Yq0hdd00HjxDYUBf7xPaP-WnA_qSttZIdzLqEge2cImP0
Source: CW

Different Mirrors

Date of Composition: 2016
Instrumentation: db; vn
Number of Performers: 2
Source: CW

Tango Out of Control

Date of Composition: 2012
Instrumentation: vn; vc; db; pf
Duration: 4’
Number of Performers: 5
Annotations: Premiere: Music Department Concert Hall at Sun Yat-sen University. Kaohsiung, Taiwan.
Source: CW

Childs, Mary Ellen

Unfettered
Instrumentation: db
Number of Performers: 1
Source: CW; ACF

Chizy, Edith Canat de

Danse de l’aube
Date of Composition: 1998
Date of Publication: 1999
Instrumentation: db
Duration: 6’
Publisher: Editions Henry Lemoine
Number of Performers: 1
Annotations: “Jacob resta seul, et quelqu'un lutta avec lui jusqu'au lever de l'aurore (Genèse chap. 32 vers. 25 et suivants)”
OCLC number: 947044043
Recordings: Irina-Kalina GoudevA - Voice & Double Bass
Online suggested recordings: https://youtu.be/_l03B4mpQ0A
Source: OCLC; CW; CD

Black Light
Date of Composition: 1986
Date of Publication: 1988
Instrumentation: ob; va, db; pf
Duration: 10’
Publisher: Jobert
Number of Performers: 4
Annotations: Editor: Henry Lemoine
OCLC number: 74931670
Source: OCLC

Clarke, Rhona

SoundWorks Suite No. 2 for Young Players
Date of Composition: 1995
Instrumentation: fl; vn; cl; pf; perc; pf; db; elec. Mixed combinations
Duration: 15’
Publisher: Contemporary Music Centre
Commission: Contemporary Music Centre with funds provided by IMRO for the 1995 SoundWorks education project.
OCLC number: 263891674
Source: OCLC; CW
Clarke, Rosemary

_D.B. and FL. happenings_

**Date of Composition:** 1973  
**Instrumentation:** db; fl  
**Publisher:** Pendleton, Ore.: Manuscript Publications  
**Number of Performers:** 2  
**OCLC number:** 2290283  
**Source:** OCLC

_Suite for Flute and Double Bass_

**Date of Composition:** 1966  
**Instrumentation:** db; fl  
**Number of Performers:** 2  
**OCLC number:** 20904526  
**Source:** OCLC

_Fantasy for Double Bass_

**Date of Composition:** 1985  
**Instrumentation:** db  
**Number of Performers:** 1  
**Annotations:** Manuscript. Archival Material.  
**OCLC number:** 20904521  
**Source:** OCLC

_Lysippus’ Apoxyomenos_

**Date of Composition:** 1988  
**Instrumentation:** db  
**Number of Performers:** 1  
**Annotations:** Manuscript. Archival Material.  
**OCLC number:** 28612045  
**Source:** OCLC

_Serpent-Soldiers_

**Date of Composition:** 1969  
**Instrumentation:** db; fl; dancers  
**Source:** AC

Clearfield, Andrea

_Three Songs for Oboe and Bass (after poems by Pablo Neruda)_

**Date of Publication:** 1999  
**Instrumentation:** db; ob/vn/ssax  
**Duration:** 7'  
**Publisher:** International Opus  
**Number of Performers:** 2  
**Annotations:** Scored for oboe (or soprano sax) and double bass. Also available for violin and double bass. Mvts.: Body of a woman - The light wraps you - Every day you play.  
**Dedication:** ”The light wraps you: new music for oboe“
A Dream of Trees
Date of Composition: c. 2017
Instrumentation: db; vn
Duration: 15'
Publisher: Self-published, Angelfire Press
Number of Performers: 2
Annotations: 4 movements. Movements may be performed independently.
Commission: Martha Walvoord and Jack Unzicker
Source: CW

Cleveland, Julie
Grimalkin
Date of Composition: 1988
Instrumentation: db; trbn
Number of Performers: 2
Commission: Christopher Washburne
Online suggested recordings: https://soundcloud.com/julie-cleveland/grimalkin-for-trombone-and
Source: NYWC

Coates, Gloria
Nightscapes
Instrumentation: db; pf
Duration: 8'
Number of Performers: 2
Online suggested recordings: https://youtu.be/CnHyle0yEA0
Source: C

Sperriges Morgen
Date of Composition: 1988-94
Instrumentation: S; tuba; db; perc
Duration: 10'
Number of Performers: 4
Annotations: Merged into Wir tönen allein. Text by Paul Celan.
Source: CW

Colin-De Clerk, Jeanne
Trio op. 10
Date of Composition: 1969
Instrumentation: fl; vn; db
Number of Performers: 3
Source: AC
Collins Stoop, Margaret

*Four Steps*

**Instrumentation:** vn; vc; db  
**Duration:** 1'  
**Number of Performers:** 3  
**Source:** CW; LICA

*Sometimes*

**Instrumentation:** vn(2); va; vc; db  
**Duration:** 1'  
**Number of Performers:** 5  
**Source:** CW; LICA

Cunningham, Flannery

*Three Frogs in Arco, Idaho*

**Date of Composition:** 2018  
**Instrumentation:** cl; egtr; db; live elec  
**Duration:** 9'  
**Number of Performers:** 4  
**Online suggested recordings:** https://livestream.com/accounts/13330169/events/8227447/videos/176431682/player?width=640&height=360&enableInfo=true&defaultDrawer=&autoPlay=true&mute=false&wmode=opaque  
**Source:** CW; ACF

Dare, Marie

*Menuet for Double Bass and Piano*

**Date of Publication:** 1969  
**Instrumentation:** db; pf  
**Duration:** 4’ 11”  
**Publisher:** Yorke Editions Y.E. 0012  
**Number of Performers:** 2  
**Annotations:** This is a good piece to explore string crossings and song-like melodies for beginner bassists. Three sections: the first one “Con moto”, presents the musical ideas of the Menuet, the second is a Trio, featuring modulations and an agitated bass part, and finally, Tempo 1 returns in pizzicato, back to arco ten measures later.  
**Playing Techniques:** pizz  
**Style/Genre:** Classical  
**Technique Level:** Beginner  
**OCLC number:** 861677  
**Online suggested recordings:** https://youtu.be/s1jLK_RzFZo  
**Source:** OCLC; SC

Yorke Studies, Vol. 1

**Date of Composition:** 1972  
**Instrumentation:** db  
**Publisher:** Yorke Editions  
**Number of Performers:**
Annotations: V. 1. half and first positions. Study in G minor - Study in D minor - A Minor Major Study - Bowing Study in 3/8 - Study in D major - Study in E minor: Semiquaver Study

Technique Level: Beginner

OCLC number: 2557047

Source: OCLC

Davidson, Tina

Wait for the end of dreaming

Date of Composition: 1983
Date of Publication: 1984
Instrumentation: bsax (2); db
Publisher: T. Davidson
Number of Performers: 3
OCLC number: 181026449
Source: OCLC; CW

Quintet

Date of Composition: 1981
Instrumentation: afl; bcl; va; vc; db
Number of Performers: 5
Source: CW

Dawe, Margery with Elliott, Catherine

Polka

Date of Composition: 1998
Instrumentation: db (4)
Publisher: Bartholomew Music Publications
Number of Performers: 4
Annotations: Arr. for double bass quartet by Catherine Elliott.
Technique Level: Beginner
OCLC number: 43219137
Source: OCLC; PW

Day, Susan H.

Bass-ic Blues for Two

Date of Composition: c. 1996
Instrumentation: db (2)
Duration: 5' 45"
Publisher: American String Teachers Association with National School Orchestra Association
Number of Performers: 2
Annotations: This piece is part of the book “Music for intermediate level double bass”. This book happened after a meeting at the American String Association (ASTA) in 1996. There was a contest to attract works for solo bass and bass and piano. Spatz piece was among one of the 6 selected works out of 34. The works were added comments and suggestions by Gary Karr.
Playing Techniques: pizz
Style/Genre: Blues
Technique Level: Intermediate
Dempsey, Lydia

At Will

Date of Composition: 2017
Instrumentation: db
Duration: 3’
Number of Performers: 1
Annotations: Premiere: September 17, 2017 by Will Yager on the University of Iowa Center for New Music 24+24 Hour Concert Project.
Playing Techniques: ric. with 1/2 col legno; falsetto flautando
Dedication: Will Yager
Source: C

Depelsenaire, Jean-Marie

Sous la neige

Date of Composition: 1968
Instrumentation: db; pf
Publisher: L. Philippo et M. Combre
Number of Performers: 2
OCLC number: 659321564
Source: OCLC

Di Biase Bidart, Lycia

Adulto e Crianca

Date of Composition: 1976
Instrumentation: fl; db
Number of Performers: 2
Source: AC

Diamond, Arline

Bass Solo

Date of Composition: 1965
Instrumentation: db
Number of Performers: 1
OCLC number: 20776405
Source: OCLC

Trio

Date of Composition: 1965
Instrumentation: fl; gui; db
Number of Performers: 3
Dickinson, Wendy

Concerto in E Minor “The Edge”

Date of Composition: c. 2018
Instrumentation: db; orch.
Source: FAC

Diehnelt, Kim

Lill'

Instrumentation: fl; va; db
Duration: 1’
Number of Performers: 3
Annotations: “The trio is thrown together in full-spirited play. They capture the impulse of impetuous youth in its brash eagerness to rumble with the world.” - From the composer's official website (https://kimdiehnelt.instantencore.com/web/reertoire.aspx)
Source: CW; ACF

Diesendruck, Tamar

Stroll

Instrumentation: db
Duration: 5’
Number of Performers: 1
Annotations: Use of triplets, quintuplets and syncopation. Groovy and jazzy atmosphere, reinforced by the use of percussive "short noise" notes (stopping strings with hands). The piece displays higher registers of the bass in pizzicato which are sometimes ornamented by slides. "Laid Back". The piece slowly brings musical ideas to lower registers of the bass until it finally introduces the bow, still accompanied by left hand noise. Overall short thematic material, emphasis on rhythm.
Playing Techniques: pizz; snap pizz; indeterminate note; gliss; s.p.; art. harmonics; nat. harmonics; sfz; roll finger; vary bow pressure.
Style/Genre: Contemporary/Jazz
Technique Level: Advanced
Dedication: Andrew Kohn
Source: SC

The Orchestra

Date of Composition: 1993
Instrumentation: db
Number of Performers: 1
Annotations: Based on "The Orchestra", a poem by William Carlos Williams. The piece can be considered a transcription of the poem for double bass in which certain pitches are assigned to vowels and bass techniques are assigned to consonantes. This approach emphasises the poem as sound. Score + poem + table of consonants and vowels.
Playing Techniques: c.l.b; s.p.; pizz with damper note; sfz; c.l.b on the bridge; knock wood; tr.; vibrato; gliss; damp string, spiccato; partial pressure (get some fundamentals + overtones); trem.; strong pressure; hit strings with finger.
Technique Level: Advanced
Dedication: Andrew Kohn
Source: SC

Dinescu, Violeta

*Sleepsong & The Toy*

**Date of Composition:** 1981  
**Date of Publication:** 2000  
**Instrumentation:** db; pf  
**Number of Performers:** 2  
**Annotations:** This are two separate short pieces that were likely written together and can be found in the same manuscript. They are written in the lower registers of the bass and can be played mostly in first and second positions. While Sleepsong makes a cantabile and expressive piece, The Toy is an Allegretto Vivaci, which has marcato strong rhythmic themes.

**Playing Techniques:** pizz; harmonics; sfz

**Technique Level:** Beginner  
**OCLC number:** 837914960  
**Source:** OCLC; SC

*Abendandacht*

**Date of Composition:** 1985  
**Instrumentation:** db  
**Duration:** 3'  
**Number of Performers:** 1  
**Annotations:** "Placido e Malancolico". This piece is intended to be performed by a trumpet but there is also a version for double bass. It is a short meditative solo piece.

**Playing Techniques:** repeat x ad lib.

**Style/Genre:** Modal

**Technique Level:** Intermediate  
**OCLC number:** 24096437  
**Source:** OCLC; SC

*Lytaniae I*

**Date of Composition:** 2010  
**Instrumentation:** db  
**Duration:** 6'  
**Publisher:** Grafik: Rima Chahine, Handschrift: Violeta Dinescu, Layout: Clemens Kohne  
**Number of Performers:** 1  
**Annotations:** Lytaniae I is a "Variant fur Kontrabass" original for cello, and a fragment from Folio 191 nr. 329. Dinescu used material from "Codex Caioni" or "Johannes Caioni" (1629-87) who was a Transylvanian Franciscan monk, musician and Roman Catholic priest. The piece is characterized by an intense ostinato of long open strings, it starts on the G string, moving to D, A, and, finally E. The open strings are held throughout the music and small interventions are added to it. The interventions can be glissandos on the other strings, tremolos or short accented notes. Percussive effects and noisy sounds are indicated in the score.

**Playing Techniques:** Trem.; gliss; tr.; app; micro intervals; 1/4 sharp; 3/4 sharp

**Technique Level:** Advanced  
**OCLC number:** 863611564  
**Online suggested recordings:** Viola version: https://youtu.be/IW4NHkFMaRE  
**Source:** OCLC; SC

*Quarzspiele auf der Suche nach Mozart - Concerto for Double Bass and Orchestra*

**Date of Composition:** 2009
Instrumentation: db, symphony orchestra
Publisher: Grafik: Rima Chahine, Handschrift: Violeta Dinescu, Layout: Clemens Kohne
Annotations: Dinescu brings a very specific notation for articulation and effects. She notates the intensity of vibrato, specific speed and weight of the bow. Tempo and ad lib. moments are also mentioned in the score. Dinescu named each movement of this concerto after stones: Trystin - Prasiolith - Quarzglas - Tridimyt - Schwingquarz - Dacit - Reliefschnitt in Amethyst
Playing Techniques: Gliss; tr.; art. harmonics; nat. harmonics; trem.; vibrato; s.p.; s.t.; ad lib.; chords; sfz; app; bow pressure
Technical Requirements: mute; BEAD tuning
Technique Level: Advanced
OCLC number: 863601627
Source: OCLC; SC

Satya III
Date of Composition: 1981
Instrumentation: db
Duration: 7'
Number of Performers: 1
Annotations: Satya III is probably the most well-known work for the double bass by Violeta Dinescu. The music is part of a set called “Satya” for different solo instruments composed by Dinescu in her earlier career in 1981. This piece has a very busy bass part and it frequently explores two voices, with pizz and arco playing at the same time in different regions of the bass. Although there is no time marking or measures, it has a sense of forwardness in the intensity and powerfulness of its gestures. The notation sometimes abandons the pentagram system, having only one or two lines, and the notes are loosely grouped together.
Playing Techniques: gliss; s.p.; sfz; tr.; harmonics; art. harmonics; pizz; trem.; app; snap pizz; chords; vibrato; echoton
Technique Level: Advanced
OCLC number: 180559023
Online suggested recordings: https://youtu.be/Q4WlLO9NZt4
Source: OCLC; SC

Figuren
Date of Composition: 1995
Instrumentation: db (3)
Number of Performers: 3
Playing Techniques: Gliss; trem.; echoton; chords; art. harmonics; intensity of acceleration and speed; intensity of accent; ¼ tone; ¾ tone.
OCLC number: 32696904
Source: SC; OCLC

Scherzo da Fantasia IV
Date of Publication: 2000
Instrumentation: vn; db
Publisher: Violeta Dinescu
Number of Performers: 2
OCLC number: 313787249
Source: SC; OCLC

Rugá
Date of Publication: 1996
Instrumentation: ssax/cl; db; acc
Number of Performers: 3
Playing Techniques: gliss; vibrato; chords; echo; harmonics; gliss ad. lib; s.p.; s.t.; ¼ tone; ¾ tone
Technical Requirements: Solo Tuning
Dedication: in memoriam Corneliu Coposu
Source: SC; C

Serenade
Date of Composition: 1993
Instrumentation: Sax; trbn; vn; va; db
Number of Performers: 5
OCLC number: 837895844
Source: SC; OCLC

Varigueras
Date of Composition: 1996
Instrumentation: fl; db
Number of Performers: 2
Annotations: Variante für Flöte und Kontrabaß (& Baßflöte ad lib.)
Playing Techniques: Vibrato; ¼ tone; ¾ tone; s.p.; s.t.; pizz; art. harmonics; intensity of acceleration and speed;
intensity of accent
OCLC number: 698920326
Source: SC; OCLC

Dobson, Elaine

Two Ruthies
Date of Composition: 1971
Instrumentation: db; cl; narr; cym
Number of Performers: 4
Source: AC

Domínguez dos Santos, Rita de Cássia

A Look Upon Death
Date of Composition: 1991
Instrumentation: Mez; db
Duration: 3’
Number of Performers: 2
Annotations: Finalist at the first National Double Bass Composition Competition in Brazil. Text by Hilda Hilst.
U.S. premiere in November, 1996 at the University of Iowa. Cadenza expanded by Sonia Ray. The piece makes use
of middle and low registers of the double bass and it was written in free form. Use of Sprechstimme in the opening
and closing sections.
Dedication: Juan Serrano
Source: SRC

Domínguez Rangel, Natalia

Sacapotras
Date of Publication: 2007
Instrumentation: db
Duration: 2-5’
Publisher: Babel Scores
Number of Performers: 1
Annotations: From the minuature series. Details at: https://www.babelscores.com/catalog/instrumental/solo/sacapotras
Dedication: Santiago Botero
Online suggested recordings: https://www.babelscores.com/catalog/instrumental/solo/sacapotras
Source: PW; CW

Donkin, Christine

Bass-time Beginners

Date of Publication: 2010
Instrumentation: db; pf
Publisher: Recital Music
Number of Performers: 2
Annotations: "Six easy pieces for the young bassist: for double bass and piano." Pieces: The Ogre's Dance - Evening Star - Masquerade Ball - Romance - A Summer Day - Serenade.
OCLC number: 1064627769
Online suggested recordings: https://www.youtube.com/watch?v=XX7aBIRBm6Q
Source: CW

So far so good!

Date of Publication: 2011
Instrumentation: db; pf
Publisher: Recital Music
Number of Performers: 2
Technique Level: Beginner
OCLC number: 1064906553
Source: CW; OCLC

Driscoll, Rebekah

La traición de las imágenes

Date of Composition: 2013
Instrumentation: Mez; fl; va; db; pf
Duration: 18'
Publisher: Rebekah Driscoll Music
Number of Performers: 5
Annotations: "This song cycle is my response to eight surrealist works by René Magritte, whose famous The Treachery of Images highlights the impossibility of art to truly reflect reality (...) I have tried to capture the same spirit of mystery in both the words and the music." - Notes from the composer's official website (http://www.rebekahdriscoll.com/music/la-traicion-de-las-imagenes/)
Source: CW; NYWC

Dunlop, Isobel

The Ardkinglas Suite

Date of Composition: 1967
Instrumentation: db; picc
Number of Performers: 2
Playing Techniques: gliss; harmonics; s.p.
Source: SC

Durrwachter, Wendy

*Repartee*, op. 12
Instrumentation: vc; db; hn
Number of Performers: 3
Source: CW; ACF

*Elegy for the Unmentioned*, op. 11
Instrumentation: db; vc
Number of Performers: 2
Commission: Vince Osborn and Edward Willett
Source: CW; ACF

Dushkin, Dorothy Smith

*Fantasy for Three*
Instrumentation: fl; mar; db
Number of Performers: 3
Source: Five College Archives & Manuscript Collections

*Percussion Plus, Suite*
Instrumentation: perc; fl; db
Number of Performers: 3
Annotations: Recorded by The Kinhaven Percussion Ensemble, Randall Edson, direc.; Diane Rudolph, fl; Ben Parker, db.
Source: Five College Archives & Manuscript Collections

Duxbury, Rosemary

*Three Dances*
Date of Composition: 1989
Instrumentation: vn (2); va; vc; db
Number of Performers: 5
Source: CW

Eichenwald, Sylvia

*Sie erlischt*
Date of Composition: 1977
Instrumentation: narr; vn; tpt; db; drums
Number of Performers: 5
Source: AC
Elise Chen, Christine

*Solo Piece For Double Bass*

**Date of Composition:** 2014  
**Instrumentation:** db  
**Duration:** 9'  
**Number of Performers:** 1  
**Dedication:** Michael Andrew Chen  
**Online suggested recordings:** https://soundcloud.com/christine-elise-chen/solo-piece-for-double-bass  
**Source:** C

Elisha, Adrienne

*Quintet*

**Date of Composition:** 1966  
**Instrumentation:** hn; bcl; db; dilling hp; pf  
**Number of Performers:** 5  
**Source:** CW

*InCantation*

**Date of Composition:** c. 2012  
**Instrumentation:** db; Bar  
**Number of Performers:** 1  
**Dedication:** James VanDemark  
**Online suggested recordings:** https://soundcloud.com/aelisha28/incantation-for-solo-double  
**Source:** CW

Elliott, Catherine

*Big Mac*

**Date of Composition:** 1990-97  
**Instrumentation:** db (4)  
**Publisher:** Bartholomew Music Publications  
**Number of Performers:** 4  
**Technique Level:** Beginner  
**OCLC number:** 226244406  
**Source:** OCLC; PW

*Tick tock*

**Date of Composition:** 1990-97  
**Instrumentation:** db (4)  
**Publisher:** Bartholomew Music Publications  
**Number of Performers:** 4  
**Technique Level:** Beginner  
**OCLC number:** 226244415  
**Source:** OCLC; PW

*Dance*

**Date of Composition:** 1990-97  
**Instrumentation:** db (3 or 4)  
**Publisher:** Bartholomew Music Publications
**Number of Performers:** 3 or 4  
**Annotations:** “A simple Waltz in D major. All parts stay in 1st position, except Bass 1, which shifts once to D above middle C and has one shift into ½ position. Simple rhythms. The tune remains in Bass 1 throughout. Bass 3 is optional” - Notes from the publisher's website (https://www.prestomusic.com/sheet-music/products/7490348--cathy-elliott-dance)  
**Technique Level:** Beginner  
**OCLC number:** 226244416  
**Source:** OCLC; PW

**Rumba**  
**Date of Composition:** 1990-97  
**Instrumentation:** db (4)  
**Publisher:** Bartholomew Music Publications  
**Number of Performers:** 4  
**Annotations:** "All players need to be able to feel a rhythm moving in 3+3+2. The tune is mostly shared between Basses 1 and 2 and while Bass 2 stays in 1st position, Bass 1 uses a mixture of positions from 1st to 3rd and Bass 3 uses 3rd position. All parts are equally challenging rhythmically.” - Notes from the publisher's website (https://www.prestomusic.com/sheet-music/products/7490343--cathy-elliott-rumba)  
**Technique Level:** Beginner; intermediate  
**OCLC number:** 226243030  
**Source:** OCLC; PW

**The more the merrier**  
**Date of Composition:** 1997  
**Instrumentation:** db (3)  
**Publisher:** Bartholomew Music Publications  
**Number of Performers:** 3  
**OCLC number:** 498475561  
**Source:** OCLC; PW

**Hopscotch**  
**Date of Composition:** 1997  
**Instrumentation:** db (4)  
**Publisher:** Bartholomew Music Publications  
**Number of Performers:** 4  
**OCLC number:** 498475622  
**Source:** OCLC; PW

**This old man**  
**Date of Composition:** 1990-97  
**Instrumentation:** db (4)  
**Publisher:** Bartholomew Music Publications  
**Number of Performers:** 4  
**Annotations:** Arr. Catherine Elliott.  
**OCLC number:** 226243027  
**Source:** OCLC; PW

**Are you sleeping?**  
**Date of Composition:** 1990-97  
**Instrumentation:** db (4)  
**Publisher:** Bartholomew Music Publications  
**Number of Performers:** 4  
**Annotations:** Arr. Catherine Elliott. Frère Jacques.
March of the lemmings
Date of Composition: 1993
Instrumentation: db (4)
Publisher: Bartholomew Music Publications
Number of Performers: 4
Annotations: Optional 3rd part.
Technique Level: Beginner
OCLC number: 226244410
Source: OCLC; PW

Tea-time rag
Date of Composition: 1997
Instrumentation: db (4)
Publisher: Bartholomew Music Publications
Number of Performers: 4
Annotations: "This original Rag Time is for a mixed ability group of players. Bass 1 demands some simple thumb position work, Bass 2 is probably Grade 6, Bass 3 is about Grade 3, Bass 4 closer to Grade 4. All parts get to play the tune and all parts need to be good on syncopation and counting." - Notes from the publisher’s website (https://www.prestomusic.com/sheet-music/products/7490342--cathy-elliott-tea-time-rag)
Technique Level: Beginner
OCLC number: 498475595
Source: OCLC; PW

The drunken sailors’ hornpipe
Date of Composition: 1990-97
Instrumentation: db (4)
Publisher: Bartholomew Music Publications
Number of Performers: 4
Annotations: Arr. Catherine Elliott
Technique Level: Beginner
OCLC number: 226243021
Source: OCLC; PW

March Of The Lemmings
Date of Composition: 1990-97
Instrumentation: db (4)
Publisher: Bartholomew Music Publications
Number of Performers: 4
Annotations: "A short March in G major. Basses 1 and 2 use 1st and 4th positions while Basses 3 and 4 remain in 1st position throughout. The rhythms are simple. The tune passes between Basses 1, 2 and 3. Bass 4 is optional." - Notes from the publisher’s website (https://www.prestomusic.com/sheet-music/products/7490342--cathy-elliott-tea-time-rag)
Technique Level: Beginner
Source: OCLC; PW

La cinquantaine (arrangement)
Date of Composition: 1993
Instrumentation: db; pf
Publisher: Bartholomew Music Publications
Number of Performers: 2
Jingle bells: double bass quartet (arrangement)

Date of Composition: 1998
Instrumentation: db (4)
Publisher: Bartholomew Music Publications
Number of Performers: 4
Annotations: Arranged by Catherine Elliott.
Technique Level: Beginner
OCLC number: 43219827
Source: OCLC; PW

Epstein, Marti

Bassoon

Date of Composition: 1991
Instrumentation: S; db; pf
Duration: 8'
Number of Performers: 3
Annotations: Text by Wassily Kandinsky.
Dedication: Hyperion Trio
Source: CW

Endgame II

Date of Composition: 1987
Instrumentation: db
Duration: 8'
Number of Performers: 1
Source: CW

Escot, Pozzi

Visione03

Date of Publication: 2003
Instrumentation: db
Duration: 4'
Publisher: Publication Contact International
Number of Performers: 1
Annotations: Visione03 has a completely different approach to notation. It has 12 boxes of musical ideas. The performer can start with any box but has to end in a specific one. The score is transposed. There are indications on the piece specifying the symbols that she used for each technique, as well as the speed of vibrato, time units, and amount of pause. Escot indicates the duration in seconds using the figure of a small clock.
Playing Techniques: pizz; snap pizz; guitar pizz; jazz pizz; hammering; microtone; c.l.b; s.t.; s.p.; ad lib. rhythm; vibrato; art. harmonics; nat. harmonics
Technical Requirements: Guitar plectrum; mute
Technique Level: Advanced
Commission: Bertram Turetsky
OCLC number: 53987300
Source: OCLC; SC
Eubanks, Rachel Amelia

Three Songs
Date of Composition: 1984
Instrumentation: db; pf
Source: AC

Even-or, Mary

Dances
Date of Composition: 1961
Instrumentation: vn; fl; db; perc
Number of Performers: 4
Source: AC

Farrenc, Louise

Quintet No. 1, Op. 30 - a minor
Date of Composition: 1842
Instrumentation: vn; vc; va; db; pf
Duration: 28' 32"
Publisher: Hildegard Publ. Comp
Number of Performers: 5
OCLC number: 312259304
Recordings: Piano quintets 1 & 2
Online suggested recordings: https://youtu.be/jypbFP89Hng
Source: OCLC; GRV; CD

Quintet No. 2, Op. 31 in E
Date of Composition: 1845
Instrumentation: vn; vc; va; db; pf
Duration: 28'
Publisher: Hildegard Publ. Comp
Number of Performers: 5
OCLC number: 35038924
Recordings: Piano quintets 1 & 2
Source: OCLC; GRV; CD

Faye-Ellen Silverman

Shifting Colors
Date of Composition: 2012
Instrumentation: gtr; perc; db; pf
Duration: 8' 50"
Publisher: Seesaw Music Corporation
Number of Performers: 4
Annotations: Mvts.: Dark seeds - Brighter palette - Transparencies - Colors that dance.
Technique Level: Advanced
OCLC number: 815510638
Source: NYWC; OCLC
Troubled Repose

Date of Composition: 1998
Instrumentation: fl; va; db
Duration: 6' 30"
Publisher: Subito Music Corporation
Number of Performers: 3
Dedication: Nieuwe Oogst
OCLC number: 41226866
Source: NYWC; OCLC

Feery, Amanda

On Shuffle

Date of Composition: 2015
Instrumentation: cl; vn; vc; db; egtr
Duration: 7'
Number of Performers: 5
Online suggested recordings: https://soundcloud.com/amandafeery/on-shuffle-for-crash-ensemble
Source: CW

Figgis-Vizueta, Inti

Theory as Liberatory Practice

Date of Composition: 2018
Instrumentation: vn; V; mar; db
Duration: 7-10'
Number of Performers: 4
Source: CW

Fine, Elaine

Prelude, aria, and burlesque for string bass and harpsichord

Date of Publication: 2004
Instrumentation: db; hpd
Duration: 9'
Publisher: Seesaw Music
Number of Performers: 2
Annotations: "This piece has a mixture of styles. The prelude is influenced by music of France in the early 20th century, and the Aria and Burlesque are inspired by sections of the harpsichord partitas by J.S. Bach." - Notes from the composer's official website (http://www.dwightwinenger.net/finelist.htm)
OCLC number: 56747466
Source: OCLC; CW

Pasticcio for 4 Violas and Double Bass (or Cello)

Date of Publication: 2018
Instrumentation: db; va (4)
Duration: 4'
Number of Performers: 5
Annotations: Available on IMSLP.
Source: CW; IMSLP

Melos
Date of Composition: 1964
Instrumentation: db
Duration: 6'
Publisher: Catamount
Number of Performers: 1
Playing Techniques: Harmonics
Technique Level: Advanced; intermediate
Dedication: Bertram Turetzky
OCLC number: 38735290
Source: OCLC; SC; PW

Firsova, Elena
The Shell Rakovina Op. 49
Date of Composition: 1991
Instrumentation: S; cl; va; vc; db
Duration: 6'
Publisher: Boosey & Hawkes
Number of Performers: 5
Annotations: http://www.boosey.com/cr/music/Elena-Firsova-The-Shell/146
Source: PW

Fowler, Jennifer
Restless Dust
Date of Composition: 1988
Instrumentation: vc; pf/va; vc; db
Duration: 10'
Number of Performers: 3
Playing Techniques: harmonics; tr.
Technique Level: Intermediate
OCLC number: 221824837
Source: OCLC; SC

Echoes from an Antique Land
Date of Composition: 1983
Instrumentation: fl; cl; pf; db/bgtr or flexible scoring
Duration: 8' 30"
Number of Performers: 4
Annotations: Bass guitar or double bass. Explores notions of tension and relaxation. “The idea of the piece was to have a new look at phrasing (…)” – Notes from the score.
Playing Techniques: pizz; harmonics
OCLC number: 13280635
Source: OCLC

82
Fox, Erika

Pas de Deux
Date of Composition: 1981
Instrumentation: vn; db
Duration: 20'
Number of Performers: 2
Annotations: Performed by Hazel Smith and Roger Dean at Purcell Room.
Commission: Lysis
Source: BMC

Frances Hoad, Cheryl

Stone Angel
Date of Composition: 1999
Instrumentation: db; pf
Duration: 6'
Number of Performers: 2
Source: CW

Invocation
Date of Composition: 2007
Instrumentation: db/vc; pf
Duration: 4'
Publisher: Recital Music
Annotations: Arr. from Cello.
OCLC number: 750761805
Source: OCLC; CW

The Ogre’s Chamber
Date of Composition: 2008
Instrumentation: db
Duration: 3'
Number of Performers: 1
Source: CW

Kontrakion
Date of Composition: 2000
Instrumentation: db (4)
Duration: 7'
Number of Performers: 4
Source: CW

Three Fragments
Date of Composition: 2000
Instrumentation: db (4)
Duration: 5'
Number of Performers: 4
Source: CW

The Whole Earth Dances
Date of Composition: 2016
Instrumentation: vn; va; vc; db; pf
Duration: 10'  
Number of Performers: 5  
Source: CW

**Fritz, Sherilyn Gain**

*Childhoods Ago*  
Date of Composition: 1978  
Instrumentation: narr; db; perc  
Number of Performers: 5  
Source: CW

**Gannett, Diana**

*Variations on Amazing Grace and Simple Gifts*  
Date of Composition: c. 1993  
Instrumentation: db  
Duration: 8'20''  
Number of Performers: 1  
Recordings: Lady Bass  
Online suggested recordings: https://youtu.be/kKy0kNQNRA8  
Source: CW; CD

*Sweet One - Cello Suite no. 1 by J. S. Bach with obligato by D. R. Gannett for two double basses or anything really (arrangement)*  
Instrumentation: db (2)  
Number of Performers: 2  
Source: CW

*Drei Romanzen, op. 22 (arrangement)*  
Date of Composition: 1853/1990s  
Instrumentation: db; pf  
Number of Performers: 2  
Annotations: Originally composed for Violin and Piano by Clara Schumann in 1853. Arr. by Diana Gannett.  
Recordings: Lady Bass  
Source: CW; CD

*Old Joe & Friends Fiddle Suite for Solo Double Bass (arrangements)*  
Instrumentation: db  
Number of Performers: 1  
Annotations: Mvts.: O’Carolan’s Farewell to Music - O’Carolan’s Devotion - High Reel “Ivy Leaf” - O’Carolan’s Si Bheag, Si Mhor - Old Joe Clark  
Source: CW

*Christmas Carols (arrangements)*  
Annotations: “These are polyphonic settings, so great exercise for chords, some four-finger work, harmonics and more.” Adeste Fidelis; As with Gladness Men of Old; Away in the Manger; Bring a torch . . . (all in harmonics); Cherry Tree Carol; Coventry Carol; God Rest Ye, Merry Gentlemen; Good King Wenceslas (…) - notes from the arranger's official website (http://drgannett.com/music-2/christmas-carols/)  
Source: CW
Scottish Lament (arrangements)

Instrumentation: db (2)
Number of Performers: 2
Annotations: “S’ sluich an oidhche nochd, ‘sgur suari (Wet is the night and cold)” and “Slionar eubh’ agus iclach (Many are the cries and shrieks of woe)”
Recordings: Old Wine, New Bottles
Source: CW

Garrop, Stacy

Noir Vignettes

Date of Publication: 2018
Instrumentation: db; pf
Duration: 13’
Publisher: Theodore Presser Company
Number of Performers: 2
Playing Techniques: gliss; tr.; jazz pizz; slap strings; vibrato
OCLC number: 1040685860
Online suggested recordings: https://youtu.be/u5MSc0ST-aQ
Source: OCLC; PW; SC

Garscia-Gressel, Janina

Miniatures

Date of Composition: 1970
Instrumentation: db/vc; pf
Number of Performers: 2
Source: https://culture.pl/pl/tworca/janina-garscia

Gauthier, Brigitte

Improvisation et Final

Date of Publication: 1956
Instrumentation: db; pf
Duration: 6’30”
Publisher: Editions Choudens/Music Sales Group A.C. 19812
Number of Performers: 2
Annotations: This piece is divided in two parts, the Improvisation and Final. The first part starts with piano solo, followed by a small canzona for the bass (Lent). This part happens in the middle and upper registers of the instrument and has a strong chromatic material, forwardly oriented in sixteens. The Final is a “Presto” in duple meter that has as its main characteristics the quick changes from arco to pizzicato and the use of short notes. It ends with a driven passage of triplets starting on lower and reaching higher notes. Very accented and decisive Piu Vivo ending.
Playing Techniques: pizz; harmonics; chords
Technique Level: Advanced
Dedication: Delmas - Boussagol
OCLC number: 3267538
Source: OCLC; SC
Gentilucci, Marta

*Talea*

**Date of Composition:** 2004  
**Instrumentation:** S; perc; db  
**Number of Performers:** 3  
**Annotations:** Premiere: 2005, Konzertsaal, MHS Stuttgart at the concert series "Musik in Turm."  
**Source:** CW

Ghisi, Daniele

*Verso Snàm-dà-én*

**Date of Composition:** 2008  
**Instrumentation:** ob; vc; db  
**Number of Performers:** 3  
**Source:** PN

Gibson, Mara

*November 3rd*

**Date of Composition:** 1999  
**Instrumentation:** db; pf  
**Duration:** 9'  
**Number of Performers:** 2  
**Annotations:** Honorable Mention in the 2002 ISB Composition Competition. Details at: [http://maragibson.com/november-3rd/](http://maragibson.com/november-3rd/)  
**Source:** CW

Ginsberg, Debra Lynn

*Polyphony*

**Date of Composition:** 1979  
**Instrumentation:** vn (2); va; vc; db  
**Number of Performers:** 5  
**Annotations:** Manuscript. Archival Material.  
**OCLC number:** 62152259  
**Source:** OCLC

Gipps, Ruth

*The ox and the ass: Introduction and Carol*

**Date of Composition:** 1988  
**Instrumentation:** db; pf  
**Duration:** 6'  
**Publisher:** Recital Music  
**Number of Performers:**  
**Annotations:** Op. 71. Standart and solo tuning available. Includes biographical notes.  
**OCLC number:** 1079341877  
**Source:** OCLC
Giraud, Suzanne

*Episode en forme d'oubli*

- **Date of Composition:** 1989
- **Instrumentation:** cl; mar; db
- **Duration:** 5'
- **Publisher:** Salabert
- **Number of Performers:** 3
- **Annotations:** Premiere: 1989, Festival d'Avignon.
- **OCLC number:** 658692752
- **Recordings:** Musique française au féminin
- **Online suggested recordings:** https://youtu.be/nyomFrpQupY
- **Source:** OCLC; CD

*Bleu et Ombre*

- **Date of Composition:** 1993
- **Date of Publication:** 2009
- **Instrumentation:** db/db;V
- **Duration:** 12'
- **Publisher:** Éd. musicales européennes
- **Number of Performers:** 1+
- **OCLC number:** 658620506
- **Recordings:** Corrado Canonici, contrabass
- **Source:** OCLC; CD

Glanville-Hicks, Peggy

*Girondelle for Giraffes*

- **Date of Composition:** 1978
- **Instrumentation:** picc; fl; trbn; db; drum; sus cym
- **Publisher:** Australian Music Centre
- **Number of Performers:** 5
- **Annotations:** Composer's autograph. "for sculpture show of Pamela Boa den, 1978"
- **OCLC number:** 221808467
- **Source:** OCLC; AMC

Goldberg, Anne H.

*Legno Metallico*

- **Date of Composition:** 2009
- **Instrumentation:** fl; va; vc; fb; waterglass
- **Duration:** 7'
- **Number of Performers:** 4
- **Source:** NYWC

Gordon, Katrina

*Feathered Friends: 12 Pieces for Beginner Double Bass*

- **Date of Publication:** 2010
- **Instrumentation:** db; pf
- **Publisher:** Recital Music
Number of Performers: 2
Annotations: Pieces: Mrs Blackbird's empty nest - The patient heron - Swan swim - Gander's march - Flight of the swallows - Penguin parade - Twittering sparrows - Circling seagulls - The lonely albatross - Hungry old owl - Rooster strut - Swirling starlings.
OCLC number: 1063775760
Source: PW; OCLC

Hirta: a sketch of daily life on St. Kilda
Date of Composition: 2008
Date of Publication: 2009
Instrumentation: db (4)
Publisher: Recital Music
Number of Performers: 4
Technique Level: Intermediate
OCLC number: 750619971
Source: PW; OCLC

"Fine Day?" and "Skerry Selkie"
Date of Publication: 2009
Instrumentation: db
Publisher: Spartan Press
Number of Performers: 1
Technique Level: Intermediate
OCLC number: 436259252
Source: OCLC; CW

Tales from the Far North
Date of Publication: 2010
Instrumentation: db
Publisher: Recital Music
Number of Performers: 1
Technique Level: Advanced
Source: CW; PW

Graciane, Finzi

Songs
Date of Composition: 1973-74
Instrumentation: pf (2); perc; db
Duration: 15' 42"
Number of Performers: 4
Annotations: Premiere: October 17, 1975 at the Festival de la Défense by Monique Bouvet, Graciane Finzi, Michel Cals, Henri Wojtkowiak and three dancers from the company Carolyn Carlson.
Dedication: Georges Liscia
Source: CW
**Processus 2**

- **Date of Composition:** 1986-88
- **Instrumentation:** db; V
- **Duration:** 8'
- **Number of Performers:** 1
- **Annotations:** Not available. Text by Graciane Finzi.
- **Dedication:** Joëlle Léandre (contrebasse et voix)
- **Source:** CW

**Green, Diana R.**

**Rigorisms no. 2**

- **Date of Composition:** 1982
- **Instrumentation:** fl; tpt; db; pf
- **Duration:** 6'
- **Publisher:** American Composers Alliance
- **Number of Performers:** 4
- **Annotations:** "Rigorisms II is the second in a series of my 'athletic' works." - Preliminary page.
- **OCLC number:** 20519523
- **Source:** OCLC

**Griebling-Haigh, Margaret Ann**

**Sonata**

- **Date of Composition:** 1984
- **Date of Publication:** 2000
- **Instrumentation:** db; pf
- **Duration:** 19'
- **Publisher:** Ludwin Music LA
- **Number of Performers:** 2
- **Annotations:** Standard and solo tuning available. Ed. Scott Haigh. Premiered in May, 1985 at the Juilliard School of Music. Biographical and program notes on the score.
- **Dedication:** Scott Haig
- **OCLC number:** 51908093
- **Source:** OCLC; CW

**Bocadillos Iberianos**

- **Date of Composition:** c. 2013
- **Instrumentation:** db; pf
- **Duration:** 24'
- **Online suggested recordings:** https://youtu.be/5udtsm0O-B4
- **Source:** CW

**Histoire de Babar, le petit éléphant**

- **Date of Composition:** 1995
- **Instrumentation:** ob and eh; db; pf; narr
- **Duration:** 25'
- **Publisher:** Musicalligraphics
- **Number of Performers:** 3
- **Annotations:** French or English narrator. Part for Bb clarinet not included. Story by Jean de Brunhoff.
OCLC number: 933933909
Source: OCLC; SC

Askelade and The Seven Silver Ducks

Date of Composition: 2012
Instrumentation: ob and eh; db; pf; narr
Duration: 25'
Publisher: Musicalligraphics
Number of Performers: 3
Annotations: CD and book with illustrations based on Norwegian folk tales. Narration by both performers. Music and Illustration by Margi Griebling-Haig. Premiered July 24, 2008 at the International Double Reed Society Convention, Brigham Young University, Utah. Carrie Vecchione, ob/eh; Rolf Erdahl, db.
Commission: American Composers Forum - Jerome Foundation
Dedication: Vecchione-Erdahl Duo
Source: ACF; SC; CD

Griffin, Rebekah

Short Mass for String Trio

Date of Publication: 2002
Instrumentation: db; va; vc
Publisher: Greene Griffin Music
Number of Performers: 3
Annotations: Mvts.: Introit - Kyrie - Alleluia - Agnus dei.
OCLC number: 256008632
Online suggested recordings: https://youtu.be/84H2YkGM-LA
Source: OCLC; CW

Grossman, Deena

Music of Spaces

Date of Composition: 1983
Instrumentation: vn; cl; db; pf
Number of Performers: 4
Annotations: Mvts.: Asunder - Expanses - Ellipse - Unfolding
Recordings: Works - Deena Grossman; Komachi Ono; Jooyong Ahn (...)
Source: CD

Sea Cliff Hands Quartet

Instrumentation: ob; vc; banjo; db
Number of Performers: 4
Recordings: Works - Deena Grossman; Komachi Ono; Jooyong Ahn (...)
Source: CD

Five is a traveler

Date of Composition: 1986
Instrumentation: S; cl; pf; vc; db
Number of Performers: 5
Annotations: Poetry by Julie Rainbow.
OCLC number: 24827900
Source: OCLC
Gubaidulina, Sofia

Pantomime

Date of Composition: 1966
Date of Publication: 1991
Instrumentation: db; pf
Duration: 12'
Publisher: H. Sikorski
Number of Performers: 2
Annotations: Pantomime is characterized by strongly accented rhythms and the presence of a dark low register ostinato on the piano that haunts the listener through the piece. The double bass explores tritones and a diverse set of techniques such as glissando, col legno and ricochet, allowing the performer to create timbre variations in a deep dark environment. Always moving forward. Extremely well-written piece.
Playing Techniques: art. harmonics; nat. harmonics; pizz; chords; gliss; trem.; c.l.b; snap pizz; s.p.; unmeasured episodes; indeterminate pause; L.H. pizz; ricochet; trem. gliss; vibrato; tr.
Technique Level: Advanced
OCLC number: 29576532
Recordings: "Sofia Gubaidulina: In Croci" - Daniele Roccato; "Sofia Gubaidulina: Chamber Music with Double Bass" - Martin Heinze and Klangart Berlin
Online suggested recordings: https://youtu.be/oxvEn59wP_Q; https://youtu.be/g3oM-DmhtX0
Source: OCLC; PW; SC

Sonata for Double Bass and Piano

Date of Composition: 1975
Instrumentation: db; pf
Duration: 15'
Publisher: H. Sikorski
Number of Performers: 2
Annotations: This sonata is probably one of the the most well-known works for the double bass by Sofia Gubaidulina. It represents a remarkable part of the modern repertoire for double bass, being frequently performed around the world.
Playing Techniques: pizz; chords; gliss; trill' trem.; ricochet; c.l.b.; s.t.; s.p.; snap pizz; trem.; art. harmonics; nat. harmonics; indeterminate pause; unmeasured episodes
Technique Level: Advanced
OCLC number: 29576532
Source: OCLC; PW; SC

Die Pilger Pilgrims

Date of Composition: 2014
Date of Publication: 2015
Instrumentation: dp; pf; violin; perc (2)
Duration: 18'
Publisher: Sikorski
Number of Performers: 5
Technical Requirements: solo tuning
Dedication: Shulamit Ran and the Contempo Ensemble.
OCLC number: 922559535
Source: OCLC
**Five Etudes for Harp, Double Bass and Percussion**

- **Date of Composition:** 1965
- **Date of Publication:** 1991
- **Instrumentation:** db; hp; perc
- **Duration:** 12’ 30’’
- **Publisher:** Sikorski
- **Number of Performers:** 3

**Annotations:** "Fünf Etüden für Harfe, Kontrabass und Schlagzeug"

**Playing Techniques:** gliss; trem.; springing bow up, down; gliss in four strings; beyond the bridge; highest note possible; framed passage to be repeated up to a point.

**Technique Level:** Advanced

- **OCLC number:** 31141326
- **Recordings:** Chamber music with double bass
- **Online suggested recordings:** [https://youtu.be/DtAfhEnkgPc](https://youtu.be/DtAfhEnkgPc)

**Source:** SC; OCLC; CW; PW

---

**Eight etudes (preludes): for double bass solo**

- **Date of Composition:** 1974
- **Date of Publication:** 2009/2013
- **Instrumentation:** db
- **Duration:** 23’ 20’’
- **Publisher:** Sikorski/Series Exempla nova
- **Number of Performers:** 1


**Playing Techniques:** Staccato; chords; tr.; gliss; trem.; vibr.; s.p.; s.t.; harmonics; ric.; sfz; pizz; improv. without bow

**Technique Level:** Advanced

- **Dedication:** Alexander Suslin
- **OCLC number:** 847542523
- **Recordings:** Chamber music with double bass
- **Online suggested recordings:** [https://youtu.be/zthJ4BSJBJs](https://youtu.be/zthJ4BSJBJs)

**Source:** SC; OCLC; CW; PW

---

**Galgenlieder (à 5)**

- **Date of Composition:** 1996
- **Date of Publication:** 2000
- **Instrumentation:** Mez; fl; perc; db; acc
- **Duration:** 53’ 30’’
- **Publisher:** Sikorski
- **Number of Performers:** 5


**Technique Level:** Advanced

- **OCLC number:** 62875312
- **Online suggested recordings:** [https://youtu.be/1rJsOYeNCtM](https://youtu.be/1rJsOYeNCtM)

**Source:** OCLC; CW; PW

---

**Galgenlieder (Gallow songs) à 3**

- **Date of Composition:** 1995
- **Date of Publication:** 2003
Instrumentation: Mez; db; perc
Duration: 50’
Publisher: Sikorski
Number of Performers: 3
Technical Requirements: friction stick; three metal thimbles; flexatone
Technique Level: Advanced
Dedication: Patricia Adkins Chili
OCLC number: 276807963
Recordings: Chamber music with double bass
Online suggested recordings: https://youtu.be/hie3n6oTT41
Source: OCLC; CW; PW

In Croce
Date of Composition: 1979
Date of Publication: 2009
Instrumentation: db; bayan
Duration: 16’
Number of Performers: 2
Annotations: Original for Violoncello and Bayan.
Technique Level: Advanced
OCLC number: 610948450
Recordings: In croce: works for double bass
Online suggested recordings: https://youtu.be/mC5865ku9hY
Source: OCLC; CW; PW

Sotto voce
Date of Composition: 2010
Date of Publication: 2013
Instrumentation: va; db; gtr(2)
Duration: 20’
Publisher: Sikorski
Number of Performers: 4
Technical Requirements: Cup of glass. Guitarists need microphone amplification, plectrum, two thimbles and two round glasses.
Technique Level: Advanced
Commission: Festspiele Europäische Wochen Passau
Dedication: Alexander Suslin
OCLC number: 849518269
Recordings: Repentance: chamber music
Online suggested recordings: https://youtu.be/xI8qpddKul4
Source: OCLC; CW; PW

Repentance
Date of Composition: 2008
Date of Publication: 2013
Instrumentation: vc; gtr(3); db
Duration: 22’
Publisher: Sikorski
Number of Performers: 5
Playing Techniques: Right hand cross over; metrically free sections; free group of notes; as fast as possible; whole range; ric.
Technical Requirements: Bottle neck and a friction beater
Technique Level: Advanced
OCLC number: 863950624
Recordings: Repentance: chamber music
Online suggested recordings: https://youtu.be/io85fR68A5k
Source: OCLC; CW; PW

Quasi hoquetus
Date of Composition: 1985
Date of Publication: 2009/2015
Instrumentation: va; db; pf
Duration: 15'
Publisher: Sikorski
Number of Performers: 3
Annotations: Originally for viola, bassoon and piano.
Dedication: Mikhail Tolpygo, Valeri Popov and Alexander Bakhchiyev
OCLC number: 921136114
Recordings: Chamber music with double bass
Online suggested recordings: https://youtu.be/9UZytBSVCjs
Source: OCLC; CW; PW

Silenzio
Date of Composition: 1991
Date of Publication: 2010
Instrumentation: bayan; vn; db/vc
Duration: 19' 51''
Number of Performers: 3
Recordings: Chamber music with double bass
Online suggested recordings: With cello: https://youtu.be/RJVz6HC33dw
Source: CD; CW

Ein Engel
Date of Composition: 1994
Instrumentation: A; db
Duration: 6'
Publisher: Sikorski
Number of Performers: 2
Annotations: Religious lyrics, composed fully in German.
Playing Techniques: Chords; trem.; harmonics; s.p.; s.t.
Dedication: Ulrich Ekhardt
OCLC number: 1048877866
Recordings: Chamber music with double bass
Online suggested recordings: https://youtu.be/BYB1LmLce9w
Source: OCLC; CW; PW; SC
**Pentimento**

**Date of Composition:** 2007
**Instrumentation:** db; gtr (3)
**Duration:** 25'
**Publisher:** Sikorski
**Number of Performers:** 4
**Annotations:** Rhythmically free sections. Rhythmically free group of notes. Double bass in D.
**Playing Techniques:** whole range; right hand cross over; vibrato; ad. lib.; trem.; s.p.; s.t.; tr.; gliss; pizz; harmonics
**Technical Requirements:** Bottleneck; friction beater
**Dedication:** Ivan Monighetti
**OCLC number:** 863950618
**Recordings:** Chamber music with double bass
**Online suggested recordings:** [https://youtu.be/IUCN8kG4Jxw](https://youtu.be/IUCN8kG4Jxw)
**Source:** OCLC; CW; PW; SC

---

**So sei es (So be it)**

**Date of Composition:** 2013
**Date of Publication:** 2015
**Instrumentation:** vn; db; pf; perc
**Duration:** 15'
**Publisher:** Sikorski
**Number of Performers:** 4
**OCLC number:** 926671817
**Recordings:** In memoriam
**Source:** OCLC; CW; PW

---

**Tatar Dance for bayan and two double basses**

**Date of Composition:** 1992
**Date of Publication:** 2015
**Instrumentation:** bayan; db (2)
**Duration:** 5'
**Publisher:** Sikorski exempla nova 517
**Number of Performers:** 3
**Annotations:** Ed. Friedrich Lips "Tatarischer Tanz: für Bajan und zwei Kontrabässe" Premiere: July 25, 1992 by Elsbeth Moser, bayan; Wolfgang Güttler and Alexander Suslin, db in Hitzacker.
**Technique Level:** Advanced
**Dedication:** Viktor Suslin.
**OCLC number:** 914162813
**Source:** OCLC; CW; PW

---

**Gut, Ursula**

**Clairières**

**Date of Composition:** 1955
**Instrumentation:** pf; db; perc
**Duration:** 35'
**Number of Performers:** 3
**Source:** PN
Guzzo, Anne M.

*The Bear and the Eclipse*

*Date of Composition:* 2017  
*Instrumentation:* vn (2); va; vc; db  
*Duration:* 6' 30"  
*Number of Performers:* 5  
*Source:* CW

Gyring, Elizabeth

*Concert Piece for Double Bass and Piano*

*Date of Composition:* 1965  
*Instrumentation:* db; pf  
*Number of Performers:* 2  
*Annotations:* This is a manuscript of a small concert piece written by Gyring on her later career. It has cantabile, dolce themes and the melody is often written in higher registers of the bass. There are two versions of this manuscript, in one, the bassist will be transposing most of the piece to an octave higher than written, in the other, it will be played as written. Traditional notation.  
*Playing Techniques:* harmonics; sfz; chords  
*Technique Level:* Advanced; Intermediate  
*Source:* SC

*Largo for Double Bass and Piano*

*Date of Composition:* 1965  
*Instrumentation:* db; pf  
*Number of Performers:* 2  
*Annotations:* This manuscript is usually encountered along with Gyring's Concert Piece for double bass and piano. Divided in Molto Cantabile, Piu Lento, and Tempo 1, the latter features the theme reversed and a slower ending in ritardando. Traditional notation.  
*Playing Techniques:* harmonics; chords; pizz  
*Technique Level:* Intermediate; advanced  
*Source:* SC

Haessig, Sarah

*Don Belianis de Grecia a Don Quijote de la Mancha*

*Date of Composition:* 2007  
*Instrumentation:* V; gtr; db  
*Number of Performers:* 3  
*Annotations:* Texts by Miguel Cervantes, over a sonnet from "Don Quixote."  
*Online suggested recordings:* http://www.youtube.com/watch?v=wNnRCy7W0Ws  
*Source:* PN

Harrison, Ellen R.

*Invisible Topography*

*Date of Composition:* 2010  
*Instrumentation:* vn; va; vc; db  
*Duration:* 13'  
*Number of Performers:* 4
**Annotations:** Premiere: January 2011 by Cincinnati Symphony Orchestra Chamber Players at the SCPA Corbett Theater. Score and program notes at: https://www.ellenruthharrison.com/chamber?fbclid=IwAR0ceVa8r-QiyYEp3tJWblLbxFRVGFGOKizZnQxOHFAb0yYG150U4Dveu2w

**Commission:** Matt Zory

**Dedication:** Matt Zory

**Online suggested recordings:** https://www.ellenruthharrison.com/chamber?fbclid=IwAR0ceVa8r-QiyYEp3tJWblLbxFRVGFGOKizZnQxOHFAb0yYG150U4Dveu2w

**Source:** CW

---

**The Window**

**Date of Composition:** 2015

**Instrumentation:** db

**Duration:** 8'

**Number of Performers:** 1

**Annotations:** Premiere: September, 2015 by Matt Zory at the Wash Park Art Gallery. Score and program notes at: https://www.ellenruthharrison.com/solo-instruments?fbclid=IwAR0ceVa8r-QiyYEp3tJWblLbxFRVGFGOKizZnQxOHFAb0yYG150U4Dveu2w

**Dedication:** Matt Zory

**Online suggested recordings:** https://youtu.be/exMrh6sYejY

**Source:** CW

---

**Harrison, Sadie**

**A Journey**

**Date of Composition:** 2015

**Date of Publication:** 2016

**Instrumentation:** db; pf

**Duration:** 8'

**Publisher:** University of York Music Press

**Number of Performers:** 2

**Annotations:** Includes program notes in English. Mvt.: Deep south - The eastern road - Northern lights - Wayou west!

**OCLC number:** 962180042

**Source:** OCLC; PW

---

**Harlequinade**

**Date of Publication:** 2012

**Instrumentation:** db; pf

**Publisher:** Recital Music

**Number of Performers:** 2

**Annotations:** Mvt.: Here We Are Again! (Clown) - Pantaloon's Lament - Harlequin's Dance for Columbine. Includes program notes. Series for young bassists.

**Dedication:** David Heyes and his double bass students at Wells Cathedral School

**OCLC number:** 1065325749

**Source:** OCLC; PW

---

**Two movements from Harlequinade**

**Date of Publication:** 2013

**Instrumentation:** db (2); pf

**Duration:** 5'

**Publisher:** Recital Music

**Number of Performers:** 3
Annotations: Originally for double bass and piano; arranged for two double basses and piano. Mvt.: 'Here We Are Again!' (Clown) - Pantaloon's Lament.
OCLC number: 1065084495
Source: OCLC; PW

Theo’s Lullaby
Date of Publication: 2012
Instrumentation: db; pf
Publisher: Recital Music
Number of Performers: 2
OCLC number: 1063614243
Source: OCLC; PW

Flower of the cherry: Robin's lullaby : for double bass & piano
Date of Publication: 2015
Instrumentation: db; pf
Publisher: Recital Music
Number of Performers: 2
OCLC number: 1064923811
Source: OCLC; PW

...when Love kept time...
Date of Composition: 2014
Instrumentation: db; pf
Publisher: Recital Music
Number of Performers: 2
Annotations: After “The Soul of the Anzac" by Roderic Quinn.
Dedication: Powell Harrison
Source: PW

Sparring with Shadows
Date of Composition: c. 2013
Instrumentation: db
Publisher: Recital Music
Number of Performers: 1
Annotations: Premiered in 2013 at Wells Cathedral School by David Heyes."this piece is a duo for one player and his shadow. The relationship is a volatile one - at times there is sparring with angry repartee (as at the beginning) and at others, there is dancing, a pale, ghostly waltz followed by a passionate, lyrical song where shadow and player become one in the dark. As the light returns so does the sparring!" - Notes from the publisher's website
Dedication: David Heyes and David Ellis
Source: PW

Theo’s Toddle (Version 2)
Date of Composition: 2013
Instrumentation: db (2)
Publisher: Recital Music
Number of Performers: 2
Annotations: The piece was inspired by the composer's grandson and his great-great-uncle, Theo."Theo is heard toddling along to the rhythm of a wonky tango. At one point he sings a version of Bye, Baby Bunting! before toddling off again and occasionally falling over." - Notes from the composer in the publisher's website
Source: PW
Technique Level: Beginner
Dedication: David Heyes and his double bass students at Wells Cathedral School
Source: PW

*Theo's Toddle*
Date of Composition: 2013
Instrumentation: db; pf
Publisher: Recital Music
Number of Performers: 2
Dedication: David Heyes and his double bass students at Wells Cathedral School
Source: PW

Hasspacher, Margaret

*Pretty Poly*
Date of Composition: c. 2009
Instrumentation: db
Duration: 6' 34"
Number of Performers: 1
Online suggested recordings: https://youtu.be/cMOi3kFYsOg
Source: CW

Hayakawa, Kazuko

*Haku*
Date of Composition: 1991
Instrumentation: db (2)
Publisher: Japan Federation of Composers
Number of Performers: 2
Annotations: Performance notes in Japanese and English.
OCLC number: 25004284
Source: OCLC; JFC

Hays, Sorrel, aka. Doris Ernestine

*Tunings no. 1*
Date of Composition: 1978
Number of Performers: 1
Annotations: Hays has *Tunings* no. 1-8 dedicated to different instruments.
Source: GRV

Hedstrøm, Åse

*Touche*
Date of Composition: 1996
Duration: 12'
Publisher: Norsk Musikkinformasjon
Number of Performers: 1
Annotations: Includes performance instructions.
OCLC number: 664134803
Source: OCLC

Helge Jörns

Duo
Date of Composition: 1976-77
Date of Publication: 1984
Instrumentation: vc; db
Publisher: Bote & Bock/Yorke Edition
Number of Performers: 2
Annotations: Performed by Duo Berlin, Jörg Baumann and Klaus Stoll.
OCLC number: 18087658
Source: OCLC

Henderson, Moya

Clearing the air
Date of Composition: 1974
Date of Publication: 1999
Instrumentation: db; 4 wind and/or brass inst.
Publisher: Australian Music Centre
Number of Performers: 5
Annotations: First Prize in the Kranichsteiner Musikpreis in Darmstadt, 1974. Premiere: August 5, 1974 at the Studio Concert III, Darmstadt. Fernando Grillo, db; Rolf Gelhaar, cl; Moya Henderson, Didgeridoo; Christina Kubisch, fl; Davide Mosconi, ob.
OCLC number: 222504677
Source: OCLC; PW; AMC

Heredia, Carolina

Reflecciones
Date of Composition: 2016
Instrumentation: db, elec
Number of Performers: 1
Commission: McDevitt, Megan
Source: CW

Vanishing
Date of Composition: 2018
Instrumentation: cl; db; V; elec; video
Number of Performers: 3+
Annotations: Premiere: Mizzou International Composers Festival 2018, Columbia, MO.
Source: CW

Modales
Date of Composition: 2005
Instrumentation: fl; pf; perc; db
Number of Performers: 4
Annotations: Premiere: National University of Villa María, Cordoba, Argentina.
Source: CW
Hindman, Dorothy

*Hair Band*

**Date of Publication:** 2017  
**Instrumentation:** db; pf  
**Duration:** 8’ 30”  
**Number of Performers:** 2  
**Annotations:** Premiere: April 29, 2018 by Robert Black, db and Jacob Mason, pf at Hartt School of Music, Hartford, CT.  
**Technique Level:** Advanced  
**Source:** CW

*Time Management*

**Date of Composition:** 2004  
**Date of Publication:** 2017  
**Instrumentation:** db  
**Duration:** 11’ 18”  
**Publisher:** SMD  
**Number of Performers:** 1  
**Annotations:** Includes program notes, performance notes and glossary of bass techniques. "For a while, there is a manageable balance among tasks, but eventually things begin to overlap to the point that nothing can be finished, or done well." - Notes from the score.  
**Playing Techniques:** jete; s.p.; l.h. hammer-on; very fast no pitch; trem.; art. harmonics; gliss; tap bow lightly; pizz; spiccato; vibrato; scratch; c.l.b; portamento  
**Technique Level:** Advanced  
**Dedication:** Robert Black  
**OCLC number:** 1005693846  
**Recordings:** "Tightly Wound" (innova 965)  
**Online suggested recordings:** http://dorothyhindman.org/discography/  
**Source:** OCLC; SC

Ho, Alice Ping Yee

*Maviba*

**Date of Composition:** 1995  
**Instrumentation:** mar; vn; db  
**Duration:** 7”  
**Number of Performers:** 3  
**OCLC number:** 421716954  
**Source:** OCLC

*Double Concerto for Viola and String Bass*

**Date of Composition:** 2001  
**Instrumentation:** db; va; orch  
**Publisher:** Canadian Music Center  
**Source:** CMC

*Caprice*

**Date of Publication:** 2014  
**Instrumentation:** db  
**Publisher:** Plangere  
**Number of Performers:** 1  
**Annotations:** Ed. Brian McDonagh.
Holst, Imogen Clare

*Homage to William Morris*

**Date of Composition:** 1984-85  
**Instrumentation:** db; Bar  
**Publisher:** William Morris Society  
**Number of Performers:** 2  
**Annotations:** Text taken from lectures by William Morris and from 'News from Nowhere'. "Music drawn by Elaine Gould." Premiere: March 24, 1984 by Peter Rose and Mary Scully at the Institute of Contemporary Arts, London. 150th anniversary of Morris’s birth.  
**Dedication:** William Morris Society  
**OCLC number:** 26920363  
**Source:** OCLC; GRV; SC

Hölszky, Adriana

*Segmente III*

**Instrumentation:** ob; acc; db  
**Number of Performers:** 3  
**Source:** PN

Hopkins, Sarah

*Journey to the East*

**Date of Composition:** 2005-06  
**Instrumentation:** db (optional: pf; perc)  
**Duration:** 5'  
**Publisher:** Music For the Soul SH1088  
**Number of Performers:** 1+  
**Annotations:** Based on "Yalla for Choir and Orchestra"  
**Technique Level:** Intermediate  
**OCLC number:** 875906046  
**Source:** CW; AMC

Houghton, Monica

*Dante’s View*

**Date of Composition:** 2005  
**Instrumentation:** db; per; ssax  
**Duration:** 8'  
**Publisher:** Monica Houghton Music Company  
**Number of Performers:** 3  
**Online suggested recordings:** http://www.monicahoughton.com/works/dantes-view/  
**Source:** CW; ACF
Hovda, Eleanor

_Journey Music_

**Date of Composition:** 1981  
**Instrumentation:** fl; cl; db; pf; perc  
**Duration:** 8' 10"  
**Number of Performers:** 5  
**Recordings:** The Eleanor Hovda collection  
**Online suggested recordings:** https://youtu.be/Mmq5OjPx9T8  
**Source:** CD

_Music for Several Summers_

**Date of Composition:** 1972  
**Instrumentation:** db (2)  
**Number of Performers:** 2  
**Source:** AC

_Earthrunner_

**Date of Composition:** 1966  
**Instrumentation:** fl; db; timp  
**Number of Performers:** 3  
**Source:** AC

_Firefall_

**Date of Composition:** 1979  
**Instrumentation:** V; fl; db; perc  
**Number of Performers:** 4  
**Source:** AC

_Gargoyles_

**Instrumentation:** db; tape  
**Number of Performers:** 1  
**Source:** AC

_Oracles_

**Date of Composition:** 1976  
**Instrumentation:** db; fl; tape; perc  
**Number of Performers:** 3  
**Source:** AC

_Solo for Anthony_

**Date of Composition:** 1973  
**Instrumentation:** V; fl; db; tape  
**Number of Performers:** 3  
**Source:** AC

_Welkwoman_

**Date of Composition:** 1970  
**Instrumentation:** fl; db; ceramic perc  
**Number of Performers:** 3
Ida Pettersen, Agnes

Celebration

Date of Composition: 2009
Instrumentation: db; tape
Duration: 8'
Publisher: NB Noter
Number of Performers: 1
Commission: Ingvild Maria Mehus
Dedication: Ingvild Maria Mehus
Online suggested recordings: https://youtu.be/G0pxC_ENU4Y
Source: CW

Concertino for Double Bass and Sinfonietta

Date of Composition: 2017
Instrumentation: db; ens
Duration: 13'
Publisher: NB Noter
Dedication: Ingvild Maria Mehus and NOSO Sinfonietta
Online suggested recordings: https://youtu.be/hKl1i6Bam74
Source: CW

Ida, Carroll

Five simple pieces for double bass and piano

Date of Publication: 1951
Instrumentation: db; pf
Publisher: Augener
Number of Performers: 2
Annotations: Mvts.: Prelude - Courante - Gavotte - Sarabande - Gigue.
Technique Level: Beginner
OCLC number: 17533505
Source: OCLC

Three pieces for double bass and piano

Date of Publication: 1960
Instrumentation: db; pf
Publisher: Forsyth
Number of Performers: 2
Playing Techniques: pizz; spiccato
Technique Level: Beginner; Intermediate
OCLC number: 13505240
Source: OCLC; SC

Five national dances for double bass and piano

Date of Publication: 1987
Instrumentation: db; pf
Publisher: Stainer & Bell
Number of Performers: 2
Annotations: Interesting pieces for beginners to play different styles. Recurrent use of 1st and 2nd positions, can reach up to 4th position. Mvts.: Polish mazurka - French bourrée - German waltz - Italian tarantella - Cuban rumba.
Playing Techniques: pizz
Technique Level: Beginner
OCLC number: 21342299
Source: OCLC; SC

Irman, Regina

Hügel bei Céret

Date of Composition: 1983
Instrumentation: va; va/vc; db
Duration: 7' 15"
Publisher: Musikedition Nepomuk Rupperswil
Number of Performers: 3
Annotations: Performance instructions in German.
OCLC number: 26796006
Recordings: Schwarzes Glück 2
Online suggested recordings: https://youtu.be/D8WTEW_O9C4
Source: OCLC; CD

Ishizaki, Hannah

Wavelenghts

Date of Composition: 2018
Instrumentation: va amp; vn amp; db amp; perc
Number of Performers: 4
Annotations: Premiere: April 20, 2018 at the Mt. Lebanon High School Annual Art Show.
Online suggested recordings: https://youtu.be/S9-GpDG9zdo
Source: CW; ACF

Devlavi

Date of Composition: 2018
Instrumentation: db
Number of Performers: 1
Source: CW; ACF

Johnson, Jenny Olivia

Home

Instrumentation: db; elec
Duration: 9'50"
Annotations: Recording reviewed by Maggie Molloy in 2016, access through: https://www.secondinversion.org/tag/wil-smith/
Recordings: "Home" - Eleonore Oppenheim
Online suggested recordings: https://youtu.be/HqnYHa1swpk
Source: CD
Jolas, Betsy

*Episode VIII (Episode Huitième)*

Date of Composition: 1984  
Date of Publication: 1984  
Instrumentation: db  
Duration: 7'30"  
Publisher: Alphonse Leduc  
Number of Performers: 1  
Annotations: Jolas wrote Episodes no. 1 to 9 to solo instruments and dedicated number 8 to the double bass. There are “performing indications” on the score written by Joëlle Léandre, who has recorded and performed this piece several times. The notes explain indications of percussive sounds and the production of rich harmonics. Episode 8 is a very expressive and demanding piece. Extended techniques, subito dynamic changes, effects and gestures.  
Playing Techniques: pizz; chords; art. harmonics; nat. harmonics; c.l.b; gliss; quasi pizz; vibrato; pizz etouffe; snap pizz; tr.; ad lib.; jete  
Technique Level: Advanced  
OCLC number: 20793000  
Recordings: Joëlle Léandre - Contrebasse Et Voix / Doublebass and Voice  
Online suggested recordings: https://youtu.be/bMZfu6qUzJE  
Source: OCLC; CW; SC

Joyce, Mary Ann

*Scherzatina for Extended Bass and Piano*

Date of Composition: 2008  
Instrumentation: db; pf  
Duration: 5'  
Number of Performers: 2  
Commission: Basso Moderno  
Source: NYWC

K. Notareschi, Loretta

*Moon Jazz: River on the Moon*

Date of Composition: 1999  
Instrumentation: fl; cl; vn; va; db  
Duration: 5'  
Number of Performers: 5  
Annotations: "Moon Jazz: River on the Moon is a post-minimalist romp in which fragments of jazzy materials are juxtaposed, layered, and interposed. With both rhythmic groove and metric displacement, each player contributes equally to a playful texture." - Notes from the composer's official website (http://lorettanotareschi.com/chambersolo-music/moon-jazz-river-on-the-moon/)  
Online suggested recordings: http://lorettanotareschi.com/chambersolo-music/moon-jazz-river-on-the-moon/  
Source: CW; ACF

Kanach, Sharon E.

*J'ai tant rêvé*

Date of Composition: 1977
Instrumentation: db; V
Duration: 8' 23"
Number of Performers: 1
Recordings: Joëlle Léandre, contrebasse et voix
Online suggested recordings: https://youtu.be/xzhs0uak2h8
Source: CD

VA: pour violoncello ou contrebasse
Date of Composition: 1980
Instrumentation: db; vc
Duration: 5'
Publisher: King Brand
OCLC number: 38419291
Source: OCLC

Karpman, Laura

Portrait of Jaco
Date of Composition: 1988/89
Instrumentation: pf; vn; va; vc; db
Publisher: MMB Music
Number of Performers: 5
Commission: The Minneapolis Artist’s Ensemble with funds provided by the Jerome Foundation
OCLC number: 35755508
Source: OCLC; CW

Kats-Chernin, Elena

Luke’s Painting
Instrumentation: va; db
Number of Performers: 2
Source: PN

Next, Please
Instrumentation: bar; cl; vn; db; pf
Number of Performers: 5
Source: PN

Redgum suite
Date of Composition: 2000
Instrumentation: db; tpt; trbn
Publisher: Boosey & Hawkes
Number of Performers: 3
Technique Level: Advanced
Commission: Joe Campbell QC for the 50th birthday in January 2000 of his wife Jenny Campbell.
Source: AMC
The Witching Hour, Concerto for 8 Double Basses

**Instrumentation:** db (8) + orch  
**Duration:** 30'  
**Commission:** Australian World Orchestra  
**Online suggested recordings:** https://youtu.be/M00ejPrG3e8  
**Source:** Perf. W

**Charleston noir**

**Date of Composition:** 1996  
**Date of Publication:** 2010  
**Instrumentation:** db (4)  
**Duration:** 8'  
**Publisher:** Boosey & Hawkes  
**Number of Performers:** 4  
**Annotations:** Program notes and score sample: https://www.australianmusiccentre.com.au/workversion/kats-chernin-elena-charleston-noir/8930  
**Technique Level:** Intermediate  
**Commission:** Tall Poppies with funds provided by Australia Council. Performing Arts Board.  
**OCLC number:** 697717449  
**Source:** AMC

**Ker, Dorothy**

**Diffracted Terrains**

**Date of Composition:** 2005  
**Instrumentation:** db; bcl  
**Duration:** 6'  
**Publisher:** Sony Music Entertainment  
**Recordings:** Diffracted terrains: chamber music  
**Online suggested recordings:** https://youtu.be/UBOpXuosDA0  
**Source:** SOUNZ

**Kitazume, Yayoi**

Ének V: for marimba-player and contrabass

**Date of Composition:** 1994  
**Date of Publication:** 1996  
**Instrumentation:** db; mar/imp  
**Publisher:** Nihon Sakkyokuka Kyogikai  
**Number of Performers:** 2  
**Annotations:** "Eneku V: marimba sosha to kontorabasu no tame no" Marimba may be replaced by bass marimba. Includes instructions in Japanese and English.  
**OCLC number:** 35864218  
**Source:** OCLC

**Approach**

**Date of Composition:** 1975-76  
**Instrumentation:** bsn (2); db  
**Number of Performers:** 3  
**Annotations:** Manuscript. Archival Material. Contrabasson required.  
**OCLC number:** 35891874  
**Source:** OCLC
Knoles, Amy/ Black, Robert

Big and Cheap

Instrumentation: db; tape
Duration: 7'
Number of Performers: 1
Annotations: Written for electronic upright bass and the K.A.T. MIDI percussion controller.
Recordings: "State of the bass" - Robert Black; Richard Zvonar; Jan Williams; Amy Knoles; James Sellars; Orlando Jacinto García; Paul Dresher; John Cage
Online suggested recordings: https://youtu.be/tukVfSPl1sk
Source: CW

Koblenz, Babette

Mysterium buffo I

Date of Composition: 1979-82
Instrumentation: va; db; pf
Duration: 20'
Publisher: Kodasi
Number of Performers: 3
OCLC number: 15544362
Source: OCLC

Can't open a document

Date of Composition: 1997
Instrumentation: gtr; vn(2); va; db
Publisher: Kodasi
Number of Performers: 5
Annotations: Manuscript.
OCLC number: 58452428
Source: OCLC

Kolb, Barbara

Three place settings

Date of Composition: 1968
Date of Publication: 1972
Instrumentation: narr; cl; vn; db; perc
Publisher: C. Fischer
Number of Performers: 5
OCLC number: 1107791
Recordings: Figments; Chansons bas; Three place settings.
Online suggested recordings: https://youtu.be/6Pqzy9h37Tw
Source: OCLC; CD

Komschlies, Chelsea

Borealis

Date of Composition: 2018
Instrumentation: fl; db; va
Number of Performers: 3
Commission: Emma Resmini
Online suggested recordings: https://youtu.be/V87_1QXDxEU
Source: CW; ACF

Korb, Kristin

On The Prowl
Date of Composition: 2005
Instrumentation: db (4)
Number of Performers: 4
Annotations: For the ISB Young Bassists Program.
Source: SC

Kozeluhová, Jitka

Night contemplation
Date of Composition: 1997
Instrumentation: vn(2); db/vc
Number of Performers: 3
Annotations: Premiered in Přítomnost, Prague.
Source: PW

Kraevska, Sofia

Trois Rêves for baritone, double bass and piano
Instrumentation: Bar; db; pf
Number of Performers: 3
Annotations: Based on the poetry of Olaf Kjelsen. Three movements. Performed by Craig Priebe, Bar; Joel Braun, db; Sofia Kraevska, pf. Another chamber work including double bass by the composer is Hutsul Legends (2003) Sextet for flute, violin, cello, double bass, harp, and piano.
Dedication: Oleg and Ariadna
Source: CW

Kramarchuk, Katerina

Wandering Through Night
Date of Composition: 2013
Instrumentation: ob; cl; vn; va; db
Duration: 10’
Number of Performers: 5
Online suggested recordings: https://youtu.be/xHxcJJ_Aeag
Source: PN

Krausas, Veronika

Gardens of Stone
Date of Composition: 1998
Instrumentation: db (3)
Duration: 9’
Number of Performers: 3
Annotations: Based on the poem of the same title by Canadian writer André Alexis.
Technical Requirements: All basses may be amplified with pick-up microphones or microphones.
Online suggested recordings: https://soundcloud.com/krausas/gardens-of-stone
Source: CW; ACF

Cloisonné
Date of Composition: 2005
Instrumentation: db; video (optional)
Duration: 7'
Number of Performers: 1
Annotations: Film by Nana Tchitchoua.
Commission: Andrew Miller of Motion Ensemble
Online suggested recordings: https://youtu.be/-Q82ALV1qFM
Source: CW; ACF

Sillages
Date of Composition: 2013
Instrumentation: db (4)
Duration: 10'
Number of Performers: 4
Annotations: "In French sillage literally means wake or trail. In perfumery it's the degree to which a perfume's fragrance lingers in the air when worn" - Notes from the composer's website.
(http://veronikakrausas.com/music/chamber/sillages.html)
Dedication: David Moore, Christopher Hanulik, Oscar Meza and Peter Rofé
Online suggested recordings: https://youtu.be/M8Vhdni-MtY
Source: CW; ACF

Mnemosyne
Date of Composition: 1999
Instrumentation: vn; db; cl; perc
Duration: 17'
Number of Performers: 4
Annotations: Collaboration and inspiration through the works of photographer Thaddeus Holownia (seven images based on the theme of Memory) and author André Alexis (short piece in seven parts).
(http://veronikakrausas.com/music/chamber/mnemosyne.html)
Commission: Motion Ensemble with assistance from the Canada Council for the Arts.
Online suggested recordings: https://youtu.be/Fbl_Os7aTRw
Source: CW; ACF

Porcupine for 5 basses
Date of Composition: 2016
Instrumentation: db (5)
Duration: 10'
Number of Performers: 5
Annotations: Premiere: inside a tent at the Los Angeles Philharmonic's "Noon To Midnight."
Commission: Los Angeles Philharmonic and Music and Artistic Director Gustavo Dudamel.
Source: CW; ACF

Stone for solo double bass
Date of Composition: 1991
Instrumentation: db; narr
Duration: 8'
Number of Performers: 1

Dedication: Andrew Miller

Online suggested recordings: https://soundcloud.com/krausas

Source: CW; ACF

Kulenty, Hanna

Going Up 1

Date of Composition: 1995
Date of Publication: 1999
Instrumentation: db; vn
Duration: 10'
Publisher: PWM
Number of Performers: 2
OCLC number: 839157627
Source: OCLC; CW

aaa TRE

Date of Composition: 1988
Instrumentation: va; vc; db
Duration: 11'
Publisher: PWM
Number of Performers: 3
Annotations: Manuscript.
OCLC number: 40161097
Source: OCLC; CW

Three Minutes for the Double Bass (Trzy minuty)

Date of Composition: 1983
Instrumentation: db
Publisher: PWM
Number of Performers: 1
OCLC number: 1010880390
Source: OCLC; CW

Five for five

Date of Publication: 2013
Instrumentation: vc(2); va; vc; db
Duration: 15'30"
Publisher: Stichting Donemus Beheer
Number of Performers: 5
OCLC number: 865470046
Source: OCLC; CW

Kunieda, Harue

Articulation

Date of Composition: 2001
Instrumentation: db
Duration: 8'30"
Publisher: Mother Earth Company Ltd.
**Number of Performers:** 1  
**Annotations:** Premiere: October 7, 2001, Yokohama.  
**OCLC number:** 675092476  
**Source:** OCLC

---

**Élévation II: pour cinq exécutants**

**Date of Composition:** 1985  
**Instrumentation:** fl; cl; perc; mar; db  
**Publisher:** Japan Federation of Composers  
**Number of Performers:** 5  
**OCLC number:** 18173485  
**Recordings:** Japanese composers 1988  
**Source:** OCLC; JFC

---

**La Rose, Andrea**

**Snit**

**Date of Composition:** 2000  
**Instrumentation:** bsax; db  
**Duration:** 4'  
**Number of Performers:** 2  
**Technique Level:** Advanced  
**Source:** CW; ACF

---

**Lackman, Susan Cohn**

**Game of Cards**

**Instrumentation:** db; perc; pf  
**Number of Performers:** 3  
**Source:** AC

---

**Lane, Elizabeth (Liz)**

**Soliloquy**

**Instrumentation:** db  
**Number of Performers:** 1  
**Commission:** Joel Quarrington  
**Source:** CW

---

**Lang Zaimont, Judith**

**Sky Curtains**

**Date of Composition:** 1986  
**Instrumentation:** fl; cl; va; vc; db  
**Duration:** 22'  
**Number of Performers:** 5  
**Annotations:** Premiere: 1984, North/South Consonance.  
**OCLC number:** 434508445  
**Recordings:** Neon Rhythm - Chamber Music of Judith Lang Zaimont  
**Source:** NYWC; OCLC
Lann, Vanessa

*Journey to...*

Date of Composition: 1990  
Instrumentation: hn; db  
Duration: 8’  
Number of Performers: 2  
Source: CW

*In the Circumference of My Solitude*

Date of Composition: 1993  
Instrumentation: va; db  
Duration: 16’  
Publisher: Donemus  
Number of Performers: 2  
OCLC number: 51688064  
Source: OCLC; CW

*Bambino sonoro*

Date of Composition: 1995  
Instrumentation: ob; perc; hp, pf; db  
Duration: 11’ 30”  
Number of Performers: 5  
Annotations: Manuscript.  
OCLC number: 49767570  
Source: OCLC; CW

Lara, Ana

*Alusiones*

Date of Composition: 1989  
Date of Publication: 1992  
Instrumentation: db  
Publisher: CENIDIM  
Number of Performers: 1  
OCLC number: 33449151  
Source: OCLC; LCP

*Vitrales*

Date of Composition: 1992  
Date of Publication: 1997  
Instrumentation: va; vc; db  
Duration: 6’38”  
Publisher: Edizioni Musicali Agenda  
Number of Performers: 3  
Annotations: Includes bibliographical notes on the composer in Italian and Spanish.  
Commission: Trio Italiano Contemporaneo  
OCLC number: 312403089  
Recordings: "Planos" Witold Lutoslawski; Charles Norman Mason; Ana Lara; Joaquín Gutiérrez Heras; Karlheinz Stockhausen; Silvestre Revueltas  
Source: OCLC; CW
Entres Los Rayos Del Sol

Date of Composition: 1988
Instrumentation: db; hp
Number of Performers: 2
Annotations: Performed at the Warsaw Academy of Music by Andrea Puente, hp and Tadeusz Wielecki, db.
Source: LCP

Larsen, Libby

Four on The Floor

Date of Publication: 1998
Instrumentation: vn; vc; db; pf
Duration: 5' 30"
Publisher: Oxford University Press
Number of Performers: 4
Annotations: Premiere: March 6, 1983 by the Minneapolis Arts Ensemble at the Janet Wallace Fine Arts Center, Saint Paul, MN. Program notes at:
https://libbylarsen.com/index.php?contentID=242&profileID=1247&startRange=0
Style/Genre: Jazz/Contemporary
Technique Level: Advanced
Commission: Minneapolis Artists Ensemble
OCLC number: 40414535
Recordings: Circle of friends
Online suggested recordings: https://youtu.be/FY_vclZ2l6k
Source: OCLC; CW; CD

Up where the air gets thin.

Date of Composition: 1985
Instrumentation: vc; db
Duration: 5'
Publisher: Kenwood Editions
Number of Performers: 2
Annotations: Premiere: Minneapolis Artists Ensemble. Program notes at:
https://libbylarsen.com/index.php?contentID=242&profileID=1331&startRange=0
OCLC number: 30998120
Recordings: Circle of friends
Online suggested recordings: https://youtu.be/9AmY1qGb0Is
Source: OCLC; CW; CD

Lash, Hannah

Lash, Leaves Space

Date of Publication: 2014-16
Instrumentation: db; hp
Publisher: Schott
Number of Performers: 2
Annotations: Double bass with C extension.
Playing Techniques: pizz; art. harmonics; nat. harmonics; s.t.; flautando; tr.; gliss
Commission: Claire Happel
Dedication: Claire Happel and Philip Alejo.
OCLC number: 958415062
Source: OCLC
Lauber, Anne

*Three Moods - pour contrebasse et orchestre*

**Date of Composition:** 1986  
**Date of Publication:** 2017  
**Instrumentation:** db; orch./pf  
**Duration:** 25'  
**Publisher:** Canadian Music Centre Montreal  
**Number of Performers:** 2+  
**Playing Techniques:** pizz; nat. harmonics; art. harmonics; trem.; chords; tr.  
**Technical Requirements:** Solo tuning  
**Style/Genre:** Romantic; Thematic  
**Technique Level:** Advanced  
**Dedication:** Gary Karr  
**OCLC number:** 1020587989  
**Source:** OCLC; CMC; SC

*Three Intermezzos - pour contrebasse ou violoncello et piano*

**Date of Composition:** 1987  
**Date of Publication:** 2017  
**Instrumentation:** db; orch./pf  
**Duration:** 12'  
**Publisher:** Canadian Music Centre Montreal  
**Number of Performers:** 2+  
**Annotations:** Intermezzo 1 starts with a catchy theme in moderate tempo, an interlude that says that some interesting story is about to happen. This theme is developed and reaches to an explosion later on. The second Intermezzo is more dissonant and intense. It includes a very idiomatic climax coming from a busy and chromatic double bass part, finally reaching a slower tempo and fuller sound. The bass is then well accompanied and enriched by the orchestra/piano part. Intermezzo 3 starts piano and mysterious, the double bass part resembles a lament. Cantabile and shifty. Premiere: Gary Karr, 1989. Printed from manuscript.  
**Playing Techniques:** vibrato; harmonics  
**Technical Requirements:** Solo tuning  
**Style/Genre:** Romantic  
**Technique Level:** Advanced  
**Dedication:** Gary Karr  
**OCLC number:** 1020589049  
**Source:** OCLC; CMC; SC

Leahy, Mary Weldon

*Suite*

**Date of Composition:** 1968  
**Instrumentation:** db; pf  
**Number of Performers:** 2  
**Source:** AC
Léandre, Joëlle

**Taxi**

**Date of Publication:** 1987  
**Instrumentation:** db; narr  
**Duration:** 4’ 30”  
**Publisher:** Yorke Edition YE 0082  
**Number of Performers:** 1  
**Annotations:** French, English or German words. English version by David Dunn, Rodney Slatford and Jennifer Thackeray. This is probably one of the most known/recorded pieces by Joëlle Léandre. Requires the performer to speak, act and play.  
**Playing Techniques:** c.l.b; art. harmonics; chords; gliss  
**Technique Level:** Advanced  
**OCLC number:** 19961282  
**Online suggested recordings:** [https://youtu.be/EgRIO_AwMnw](https://youtu.be/EgRIO_AwMnw)  
**Source:** OCLC, SC

**Bass Drum**

**Instrumentation:** db  
**Duration:** 7’  
**Number of Performers:** 1  
**Online suggested recordings:** [https://youtu.be/S8h9rwUhbuM](https://youtu.be/S8h9rwUhbuM)  
**Source:** Perf. W

**Cri**

**Instrumentation:** db  
**Duration:** 6’  
**Number of Performers:** 1  
**Annotations:** Original for trombone.  
**Commission:** Bâle  
**Online suggested recordings:** [https://www.youtube.com/watch?v=hQAVRa7fvq8](https://www.youtube.com/watch?v=hQAVRa7fvq8)  
**Source:** Perf. W

**La grammaire des grands-mères**

**Instrumentation:** db (3)  
**Number of Performers:** 3  
**Annotations:** Performed by Joëlle Léandre, Barre Philips and Robert Black.  
**Commission:** Commande American Center, Paris  
**Source:** CW

**A voix basse**

**Date of Composition:** 1981  
**Instrumentation:** db  
**Number of Performers:** 1  
**Annotations:** Performed at the Théâtre Gérard Philipe, Saint-Denis; Théâtre Michery, Amsterdam and Théâtre Bloosbury, Londres.  
**Source:** CW

**Différences**

**Instrumentation:** vn; cl; trbn; perc; db  
**Number of Performers:** 5  
**Commission:** Commande Radio France  
**Source:** CW
Silence

Date of Composition: 1988
Instrumentation: vn; cl; perc; db; pf
Number of Performers: 5
Commission: Commande d’Etat, Théâtre de la Bastille
Source: CW

Octobre

Date of Composition: 1989
Instrumentation: db
Publisher: Liben Music Publishers
Number of Performers: 1
Playing Techniques: trem.; s.p.; c.l.b.; jettato; gliss; art. harmonics; chords; l.h pizz; behind the bridge
Technique Level: Advanced
OCLC number: 22293287
Source: OCLC

For Peter H.

Date of Composition: 2005
Instrumentation: db
Number of Performers: 1
Annotations: Printed from manuscript. Improv. and a "free jazzy feeling" Part of the book: "Naked Bass - Advanced Studies for Acoustic Bass". Transcriptions of Peter Herbert's double bass improvisations from his Naked bass CD, along with reproductions of the original scores by the other composers on the CD. Dedicated to the improvement of extended techniques. Improvised music. Peter Herbert; Mark Helias; Marsil Khalifah; Joëlle Leandre; Alexandre Tannous; Mark Dresser.
Playing Techniques: s.p.; pizz; chords; gliss; app; harmonics
Technique Level: Advanced
Duration: 8'
OCLC number: 649143432
Source: OCLC; SC

Temoignege

Instrumentation: db
Duration: 9' 51"
Number of Performers: 1
Online suggested recordings: https://www.youtube.com/watch?v=MdfCWhAXwxI
Source: Perf. W

LeBaron, Anne

Fertility

Date of Composition: 1971
Instrumentation: fl; mar; 2 bongos; db
Publisher: American Composers Alliance
Number of Performers: 4
Source: CW
Inner Voice

Date of Composition: 2003
Instrumentation: db; fixed media
Duration: 14'
Number of Performers: 1
Commission: Cristin Wildbolz
Online suggested recordings: https://youtu.be/KkQH5DaY9Wc
Source: CW

Lejet, Édith

4 pièces en duo

Date of Publication: 1975
Instrumentation: db; pf
Publisher: Editions Musicales Hortensia
Number of Performers: 2
OCLC number: 377692880
Source: OCLC

LeVelle, Teresa

Apparition at Timber Creek

Date of Composition: 1994
Instrumentation: db; hp
Duration: 9'
Number of Performers: 2
OCLC number: 46958703
Recordings: Recording: The Shadowlands
Online suggested recordings: https://youtu.be/J645hJO2I4g
Source: OCLC

Lockwood, Annea

Deep Dream Dive

Date of Composition: 1973
Instrumentation: db; elec
Source: CW

Secret Life

Date of Composition: 1989
Instrumentation: db; tape; elec
Source: CW

London, Barbara

Almost Spring

Date of Composition: 1978
Instrumentation: dp; pf
Duration: 2' 49"

119
**Number of Performers:** 2  
**Annotations:** Reproduced from manuscript.  
**Style/Genre:** Jazz/Romantic/Contemporary  
**Technique Level:** Intermediate  
**OCLC number:** 189112433  
**Recordings:** "Miracle Contrabass" Knut Guettler.  
**Online suggested recordings:** https://www.allmusic.com/performance/almost-spring-mq000082147  
**Source:** OCLC; PW

*Midnight Muse. A trio for Double Bass*

**Date of Composition:** 1978  
**Instrumentation:** db (3)  
**Number of Performers:** 3  
**Annotations:** Reproduced from manuscript.  
**Technique Level:** Intermediate  
**OCLC number:** 189112419  
**Source:** OCLC

*Winter White Moth*

**Date of Composition:** 1978  
**Instrumentation:** db; pf  
**Number of Performers:** 2  
**Annotations:** Reproduced from manuscript.  
**Style/Genre:** Jazz/Romantic  
**Technique Level:** Intermediate  
**OCLC number:** 189112433  
**Source:** OCLC

*Lorusso, Giulia*

*Let it Come*

**Date of Publication:** 2014  
**Instrumentation:** db  
**Duration:** 5'  
**Publisher:** Babel Scores  
**Number of Performers:** 1  
**Annotations:** Details at: https://www.babelscores.com/catalog/instrumental/solo/let-it-come-2  
**Online suggested recordings:** https://soundcloud.com/giulia-lorusso/diptych-for-double-bass_i-let-it-come-1  
**Source:** PW

*Loudová, Ivana*

*Kyticka pro Emanuela*

**Instrumentation:** ob; cl; pf; db; perc  
**Duration:** 7'  
**Number of Performers:** 5  
**Online suggested recordings:** http://loudova.cz/en/audio/  
**Source:** CW
Louie, Alexina/Mozich, Marjan

Suite of Changes

Date of Composition: 1982
Instrumentation: cl; db; va; pf; perc
Number of Performers: 5
Annotations: Array music.
Source: AC

Lucca, Silvia de

Contrastes

Date of Composition: 1988
Instrumentation: db
Duration: 9'
Publisher: Brazilian Music Enterprises
Number of Performers: 1
Playing Techniques: art. harmonics; pizz; chords; gliss; L.H. pizz; snap pizz
Technical Requirements: Solo tuning
OCLC number: 34714853
Online suggested recordings: https://soundcloud.com/silvia-de-lucca/11-contrastes-1988
Source: OCLC; CW

Quadri della Natura

Date of Composition: 1990
Instrumentation: vn; gtr; db
Duration: 21'
Number of Performers: 3
Commission: Orches’s Trio de Zurique
Online suggested recordings: https://soundcloud.com/silvia-de-lucca/6-quadri-della-natura
Source: CW

Im Sonnenschein (À Luz do Sol)

Date of Composition: 1993
Instrumentation: Mez; vn; va; db
Duration: 7’ 30”
Number of Performers: 4
Online suggested recordings: https://soundcloud.com/silvia-de-lucca/5-im-sonnenschein-1993
Source: CW

Quinteto Puelli

Date of Composition: 1988
Instrumentation: vn; va; vc; db; pf
Duration: 11’ 30”
Number of Performers: 5
Luff, Enid

*Weather and Mouth Music*

- **Date of Composition:** 1977
- **Date of Publication:** 1980
- **Instrumentation:** db; S
- **Publisher:** Primavera
- **Number of Performers:** 2
- **Annotations:** Manuscript.
- **OCLC number:** 7593677
- **Source:** OCLC

Lund, Gudrun

*Duet*

- **Date of Composition:** 1977
- **Instrumentation:** fl; db
- **Number of Performers:** 2
- **Source:** AC

*Uneven Partners Op. 58*

- **Date of Composition:** 1981
- **Instrumentation:** fl; db
- **Number of Performers:** 2
- **Source:** AC

*Co-existence: in 4 to 5 movements for double bass & piano, op. 83*

- **Date of Composition:** 1984
- **Instrumentation:** db; pf
- **Duration:** 9’
- **Number of Performers:** 2
- **Annotations:** Manuscript. Archival Material.
- **OCLC number:** 41287953
- **Source:** OCLC

Lutyens, Elisabeth

*The Tides of Time, op. 75*

- **Date of Composition:** 1969
- **Instrumentation:** db; pf
- **Duration:** 6’
- **Publisher:** Yorke Edition/Olivan Press Y.E. 0014
- **Number of Performers:** 2
- **Annotations:** “Sleep Navigates the Tides of Time”. The piece is meditative, thoughtful and dissonant. Shifty melodic material.
- **Playing Techniques:** s.p.; pizz; nat. harmonics; art. harmonics; c.l.b.; trem.; gliss
- **Technique Level:** Advanced; intermediate
Commission: Arts Concil of Great Britain
Dedication: Rodney Slatford
OCLC number: 472179435
Recordings: The British Double Bass - Meridian
Online suggested recordings: https://www.youtube.com/watch?v=9kwsVsVosJQ
Source: OCLC; SC

Soli. Op. 148
Date of Publication: 1980-88
Instrumentation: db; cl (doubling bcl)
Duration: 7'
Publisher: Olivan Press
Number of Performers: 2
OCLC number: 220854929
Source: OCLC

Lyle, Jenna
Breathpiece
Date of Composition: 2012
Instrumentation: amp V; vc; db
Duration: 15'
Commission: Scott Dixon
Online suggested recordings: https://soundcloud.com/jennamarielyle/breathpiece
Source: CW

Maconchy, Elizabeth
Four Improvisations for Double Bass
Date of Composition: 1954
Date of Publication: 2005
Instrumentation: db
Duration: 8'
Publisher: Recital Music RM 374
Number of Performers: 1
Playing Techniques: Harmonics, L.H. pizz; chords
Style/Genre: Contemporary; Post-Romantic
Technique Level: Intermediate; advanced
Dedication: Eugene Cruft
OCLC number: 1043393560
Source: OCLC; SC

Music for Double Bass and Piano
Date of Composition: 1971
Instrumentation: db; pf
Duration: 7'
Publisher: Yorke Edition Y.E. 0017
Number of Performers: 2
Annotations: This piece has a recurrent use of double stops glissando. Maconchy explores contrasts by juxtaposing an agitated Allegro that emphasizes aleatory beats, and a Lento with a calm use of harmonics. There is a moment “senza misura” that almost sounds like a Candeza for the double bass. Interesting and eventful piece.

Playing Techniques: Chords; harmonics; gliss; pizz; tr.; app

Technique Level: Advanced

OCLC number: 2221727

Recordings: The British Double Bass - Meridian

Online suggested recordings: https://www.youtube.com/watch?v=makxwcjDrCU

Source: OCLC; SC

Magalhaes, Michelle Agnes

Loco reloj que canta muertas horas antiguas

Date of Composition: 2015
Instrumentation: db; gtr; acc
Duration: 3’
Number of Performers: 3
Annotations: Originally for guitar and accordion.

Technique Level: Advanced


Source: CW

Rio

Date of Composition: 2013
Instrumentation: T; tpt; cl; db; perc
Duration: 6’
Annotations: Festival Distat Terra, Fundación Antigua Nova, Choele Choel, Argentine.
Commission: Fundación Antigua Nova

Herbarium for piano, double bass and percussion

Date of Composition: 2017-2018
Instrumentation: db; pf; perc
Duration: 50’
Annotations: America's Society, New York, EUA. Talea Ensemble.
Technique Level: Advanced
Commission: Radcliffe Institut for Advanced Studies, Harvard University


Source: CW

Chambre Double: pour contrebassee et electronique

Date of Composition: 2015
Instrumentation: db; elec
Duration: 7' 6"'
Number of Performers: 1
Technique Level: Advanced

Recordings: "Conversation pieces" - Florentin Ginot

Online suggested recordings: https://soundcloud.com/michelle-agnes/chambre-double-for-double-bass-and-electronics

Source: CW
Magidenko, Olga

Erinnerung op. 16 für Harfe, Violoncello und Kontrabass

Date of Publication: 1982
Instrumentation: db; vc; hp
Duration: 9‘ 39“
Number of Performers: 3
Online suggested recordings: https://youtu.be/47b0KIzbDQs
Source: CW

Spagnolo op. 21 für Kontrabass solo

Date of Composition: 1983
Date of Publication: 2015
Instrumentation: db
Duration: 5‘
Publisher: Furore Verlag
Number of Performers: 1
Annotations: Spanish style. The piece is "rather dark and tragic in character, with a bright central section." – Notes from the score, translation by Xchange Language Services GmbH & Co. KG.
Playing Techniques: LH pizz; gliss; harmonics; chords
Technique Level: Advanced
OCLC number: 987039907
Online suggested recordings: https://youtu.be/-0FnF3T3IZI
Source: OCLC; SC; PW

Tango, op. 102

Date of Publication: 2015
Instrumentation: db
Duration: 12‘
Publisher: Furore Verlag
Number of Performers: 1
Annotations: Excerpt from Magidenko’s children’s opera Der gestohlene Buchstabe (The Stolen Letter). The story is set in the fairytale land of the letters.
Playing Techniques: Chords; c.l.b; c.l. ric; pizz; gliss
Style/Genre: Tango/Contemporary
Technique Level: Advanced
OCLC number: 987039907
Source: OCLC; SC; PW

Wellen-Tango

Date of Publication: 2015
Instrumentation: db
Duration: 9‘
Publisher: Furore Verlag
Number of Performers: 1
Annotations: "The waves wash up all kinds of music on the seashore – sounds and melodies from all over the world, including the tango from Argentina." – Notes from the score, translation by Xchange Language Services GmbH & Co. KG.
Playing Techniques: Pizz; chords; tri.; L.H. pizz; trill + chords; c.l. ric
Style/Genre: Tango/Contemporary
Technique Level: Advanced
OCLC number: 987039907
Source: OCLC; SC; PW
Sonata for Double Bass and Piano Op. 9 "Werke sowejetischer Komponisten fur KontraB und Klavier"

Date of Composition: 1976
Instrumentation: db; pf
Duration: 12'
Publisher: Soviet Alliance & Sikorsky c 5710 k/Furore Verlag
Number of Performers: 2
Annotations: Fast-slow-fast, sonata form. "The main theme (of the first movement) has a masculine character, direct and decisive. The secondary theme is feminine, lyrical and coquettish. (...)") - Notes from the score.
Playing Techniques: harmonics; chords; trem.; pizz; s.p.; sfz
Technique Level: Advanced
OCLC number: 17703943
Online suggested recordings: https://youtu.be/A0G9ONndaWgc
Source: OCLC; SC; PW

VioVoce op. 36a für Violoncello und Kontrabass
Instrumentation: db; vc
Number of Performers: 2
Online suggested recordings: https://youtu.be/IKL_S1Av0Ik
Source: CW

Maguire, Janet

Scontri
Date of Composition: 1990’s
Instrumentation: vn; db
Duration: 8’
Number of Performers: 2
Annotations: Manuscript.
OCLC number: 190870917
Source: OCLC

Maire, Jacqueline

Pastorale
Instrumentation: pf (2); db; perc
Source: AC

Makdissi-Warren, Katia

Hatchepsout
Date of Composition: c. 2010
Instrumentation: db; V; perc; pf
Duration: 7’ 46”
Recordings: OktoEcho - La 5e route bleue
Online suggested recordings: https://youtu.be/YWkUAvNU6JQ or https://soundcloud.com/nohanawar/oktoecho-hatchepsout
Source: CD
**PLB**

Date of Composition: 2005  
Instrumentation: db  
Publisher: Doberman-Yppan DO 531  
Number of Performers: 1  
Annotations: PLB is rich in rhythmic variation and tempo/measure changes. Pizzicato gestures and glissando are frequently used. The piece often brings more than one voice for the solo double bass. Although the note values should be mostly precise to maintain gestures and intentions, there is a significant occurrence of ad lib. moments.  
Playing Techniques: pizz; snap pizz; gliss; harmonics; ad. lib. tremolo; s.p.; sfz; vibrato; tr.; chords  
Technique Level: Advanced  
Dedication: Christian Gravel et Marie-Claude Tardif  
OCLC number: 71286993  
Source: OCLC; SC

**Malawey, Victoria**

*Women Who Kill*

Date of Composition: 2018  
Instrumentation: S; vn; db  
Duration: 22' 30''  
Number of Performers: 3  
Commission: Bethany Battafarano  
Online suggested recordings: https://soundcloud.com/victoria-malawey/sets/women-who-kill  
Source: CW; ACF

**Park After Dark**

Date of Composition: 1999  
Instrumentation: ob; cl; hn; va; db  
Duration: 2'  
Number of Performers: 5  
Source: CW; ACF

**Mamlok, Ursula**

*Movements for flute, double bass, vibraphone and percussion*

Date of Publication: 2011  
Instrumentation: db; fl; vib; perc  
Publisher: Boosey & Hawkes: Bote & Bock  
Annotations: Percussion includes temple, cymbal, bongo, wood and metal blocks.  
Playing Techniques: Pizz; vibrato; harmonics; c.l.b.; s.p; snap pizz; gliss; c.l. tratto; indefinite number of notes  
OCLC number: 839241745  
Source: OCLC; PW; CW; GRV; SC

**Mandel, Julie**

*Solitude in the City*

Date of Composition: 2008  
Instrumentation: db; pf
Duration: 3'11"
Number of Performers: 2
Annotations: Available for cello and piano, flute and cello and solo cello.
Source: NYWC

Marbé, Myriam (Lucia )

The World is a Stage...
Date of Composition: 1987
Instrumentation: cl; trbn; vn; db; perc
Number of Performers: 5
OCLC number: 605232570
Source: OCLC

Kontakte
Date of Composition: 1989
Instrumentation: cl, vn, va, db
Publisher: M. Marbel
Number of Performers: 4
OCLC number: 883287036
Source: OCLC

Marcela Rodriguez, Diana

Random Necessity
Instrumentation: bsax; db; drum set
Number of Performers: 3
Commission: Ludovico Ensemble
Source: ACF

Marcus, Bunita

Apogee Two
Date of Composition: 1977
Instrumentation: db; perc
Duration: 10'
Number of Performers: 2
Source: CW

Marez Oyens, Tera de

Journey
Date of Composition: 1985
Instrumentation: db
Number of Performers: 1
Source: AC
Marić, Ljubica

Invocation
Date of Composition: 1983
Instrumentation: db; pf
Duration: 8'
Publisher: Furore Verlag
Number of Performers: 2
Annotations: "Invokacija: für Kontrabass und Klavier". Quarter note shifts. "Invocation, owing to the exceptional possibilities of this avuncular giant among string instruments, brings a series of quarter note shifts. The double bass invocation is counteracted by the piano's merciless abyss of no return." - Notes from the publisher's website (https://furore-verlag.de/shop/produkt/294-Ljubica-Maric-Invocation-)
OCLC number: 53037971
Source: PW; OCLC

Trio
Date of Composition: 1937
Instrumentation: cl; trbn; db
Number of Performers: 3
Annotations: Lost.
Source: AC

Marshall, Pamela J.

Pascal's Theorems
Date of Composition: 1996
Instrumentation: db; vc
Duration: 16'
Number of Performers: 2
Annotations: Mvts.: Preserving the Rough Road - Darkness -- Frozen Comet - Skipping Stones. "The basic motive of the first movement is reminiscent of the three corners of a triangle, hence the title." - Notes from the composer's official website (https://www.spindrift.com/store/product/pascals-theorems-cello-doublebass/)
Technique Level: Advanced
Dedication: Axiom Duo
Online suggested recordings: https://www.spindrift.com/store/product/pascals-theorems-cello-doublebass/
Source: CW; ACF

Quinteto sobre los poemas de Carlos Pintado
Date of Composition: 2009
Instrumentation: vn; va; vc; db; pf
Duration: 28'
Number of Performers: 5
Annotations: Each movement is inspired by a poem of Carlos Pintado. Mvts.: Las Noches en Mortefontaine - Colours Out of Space - Yo no te nombro musa - Denne la sombra.
Commission: South Beach Chamber Ensemble
Dedication: South Beach Chamber Ensemble
Source: CW; ACF

Minute Music - Examine
Date of Composition: 2011
Instrumentation: fl; va; db
Duration: 1'
Number of Performers: 3
Annotations: "Examinate is a contrapuntal piece with a fugue-like opening, but the theme is treated freely, examined, ruminated upon, dissected, and at the end reduced to the opening quintuplet rhythm with a narrowed pitch window (...)" - Notes from the composer's official website. (https://www.spindrift.com/minutemusic.php). Available for free download.
Dedication: Bateria Trio
Source: CW; ACF

**Martin, Judith Reher**

*The Sick Rose*

Date of Composition: 1971
Instrumentation: V; db
Number of Performers: 2
Source: AC

**Inner Dialogue**

Date of Composition: 1976
Instrumentation: db
Number of Performers: 1
Source: AC

**Masaoka, Miya**

*Four Moons of Pluto for 1 to 5 contrebasse players*

Date of Composition: 2015
Instrumentation: db (1 to 5)
Duration: 20'
Number of Performers: 1 to 5
Technique Level: Advanced
Dedication: Robert Black
Online suggested recordings: https://youtu.be/YIMK2guIYy4
Source: CW

**Mason, Deborah**

*Fantasia After Alberto Ginastera*

Instrumentation: db; pf
Number of Performers: 2
Online suggested recordings: http://debmasonstudio.com/ewExternalFiles/02%20Stephen%20Sas%20Fantasia%20after%20Ginastera_piano.m4a
Source: CW

**Matsui, Sato**

*Gust*

Instrumentation: vn; vc; db; perc
Duration: 8' 34"
Number of Performers: 4
Online suggested recordings: http://www.satomatsui.com/to-be-played-by-a-few/
Source: CW; ACF

Mazzoli, Missy

Magic With Everyday Objects

Date of Composition: 2007
Date of Publication: 2014
Instrumentation: db; fl; cl (Bb); gtr; pf
Duration: 9'30
Publisher: Schirmer Rental Dept.
Number of Performers: 5
Annotations: Premiere: 2007 by NOW Ensemble at Bang on a Can Marathon, New York. In one movement. Includes program notes. “(...)This is a piece of finding beauty and rapture in the midst of chaos, and about acknowledging the chaos that lies just beneath the surface of beauty.” - Notes from the score.
Playing Techniques: gliss
tech
Technical Requirements: C extension
Technique Level: Advanced
Commission: NOW Ensemble.
Dedication: NOW Ensemble.
OCLC number: 882074916
Recordings: “Awake” - Judd Greenstein; Sean Friar; Missy Mazzoli; Mark Dancigers; David Crowell; Patrick Burke
Online suggested recordings: http://www.missymazzoli.com/chamber-ensemble/
Source: OCLC; SC; CW

Shy girl shouting music

Date of Composition: 2005
Date of Publication: 2015
Instrumentation: db; S; egtr; piano
Duration: 8'30
Publisher: G. Schirmer Inc
Number of Performers: 4
Annotations: Text consists of random syllables written by the composer.
OCLC number: 904241385
Online suggested recordings: https://youtu.be/XbceNh2Kt2o
Source: OCLC; CW

You are the dust: from Song from the uproar

Date of Composition: 2012
Date of Publication: 2018
Instrumentation: db; Mez; egtr; fl; cl
Duration: 4'
Publisher: G. Schirmer Inc
Number of Performers: 5
Annotations: English words.
OCLC number: 1061292991
Online suggested recordings: https://youtu.be/cjhuxMwXreU
Source: OCLC; CW

Dark with Excessive Bright - Concerto for Double Bass and String Orchestra

Date of Publication: 2018
Instrumentation: db; str orch/pf
Duration: 13’
Publisher: Schirmer
Annotations: Premiere: February 1, 2018, on tour with the Australian Chamber Orchestra.
Commission: Australian Chamber Orchestra and the Aurora Orchestra
Dedication: Maxime Bibeau
Online suggested recordings: Excerpt/Film: https://youtu.be/gl LLsXXnwo
Source: CW

McComas, Inez S.

The Elephant

Date of Composition: 2010
Instrumentation: xyl; db; pf; dance
Duration: 2’
Number of Performers: 4+
Annotations: Performed in May 23 and 24, 2010 at the Stanley Kaplan Theater, Cincinnati. Dance performed by the Cincinnati Ballet.
Coreography: Courtney Hellebuyck; Dancers: Stephen Jacobsen, David Odenwelder, Maizyalet Velázquez, Josh Bodden. Boris Astafiev, db; Albert Mühlböck, pf; Jeff Luft, perc.
Commission: Concert:nova
Online suggested recordings: https://www.imcomposed.com/works-and-performances
Source: CW; ACF

An Overcrowded Mind I Waste

Date of Composition: 2000
Instrumentation: tpt; db; pf; video and recorded sound
Duration: 10’ 26’
Number of Performers: 3
Online suggested recordings: https://www.imcomposed.com/works-and-performances
Source: CW; ACF

The Ticket for the Train

Date of Composition: 2015
Instrumentation: db; tbn; recorded sound
Number of Performers: 2
Annotations: Performed in May 16, 2015 by Shelby Kifer, DMA Recital - University of Iowa, Iowa City, IA.
Commission: Shelby Kifer
Source: CW; ACF

McCombe, Christine

Love Into Stone

Date of Composition: 1997-99
Instrumentation: pf; vn; va; vc; db
Publisher: Australian Music Centre
Number of Performers: 5
OCLC number: 222637006
Online suggested recordings: https://christinemccombe.files.wordpress.com/2013/04/07-love-into-stone.mp3
Source: AMC; CW
McCormick, Gaelen

The Double Bass Duet Project (20 duos)

Instrumentation: db (2)
Number of Performers: 2
Annotations: "These duets help to form great posture habits for the left hand, using simpler bass 2 parts to help players hear intonation accuracy. They are just plain fun! All named after snack foods, because who doesn’t love a good sweet or salty snack?" - Notes from the Duet Project website: http://www.bassretreat.com/product/duet-project-book/
Technique Level: Beginner; Intermediate
Source: PW

McDevitt, Megan

On the raw and the cooked

Date of Composition: 2016
Instrumentation: db; elec; dancer
Duration: 5’30”
Annotations: Performed by Paula Modafferi and Megan McDevitt at Hankinson Rehearsal Hall. Details at: https://plus.google.com/111851917821731898725
Online suggested recordings: https://youtu.be/WbuLw3Yd0j8
Source: CW (Google +)

IN/OUT

Date of Composition: 2017
Instrumentation: db; elec; Mugic motion sensor
Duration: 10’ 30”
Number of Performers: 1
Online suggested recordings: https://youtu.be/a7S4gw2sFx8
Source: CW (Google +)

McDowall, Cecilia

Blue Giant

Date of Composition: 2000
Instrumentation: db; pf
Duration: 4'
Publisher:Recital Music
Number of Performers: 2
Technique Level: Beginner
Commission: David Heyes
Source: PW; CW

Not Just a Place: dark memories from an old tango hall

Date of Composition: 1999-00
Instrumentation: Vn/va; db; pf
Duration: 7'
Publisher: Ludwin Music/McTier Music
Number of Performers: 3
Annotations: Exists in six different versions, including ‘Tango Oscuro’ and ‘Salon Argentina’. Premiere: November, 1999 by Fibonacci Sequence at the Aberystwyth University, Wales. Violin arrangement by Anthony Scelba.
Commission: Fibonacci Sequence
OCLC number: 49755042
Online suggested recordings: https://ceciliamcdowall.co.uk/works/chamber/
Source: OCLC; CW

McIntosh, Diana

User Friendly
Date of Composition: 1987
Instrumentation: Sopranino rec; db
Duration: 5'
Number of Performers: 2
Online suggested recordings: https://youtu.be/dW0eGBAwzvo
Source: CW

McKay, Dosia

Color Me Blue
Date of Composition: 2007
Instrumentation: ssax; vib (2); db
Duration: 5'
Publisher: Gavia Music
Number of Performers: 4
Annotations: "What happens when Counterpoint meets jazz? Lot's of interesting things. Colorful progressions, virtuoso solo passages, and a little bit of a "mood" are all found in Color Me Blue." - Notes from the composer's official website (http://www.dosiamckay.com/music/colormeblue.shtml)
Technique Level: Advanced
Source: CW; ACF

McTee, Cindy

Changes
Date of Composition: 1996
Date of Publication: 2013
Instrumentation: db; vc
Duration: 6’ 30’’
Publisher: Rondure Music Publishing
Number of Performers: 2
Annotations: Program notes at: http://www.cindymctee.com/changes.html
OCLC number: 851603641
Online suggested recordings: http://www.cindymctee.com/changes.html
Source: OCLC; CW
Meridan, Lissa

*Blood Roses: a Cycle of Five Short Pieces for String Quintet with Double Bass*

**Date of Composition:** 1998  
**Instrumentation:** vn (2); va; vc; db  
**Duration:** 10'  
**Number of Performers:** 5  
**Annotations:** Dissertation, University of Auckland. Archival Material.  
**OCLC number:** 154514238  
**Source:** PN; SOUNZ

Meyer, Jessica

*Getting Home (I must be...)*

**Date of Composition:** 2015  
**Instrumentation:** vn (2); va; vc; db  
**Duration:** 3' 40''  
**Number of Performers:** 5  
**Online suggested recordings:** [https://youtu.be/KraUrqJ6Qw](https://youtu.be/KraUrqJ6Qw)  
**Source:** CW; ACF

Miller, Elma

*Dialogue*

**Date of Composition:** 1976  
**Instrumentation:** db; cl  
**Publisher:** Canadian Music Centre PDF-50887-sc  
**Number of Performers:** 2  
**Source:** CMC

Misurell-Mitchell, Janice

*Alone Together*

**Date of Composition:** 1987  
**Instrumentation:** bcl; db  
**Duration:** 13’  
**Publisher:** American Composers Alliance  
**Number of Performers:** 2  
**OCLC number:** 39115510  
**Recordings:** Golden petals  
**Online suggested recordings:** [https://jmisurell-mitchell.com/chamber-orchestral-and-choral-music/](https://jmisurell-mitchell.com/chamber-orchestral-and-choral-music/)  
**Source:** OCLC

Miyake, Haruna

*Air Music*

**Date of Composition:** 1989  
**Instrumentation:** pf/synth; synth; db  
**Number of Performers:** 2+
 Annotations: "Kuki no ongaku"
Recordings: Air music
Source: CD

Montanari, Thais

Influxos
Instrumentation: db
Number of Performers: 1
Annotations: Notation in two lines. Use of percussive sounds. Glossary for techniques.
Playing Techniques: L.H. pizz; pizz; s.p.; with two hands; L.H. mute; app; snap pizz; trem.; harmonics; jete; chords; c.l.b.; sfz; slap left hand; stroke with nails
Technique Level: Advanced
Dedication: Tadeu
Source: CW

mas não esatava só

Date of Composition: 2014
Instrumentation: db; elec
Duration: 3'
Number of Performers: 1
Playing Techniques: s.p.; ad. lib. repetition; any high note; any low note; tr.; alternating pressure; behind the bridge; over pressure; free gliss; harmonics; on the bridge
Technical Requirements: Fixed Media
Technique Level: Intermediate
Online suggested recordings: https://soundcloud.com/thaismontanari/mas-nao-esta-va-so
Source: CW; SC

Canto
Instrumentation: db; fl; mar de vidro; uke; gtr
Duration: 4' 48
Number of Performers: 5
Technique Level: Advanced
Online suggested recordings: https://soundcloud.com/thaismontanari/canto
Source: CW

Morehead, Patricia

The Stutterer
Date of Composition: 2012
Instrumentation: db; narr.
Duration: 5'
Number of Performers: 2
Annotations: Poetry by Nina Corwin. Details at: https://www.patriciamorehead.com/2012/06/cube-plays-two-works-by-pat-morehead/
Source: CW
Memories of Christmas
Instrumentation: fl; db
Number of Performers: 2
Source: PN

Morrison, Julia Maria

Jula Street
Date of Composition: 1969
Instrumentation: asax; db; pf
Number of Performers: 3
Source: AC

Octobermusic
Date of Composition: 1969
Instrumentation: asax; db; pf
Number of Performers: 3
Source: AC

Moszumańska-Nazar, Krystyna

3 Moments musicaux
Date of Composition: 1990-94
Instrumentation: db
Number of Performers: 1
Source: PMC

Mountain, Rosemary

Geranium Lake/Raw Sienna
Date of Composition: 1979
Instrumentation: asax; db; perc (2)
Publisher: CMC
Number of Performers: 4
Annotations: Percussion uses bongos, maracas, snare drum and tam-tam.
Source: CMC

Dreams of Dancing
Date of Composition: 1998
Instrumentation: db (4)
Publisher: CMC
Number of Performers: 4
Source: CMC

Poly 1
Date of Composition: 1989
Instrumentation: vn (2); va; vc; db
Duration: 18'
Publisher: CMC
Number of Performers: 5
OCLC number: 58722512
Source: OCLC; CMC

Mracek, Ann Michelle

*String Quartet no. 1 Water Quarter*

Date of Composition: 1977
Instrumentation: vn; va; vc; db
Publisher: American Music Composers
Number of Performers: 4
OCLC number: 41557053
Source: OCLC

Mulsant, Florentine

*Sonate pour contrebasse et piano op. 52*

Date of Composition: 2014
Instrumentation: db; pf
Duration: 16'
Publisher: Furore Verlag
Number of Performers: 2
Commission: Thierry Barbé
OCLC number: 934427063
Recordings: French impressions
Online suggested recordings: https://youtu.be/Jphkf8AfSv0
Source: PW; CW; OCLC

*Opus 64*

Date of Composition: 2016
Instrumentation: db
Duration: 7'
Publisher: Furore Verlag
Number of Performers: 1
Commission: Thierry Barbé
Online suggested recordings: https://youtu.be/amE9fotvpPw
Source: CW

Murakumo, Ayako

*Interspersion*

Date of Composition: 1988
Date of Publication: 1989
Instrumentation: va; vc; db
Duration: 10' 30''
Publisher: Japan Federation of Composers
Number of Performers: 3
OCLC number: 23725411
Recordings: Japanese composers, 1989
Source: OCLC; JFC
Negrón, Angelica

*La isla mágica*

**Instrumentation:** db; elec  
**Duration:** 8'05''  
**Annotations:** "Brimming with whimsy and wistful nostalgia, the piece combines punchy, video game-worthy electronics with bowed bass, percussion, and even some ambient vocals (...)" - Maggie Molloy, recording reviewed by Maggie Molloy in 2016. (https://www.secondinversion.org/tag/wil-smith/)  
**Recordings:** "Home" - Eleonore Oppenheim  
**Source:** CD; CW

Nelson, Sheila M

*Tetratunes*

**Date of Composition:** 1989  
**Instrumentation:** db  
**Publisher:** Boosey & Hawkes  
**Number of Performers:** 1  
**Technique Level:** Beginner  
**OCLC number:** 222127706  
**Source:** OCLC

Nelson, Sheila M. with Elliott, Catherine

*Right from the start*

**Date of Composition:** 1995  
**Instrumentation:** db; pf  
**Publisher:** Boosey & Hawkes  
**Number of Performers:** 2  
**Annotations:** Method book.  
**Technique Level:** Beginner  
**OCLC number:** 830869132  
**Source:** OCLC; PW

*Technitunes*

**Date of Composition:** 1992  
**Instrumentation:** db  
**Publisher:** Boosey & Hawkes  
**Annotations:** Method book.  
**Technique Level:** Beginner  
**OCLC number:** 497878745  
**Source:** OCLC; PW
Newmark, Mary Lou

*The Forgotten and the Free*

Date of Composition: 2005  
Instrumentation: vn; db; soundscape  
Number of Performers: 2+  
Source: CW; ACF

Nielsen, Mette

*Imperfect Unison*

Date of Composition: 2011  
Instrumentation: afl; db  
Number of Performers: 2  
Online suggested recordings: https://soundcloud.com/mette-nielsen-composer/imperfect-unison  
Source: CW

*Under vandspejlet*

Date of Composition: 2018  
Instrumentation: db  
Number of Performers: 1  
Annotations: "Beneath the water surface." Program notes at: http://www.edition-s.dk/news/double-bass-solo-piece-by-mette-nielsen?fbclid=IwAR06CLjm2s_Q-JJEv5iKU1eY9VRDVCxnKq16mLTb2yo6JXHRoWyWYaJGXQc  
Dedication: Olle Davidsson  
Source: CW

Nova Sondag, Jacqueline

*HK 70*

Date of Composition: 1972  
Instrumentation: pf; db; perc; taped vv  
Source: GRV

Nowak, Alison

*A Lion's Song*

Date of Composition: 1986  
Instrumentation: db  
Duration: 2'  
Publisher: American Composers Alliance  
Number of Performers: 1  
Source: ACA

Oblak, Jerica

*Bas-Relief*

Date of Composition: 1996  
Instrumentation: db  
Number of Performers: 1
Annotations: The piece has four movements, the first, explores syncopation and different contact points for the bow. The second, faster and busier, includes some left hand alone techniques, pizz and short notes. The third, changes the character to "childlike" with a slower tempo and tenuto sul ponticello notes. Finally, the fourth, ends in a fast tempo with a strong use of double-stops and dissonances.

Playing Techniques: L.H. only; sfz; vibrato; s.p.; app; s.t.; pizz; snap pizz; gliss; pizz muffing string with left hand, trem.; martele; chords

Technical Requirements: mute

Technique Level: Advanced

Dedication: Andrew Kohn

Source: SC; CW

O'Brian, Carolyn

Widget

Date of Composition: 2006
Instrumentation: va; db; perc
Duration: 9' 30"
Number of Performers: 3

Online suggested recordings: http://carolynobrienmusic.com/separate-pieces/

Source: CW; ACF

Obrovská, Jana

Concertino

Date of Composition: 1981
Instrumentation: vn; vc; db; str

Recordings: Ozvena: komorní kantáta

Source: CD; GRV

Olivero, Betty

Cubi

Date of Composition: 1987
Date of Publication: 2008
Instrumentation: vc; db
Duration: 7'
Publisher: Ricordi
Number of Performers: 2
OCLC number: 302315914
Source: OCLC

Batnun

Date of Composition: 1985
Instrumentation: db; chamber orch./pf
Duration: 15'
Publisher: München G. Ricordi Bühnen/Musikverlag
Number of Performers: 2+
OCLC number: 725519084

Recordings: "Music for chamber orchestra" Betty Olivero; Luciano Berio; Aldo Ceccato; Raffaello Majoni; Oliver Knussen; Kimball Wheeler; Lorenzo Parigi

Source: OCLC
Oliveros, Pauline

Trio
Date of Composition: 1961
Instrumentation: tpt; acc; db
Publisher: Smith Publications
Number of Performers: 3
OCLC number: 9070343
Source: OCLC; CW

Outline
Date of Composition: 1963
Instrumentation: fl; perc; db
Duration: 14' 30''
Publisher: Media Press/Smith Publications
Number of Performers: 3
Annotations: Improvisation. Pitches are improvised according to the outline. Use of brackets for notation.
Playing Techniques: Pull string across fingerboard; snap pizz; bass as a drum; finger; fingernail; indefinite sounds (...)
Dedication: Bertram and Nancy Turetzky
OCLC number: 84673801
Online suggested recordings: https://youtu.be/IxdrhMZOu84
Source: OCLC; CW; CD

Double Basses at Twenty Paces
Date of Composition: 1978
Instrumentation: db(2); their second referee; tape; slide 4
Publisher: Smith Publications
Number of Performers: 2
Annotations: "a theater piece for two double basses, their seconds, and a referee (conductor)" Includes parts for players A and B and Referee cue sheet.
OCLC number: 8804398
Source: OCLC; CW

Blue Heron: In Memory of James Tenney for Piano and String Bass
Date of Composition: 2006
Instrumentation: db; pf
Publisher: Deep Listening Publications
Number of Performers: 2
Source: CW

Omelchuk, Oxana

Nocturne
Date of Composition: 2007
Instrumentation: db (5)
Duration: 8’
Number of Performers: 5
Source: CW
Mon cher amy

Date of Composition: 2012
Instrumentation: va; vc; db
Duration: 10'
Number of Performers: 3
Online suggested recordings: https://soundcloud.com/oxana-omelchuk/oxana-omelchuk-mon-chier-amy-fur-trio-basso
Source: CW

Ore, Cecilie

Contracanthus

Date of Composition: 1986
Date of Publication: 1987
Instrumentation: db
Duration: 8'30"
Publisher: NB Noter
Number of Performers: 1
Annotations: Fast, obsessive, chromatic and “furioso” material is carried along the piece. It has a hectic and forward aspect to it, with only a few moments of breath. “Transparent ambiguity. Contrasts between the low and the high, the short and the long, the fast and the slow.” - Notes from the score
Playing Techniques: Gliss; s.p.; sfz; tr.; harmonics
Technique Level: Advanced
Commission: Bjørn Lanke
OCLC number: 659077689
Recordings: The Contemporary Solo Double Bass, Simax
Source: OCLC; SC

Orenstein, Joyce E.

Quintet for Strings

Date of Composition: 1974
Date of Publication:
Instrumentation: vn(2); va; vc; db
Duration: 12'
Number of Performers: 5
Annotations: The second movement of this piece can be performed by itself.
Source: NYWC

Owens, Susan Elizabeth

Circles

Date of Composition: 1980
Instrumentation: fl; vib; vn; db; bells
Number of Performers: 5
Annotations: Bells (i.e. temple bells and Tibertian bowls) are to be played by the vibraphonist. Premiere: 1980, San Jose State University. Archival Material.
OCLC number: 28611255
Source: OCLC
Pagh-Paan, Younghi

No-Ul

Date of Composition: 1984-85
Instrumentation: db; va; vc
Duration: 13’
Publisher: Ricordi
Number of Performers: 3
Playing Techniques: Gliss; vibrato; s.p.; s.t.; L.H. pizz; art. harmonics.; nat. harmonics; chords; c.l.b; tr.; tremolo (...)
OCLC number: 36252026
Recordings: Younghi pagh-paan - Chamber Music - Ensemble recherche
Online suggested recordings: https://youtu.be/XGuHlIsjQss
Source: OCLC; CD

Palmer, Juliet

A Bridge of Ice

Date of Composition: 1994
Instrumentation: db; tape
Number of Performers: 1
Source: CW

Cypress

Date of Composition: 2002
Instrumentation: db; bcl
Publisher: Centre for New Zealand Music
Number of Performers: 2
OCLC number: 84543609
Source: OCLC; CW

Panufnik, Roxanna

Shosholoza

Date of Composition: 2015
Instrumentation: db; pf
Duration: 4’30”
Publisher: Edition Peters
Number of Performers: 2
Annotations: Inspired by traditional miner’s song from Zimbabwe and South Africa.
Technical Requirements: Solo and orchestra tuning available.
Commission: Leon Bosch and Swaledale Music Festival
Dedication: Leon Bosch
OCLC number: 951210786
Source: OCLC, CW

Pape, Rebecca

Grief’s Spectrum

Date of Composition: 2019
Instrumentation: db
Number of Performers: 1
Annotations: “Grief involves a far more extensive range of feelings, hence the use of the word Spectrum. For inspiration I looked at the five stages of grief: denial, anger, bargaining, depression, and acceptance. (...)” - Notes from the score
Playing Techniques: Ghost notes; Shadow notes; Shadow pressure; on the bridge; tailpiece; 1/4 sharp/flat; 3/4 flat; texture notes
Technique Level: Advanced
Dedication: Alexander N. Ferkey
Source: C; SC

Patterson, Andra

*The Retaliation*

Date of Composition: 1981
Instrumentation: hn; db
Number of Performers: 2
Source: CW

*Solo I*

Date of Composition: 2016
Instrumentation: db
Duration: 3'17"
Number of Performers: 1
Online suggested recordings: http://andrapatterson.net/works.html
Source: CW

Peacocke, Gemma

*Quiver*

Date of Composition: 2018
Instrumentation: pf; perc; db
Duration: 8'
Number of Performers: 3
Annotations: “This piece is for every woman and girl who has felt afraid and who has turned or who will in time turn that fear, anger, and distress into a case for arrows” - From the composer's soundcloud page (https://soundcloud.com/gemmapeacocke/quiver)
Online suggested recordings: https://soundcloud.com/gemmapeacocke/quiver
Source: CW

*Aglow*

Date of Composition: 2016
Instrumentation: bsax; pf; db
Duration: 25'
Number of Performers: 3
Online suggested recordings: https://soundcloud.com/gemmapeacocke/aglow-first-movement
Source: CW
Wave + Lines

Date of Composition: 2017
Instrumentation: S; perc; pf; db; MIDI-triggered fixed media electronic
Duration: 50'
Number of Performers: 4+
Source: CW

Pelegrí i Marimón, Maria Teresa

Música

Date of Composition: 1977
Instrumentation: pf; db; perc
Number of Performers: 3
Source: AC

Peña Young, Sabrina

Downward Spiral

Date of Composition: 2009
Instrumentation: va; vn; db; vc
Duration: 8'
Publisher: Pena Young Publishing
Number of Performers: 4
Annotations: Can be performed as a string quintet, small chamber ensemble, or full string orchestra. May also be transcribed for marimba.
Source: NYWC

Pentland, Barbara Lally

Cavazzoni

Date of Composition: 1961
Instrumentation: db
Number of Performers: 1
Source: CMC

Perry, Julia

Symphony in One Movement

Date of Composition: 1961
Instrumentation: va; db/va (3); db (2)
Number of Performers: 2 or 5
Playing Techniques: art. harmonics; strike with bow; trem.
Technique Level: Intermediate
Source: NML; SC
Petra-Basacopol, Carmen

*Ode op. 48 no. 1 pentru contrabas solo*

**Date of Composition:** 1980  
**Instrumentation:** db  
**Number of Performers:** 1  
**Source:** IAWM

Philiba, Nicole

*Mouvements*

**Date of Composition:** 1966-67  
**Instrumentation:** db; pf  
**Number of Performers:** 2  
**OCLC number:** 605275135  
**Source:** OCLC

Pidgorna, Anna

*What else can I give him?*

**Date of Composition:** 2015  
**Instrumentation:** female V; vn; db; cimbalom; perc  
**Duration:** 10’  
**Number of Performers:** 5  
**Annotations:** Inspired by Ukrainian folklore. Part of the song cycle “Invented Folksongs.”  
**Playing Techniques:** Nat. harmonics  
**Online suggested recordings:** https://www.youtube.com/watch?v=I1HdrlF75o0  
**Source:** C; CW

*Weeping*

**Date of Composition:** 2015  
**Instrumentation:** fl; ob; perc; va; vc; db  
**Duration:** 1’ 20”  
**Number of Performers:** 6  
**Annotations:** “This work draws heavily on Ukrainian weeping tradition, half-sung, half-chanted performances which mourn the dead. Each instrument imitates particular singers. The bass part includes explorations of high natural harmonics in a melodic fashion, as well as low weeping passages.” - Notes from the composer  
**Online suggested recordings:** https://soundcloud.com/annapigorna/weeping-excerpt  
**Source:** C; CW

Piechowska-Pascal, Alina

*Tarantelle*

**Date of Composition:** 1980  
**Instrumentation:** db  
**Number of Performers:** 1  
**Source:** AC
Plonsey, Jennifer R.

*Corridors of Endless Time*

**Date of Composition:** 1981  
**Instrumentation:** afl; eh; va; vc; db  
**Number of Performers:** 5  
**Annotations:** Details at: http://library.newmusicusa.org/library/composition.aspx?CompositionID=97357  
**Source:** NML

Polin, Claire

*No-Rai*

**Date of Composition:** 1969  
**Instrumentation:** S; fl; db  
**Publisher:** C. Polin  
**Number of Performers:** 3  
**Annotations:** Korean Song Cycle. Songs: Azaleas - Setting sun - Swallow - Cricket - Untitled.  
**OCLC number:** 33815499  
**Source:** OCLC; SC

Price, Deon Nielsen

*Bass-ics for Double Bass*

**Date of Composition:** 1988  
**Date of Publication:** 2006  
**Instrumentation:** db  
**Duration:** 6'  
**Publisher:** Culver Crest Publications  
**Number of Performers:** 1  
**Source:** PW

*Andante Misterioso and Allegro Barbaro*

**Date of Composition:** 1987  
**Instrumentation:** vn; ssax; va; vc; db  
**Duration:** 8'  
**Publisher:** Culver Crest Publications  
**Number of Performers:** 5  
**Source:** PW

*States of Mind*

**Date of Composition:** 2003  
**Instrumentation:** vn(2); va; vc; db  
**Duration:** 9'  
**Publisher:** Culver Crest Publications  
**Number of Performers:** 5  
**Annotations:** Mvts.: Prayer - Allegro Barbaro - Andante misterioso  
**Source:** PW
Procaccini, Teresa

*Mystère Op. 73*

**Date of Composition:** 1976  
**Instrumentation:** db; pf  
**Duration:** 4’ 55”  
**Number of Performers:** 2  
**Recordings:** Teresa Procaccini: Musica da Camera VI  
**Online suggested recordings:** https://youtu.be/8CXw-cQN_UI  
**Source:** CD

Ptaszynska, Marta

*Quodlibet*

**Date of Composition:** 1976  
**Date of Publication:** 1981  
**Instrumentation:** db; tape  
**Duration:** 10’  
**Publisher:** PWM  
**Number of Performers:** 1  
**Annotations:** Includes performance instructions. Tape has from 3 till 15 voices. There is a formal design of the piece in graph, shaping a trapezoid. Loudspeakers should be located around the soloist and public. The piece has six parts, comprising 15 segments of different time duration.  
**Playing Techniques:** Shoulder of db; table of db; back of the db; sing; L.H pizz; cupped hand; c.l.b; on the bridge; trem.; behind the bridge; gliss; pizz with thumb; fingernails; snap pizz; art. harmonics; “two way” gliss; pizz at the bridge; rub the strings; different legno  
**Technical Requirements:** Plastic thimbles; metal thimbles; speakers  
**Dedication:** Bertram Turetzky  
**OCLC number:** 11733099  
**Source:** OCLC; SC

Purgina, Julia

*Herbarium*

**Date of Composition:** 2007  
**Instrumentation:** va; vc; db  
**Number of Performers:** 3  
**Source:** CW

*mini-fun(k)-piece*

**Date of Composition:** 2015  
**Instrumentation:** va; db  
**Number of Performers:** 2  
**Annotations:** Premiere: November 26, 2015 at the Off-Theatre, Vienna by Daniel Moser and Maximilian Olz.  
**Source:** CW

Rabelo, Thais

*Baião de Doze – Suíte Tocando o Brasil*

**Date of Composition:** 2013  
**Instrumentation:** db ens.
Number of Performers: 4+
Annotations: "The Suite “Tocando o Brasil” brings the idea of four of the most popular national rhythms from Brazil (baião, bossa nova, samba e frevo). The piece was written for the Orchestra Sergipiana de Contrabaixo, inspired by the OSCON and founded by Jair Maciel. In a pedagogical way, the piece also consists in a rhythm exercise to the group. In Baião de Doze there a simple theme, mostly in the first double bass, which sometimes dialogues with the second double bass. The main idea is to bring the atmosphere of the Brazilian Northeastern music, exploring dance, divertimento and simplicity, features so dear to me." - Translated from the composer's notes in the score.
Source: SC; C

Bossa Nova
Date of Composition: 2013
Instrumentation: d ens.
Number of Performers: 4+
Annotations: “In Bossa Nova, the melody is shy/simple but not uninteresting. It starts being delineated by the first double bass, which constantly converses with the second bass. Basses 3 and 4 maintain the rhythm and sustain the harmony. Bossa Nova is, before anything, a song in which the lyrics should arise in the mind of the ones that are listening to it.” - Translated from the composer's notes in the score.
Source: SC; C

Chuva no Sertão
Date of Composition: 2013
Instrumentation: db; pf
Number of Performers: 2
Annotations: "In a figurative character, Chuva no Sertão illustrates the idea of the “sertanejo” waiting for the rain, which will irrigate the plantations, feed the cattle and end up their thirst, bringing happiness when the process of waiting finally ends. In this sense, the music begins melancholic, hopeless. A theme in Brazilian Northeastern mode soon arises, announcing the new: the first drops of water (articulated between double bass and piano). After that, everything is a party, or “baião”, a national symbol of the happiness of the “sertanejo”." - Translated from the composer's notes in the score.
Source: SC; C

Lembranças
Date of Composition: 2013
Instrumentation: db; pf
Number of Performers: 2
Annotations: “Memories”. Cantabile. “The music was inspired in some of my personal memories, they sound melancholic but not sad. The idea is to connect the lowest sounds of the double bass with the feeling of saudade (missing something/someone)” - Translation from the composer's notes.
Style/Genre: Romantic
Technique Level: Intermediate
Source: C; SC

Rio São Francisco: Correnteza
Date of Composition: 2015
Instrumentation: db; hp
Duration: 4'
Number of Performers: 2
Annotations: “This song is an homage to an important Brazilian River, which in Sergipe (composer’s State of residence), offers us wonderful landscapes around the longo do Cânion do Xingó, in the city of Candindé do São Francisco. In this composition, I seek to play with the ondulation of the water (represented by the harp glissandos), the strength of the water and also its fluidity. The music is modal, in Brazilian Northeastern scale.” - Translation from composer's notes.
Technique Level: Beginner
Online suggested recordings: https://youtu.be/u6MpGpx5D1c
Source: C; SC

Asa Branca (arrangement)
Instrumentation: db; hp
Duration: 5' 40''
Number of Performers: 2
Annotations: Arr. from Asa Branca by Luiz Gonzaga.

Technique Level: Beginner; intermediate
Online suggested recordings: https://youtu.be/5L5rSzrL-ns
Source: C; SC

Radigue, Éliane

Occam XIX
Instrumentation: db
Number of Performers: 1
Annotations: Performed by Louis-Michel Marion.

Online suggested recordings: https://vimeo.com/312749557
Source: Perf. W

Rae, Mary

Syrinx
Date of Publication: 2018
Instrumentation: db
Duration: 3’
Publisher: Recital Music RM 987
Number of Performers: 1
Annotations: Syrinx Book 2. G minor. Premiere: March 18, 2018 by David Heyes, York, UK. This piece is part of the Syrinx Project, an international initiative to invite composers to write pieces for solo double bass. Direction of David Heyes, it aims to create a year-long program of new music. 29 composers are participating. Music influenced by Debussy's Syrinx for solo flute. "I'd like to think there are moments in my composition which are intersections of Debussy's Syrinx and myself, moments that show the mark which his music has left on me (...)" - Notes from the composer at publisher's website
Technique Level: Advanced
Source: PW

Short Days Ago We Lived
Date of Publication: 2014
Instrumentation: db; pf
Duration: 2'
Publisher: Recital Music RM723
Number of Performers: 2
Annotations: Premiere: June 13, 2014 at St Thomas Church, Mamhead, Exeter by David Heyes, db and David Haines, pf. Program notes and score sample at: http://www.recitalmusic.net/spweb/details.php?catno=RM723
Technique Level: Intermediate
Source: PW
For my Cherokee Ancestors

Date of Publication: 2013
Instrumentation: db; pf
Publisher: Recital Music - RM564
Number of Performers: 2
Technique Level: Intermediate
OCLC number: 1064702058
Source: OCLC; PW

Ratkje, Maja S. K.

Essential Extensions

Date of Composition: 1999
Instrumentation: asax; db; acc
Duration: 10'
Publisher: NB Noter
Number of Performers: 3
Annotations: Program notes at: http://ratkje.no/1999/11/essential-extensions/
OCLC number: 840837257
Recordings: River Mouth Echoes
Source: OCLC; CW

Rondo, Bastard, Overture, Explosion

Date of Composition: 2004
Instrumentation: asax; acc; db; with three dictaphones
Duration: 17'
Publisher: NB Noter
Number of Performers: 3
OCLC number: 864401828
Recordings: Planet Poing
Online suggested recordings: https://youtu.be/_Dt1yBsXn9Y
Source: OCLC; CW

Doppelgänger

Date of Composition: 2015
Instrumentation: B; db
Duration: 5'
Publisher: NB Noter
Number of Performers: 2
Annotations: Text by Ursula Andkjær Olsen.
Source: CW

On Wombs and Vowels

Date of Composition: 2003
Instrumentation: db + V
Duration: 5'
Publisher: NB Noter
Number of Performers: 1
Online suggested recordings: https://youtu.be/vwgl7phWR2Y
Source: CW
No Title Tango and Milonga

Date of Composition: 2003
Instrumentation: asax; db; acc
Duration: 5' 30"
Publisher: NB Noter
Number of Performers: 3
Annotations: From the opera “No Title Performance and Sparkling Water”. Open for Improvisation.
Recordings: Planet Poing
Source: CW

Raum, Elizabeth

Arabesque: for English Horn and Double Bass

Date of Composition: 1985
Date of Publication: 1990
Instrumentation: db; eh
Duration: 4' 30"
Publisher: Canadian Music Centre
Number of Performers: 2
OCLC number: 225889443
Source: OCLC; CMC

Concerto for Double Bass and Orchestra

Date of Composition: 1993-95
Instrumentation: db; orch/pf
Duration: 15'
Publisher: Canadian Music Centre
Number of Performers: 2+
Annotations: Three movements and Cadenza. Manuscript. Parts for double bass and for violoncello. Piano reduction available. Premiere: 1993. Excerpts of this piece has been described by the composer as "fairy tale music" and "romantic", it also features heroic characteristic with themes "developed in the manner of the last century" - Notes from the score.
Playing Techniques: pizz; nat. harmonics; ad. lib.; chords
Technical Requirements: Solo tuning
Style/Genre: Romantic
Commission: David Ruby of the Saskatoon Symphony for their Bach and Friends Series
OCLC number: 225889524
Recordings: David Ruby, db, Bonnie Nicholson, pf.
Source: OCLC; CMC; SC

Rondo Variations

Instrumentation: db; vn; pf
Duration: 7'
Number of Performers: 3
Source: C

A Poet’s Day

Date of Composition: 1984
Instrumentation: db; S; pf
Duration: 8’ 12"
Publisher: Canadian Music Centre
Number of Performers: 2+
Annotations: Poetry by Emily Schudel. This piece was composed to be performed by a bass player that would sing and play at the same time. Mvts.: Dawn - Noon - Afternoon - Dusk - Evening.

Playing Techniques: Pizz; s.p.; trem.; gliss; pizz glizz; nat. harmonics; art. harmonics

Technical Requirements: Solo tuning

Dedication: Emily Schudel

Source: CMC; C; SC

Ray, Sônia

Ondas

Date of Composition: 1993
Date of Publication: 1994/2004
Instrumentation: db
Duration: 3'
Publisher: Irokun Brasil Edições Musicais/ Ricordi
Number of Performers: 1

Annotations: Translates "Waves". Atonal. This piece is one of the fewer published works for solo double bass by a Brazilian woman. Third prize in the IX Ritmo e Som Competition, UNESP/1991. There are several meter changes in this piece "to create a constant atmosphere of tension and relaxation, like waves" - Notes from the score.

Playing Techniques: art. harmonics; nat. harmonics; pizz; tr.; ad lib.; gliss; chords

Technique Level: Intermediate

OCLC number: 63677086

Online suggested recordings: https://youtu.be/MfgJOTZ-XmE

Source: OCLC; SC

Rehnqvist, Karin

Sleep Now – a Lullaby Drama for Soprano, Bass Flute and Double Bass

Date of Composition: 2015
Instrumentation: S; bfl; db
Duration: 9'
Number of Performers: 3


Dedication: Trio Ek/ Janson/ Svensdotter with support from Swedish Arts Council.

Online suggested recordings: https://youtu.be/9b7njfqDprA

Source: CW

Reid, Sally

Escape Wheel For Fire

Date of Composition: 1976
Instrumentation: cl(3); db; pf
Number of Performers: 5

Source: AC

Reis, Hilda Pires dos

Seresta

Date of Composition: c. 1983
Instrumentation: db; pf
Number of Performers: 2
Annotations: Lyrical character. ABA form. Manuscript. Solo part performed one octave above written pitch.
“Seresta was inspired by and named after a kind of urban love song very popular in the 1940’s, especially in the Southeast of Brazil.” - Notes from Sonia Ray (Sonia Ray, “Brazilian Classical Music for the Double Bass: An Overview of the Instrument, the Major Popular Music Influences within Its Repertoire and a Thematic Catalogue.” (DMA diss., University of Iowa, 1998. 82)
Dedication: Sandrino Santoro
Source: SRC

Renard, Claire

Pour Octave
Date of Composition: 1988
Instrumentation: V; fl; hp; db; perc
Number of Performers: 5
Annotations: Concert-spectacle
Source: GRV

Un éclat de son rire
Date of Composition: 1989
Instrumentation: haute-contre; fl, db
Number of Performers: 3
Source: GRV

Rezende, Marisa

Cismas
Date of Composition: 1997
Instrumentation: vn; va; vc; db; pf
Duration: 8'
Number of Performers: 5
Annotations: Recordings: Música de câmara
Online suggested recordings: Reduced version: https://youtu.be/wORF6g017Yc
Source: OCLC

Richer, Jeannine

Jeux
Date of Publication: 1993
Instrumentation: db; pf
Duration: 3'
Publisher: Gerard Billaudot Editeur/Collection Panorama
Number of Performers: 2
Annotations: The tempo for this piece is very flexible. Strong use of extended techniques. A moment of improvisation is dedicated to the double bass in the end where the composer indicates direction and the use of tremolo, ending with a descending dynamic to ppp.
Playing Techniques: trill; hit the wood; pizz; gliss; gliss of harmonics; trem.; chords; harmonics; sfz; app; s.p.; "corder"; "shot"
Technique Level: Advanced
OCLC number: 32843587
Source: OCLC; SC
Ligne Interrompue

Date of Composition: 1974  
Instrumentation: db; narr  
Duration: 5'  
Publisher: Editions Gemeaux  
Number of Performers: 2  
Annotations: This piece contains a varied notation, sometimes the measures are marked in, sometimes not. There are pictures to inform specific techniques and which specific parts of the bass the sound should be produced by the performer. The composer affirms that the tempo overall should not be fixed, but rather, free to interpretation and flexible according to the mood of the passage. The piece sometimes shows the maximum duration of seconds for a certain passage. The voice part has sections A, B, and C, that are applied during free from pulsation moments. 
Playing Techniques: pizz; chords; s.p.; sfz; bridge; trem.; vibrato; app; art. harmonics; nat. harmonics; jete; gliss accelerando; gliss with harmonics; snap pizz; tailpiece, wood. 
Technical Requirements: mute  
Technique Level: Advanced  
Source: SC  

Piege I

Date of Composition: 1979  
Instrumentation: db  
Duration: 5'  
Publisher:  
Number of Performers: 1  
Annotations: Jeannine Richer composed a set of pieces named "Piege". She has "Piege" I and IV dedicated to bass (solo and duo) and II is a quintet that includes bass. This score contains graphic notation and no specific measures. All the instructions are in French. It is a rich piece that explores extended techniques, interpretation, and improvisation. The piece is a path to inexistence (or destruction of the instrument itself) and it follows four different stages: Precision, Choice, Liberty and Absence.  
Playing Techniques: gliss; trem.; s.p.; pizz; nat. harmonics; art. harmonics; silent fingering; tapping on wood; sfz  
Technique Level: Advanced  
Source: SC  

Piege II

Date of Composition: 1980  
Instrumentation: vn(2); va; vc; db  
Number of Performers: 5  
Source: AC  

Piege IV

Date of Composition: 1981  
Instrumentation: db (2)  
Duration: 12'  
Number of Performers: 2  
Annotations: Db one tuned in C and db two tuned in Db. Instructions in French.  
Source: BNF; SC  

Epiphonies

Date of Composition: 1971  
Instrumentation: db (4)  
Number of Performers: 4  
Source: AC
Rickard, Sylvia

*Rum-ba-ba*

**Date of Composition:** 1992  
**Instrumentation:** va(4); db  
**Duration:** 4'  
**Publisher:** Canadian Music Centre  
**Number of Performers:** 5  
**Annotations:** Premiere: August 5, 1992, Vancouver Chamber Music Festival by Scott St. John, Toby Hoffman, Maria Lambros Kannen and Carla-Maria Rodrigues, va; Wilmer Fawcett, db.  
**OCLC number:** 858556762  
**Online suggested recordings:** [http://sylviarickard.ca/sound-bites.htm](http://sylviarickard.ca/sound-bites.htm)  
**Source:** OCLC; CMC

Robert, Lucie

*Ostinato*

**Date of Composition:** 1972  
**Date of Publication:** 1973  
**Instrumentation:** db; pf  
**Duration:** 6'  
**Publisher:** Leduc  
**Number of Performers:** 2  
**Playing Techniques:** Trem.; harmonics; pizz; chords; legato; quasi cadenza  
**Technique Level:** Advanced  
**Dedication:** Gaston Logerot  
**OCLC number:** 20767572  
**Source:** OCLC; SC

Rodgers, Sarah

*Song of Caedmon*

**Date of Composition:** 2002  
**Instrumentation:** S; db (2)  
**Number of Performers:** 3  
**Commission:** Yorkshire and Humberside Arts  
**Source:** CW

Rodrigue, Nicole

*Modules*

**Date of Composition:** 1970  
**Instrumentation:** hp; db; 7 tom-toms  
**Duration:** 7'  
**Source:** CMC

Roe, Betty

*Cat and Mouse - Five Songs*

**Date of Composition:** 1987  
**Instrumentation:** S; db
Duration: 5' 30"
Publisher: Yorke Edition E0083
Number of Performers: 2
OCLC number: 20390236
Online suggested recordings: https://youtu.be/7exeRPXE6jM
Source: OCLC; PW

London Fantasies - Three Songs
Date of Composition: 1992
Instrumentation: med V; db
Publisher: Thames Publishing THA978381
Number of Performers: 2
OCLC number: 27247063
Source: OCLC; PW

Madam Songs - Three Songs
Date of Composition: 1992
Instrumentation: S; db
Publisher: Thames Publishing THA978363
Number of Performers: 2
Annotations: Text by Langston Hughes. Db parts ed. by David Heyes. Songs: Madam's Calling Cards - Madam and the Fortune Teller - Madam and her Might-Have-Been.
OCLC number: 55876049
Source: OCLC; PW

Jazz songs
Date of Composition: 1972
Instrumentation: S; db
Duration: 3’30”
Publisher: Yorke Edition Y.E. 0024
Number of Performers: 2
Annotations: Text by Jacqueline Froom - Euphonium Dance and Langston Hughes - Madam and the Minister.
OCLC number: 4837954
Online suggested recordings: https://youtu.be/GU61LePMolE
Source: OCLC; PW

Ronchetti, Lucia

Luna de enfrente
Date of Composition: 1993
Instrumentation: va; vc; db
Number of Performers: 3
Source: PN

Le tentazioni di Girolamo
Date of Composition: 1995
Instrumentation: narr; S; hp; db; tape
Publisher: Ed. Edipan
Number of Performers: 4
Online suggested recordings: https://youtu.be/w3_6pRSZVgo
Source: CW

Mehr Vogel als Engels
Date of Composition: 1994
Instrumentation: db
Publisher: Ed. Lemoine
Number of Performers: 1
Source: CW

Studio
Date of Composition: 1991
Instrumentation: db; perc
Number of Performers: 2
Source: CW

Furiosa (vous arrête and vous fait rougir)
Date of Composition: 1987
Instrumentation: db; live elec
Publisher: Ed. Lemoine
Number of Performers: 1
Source: CW

L’upupa
Date of Composition: 1985
Instrumentation: db
Number of Performers: 1
Source: CW

Speranze fuggite, sparite da me
Date of Composition: 2018
Instrumentation: countertenor; vn; va; vc; db
Duration: 20'
Publisher: Rai Com Music Publishing
Number of Performers: 5
Annotations: Dramaturgy. From Lezioni di tenebra. Text by Giacinto Andrea Cicognini.
Commission: KölnMusik
Source: CW

Roosa (Shuster), Alissa

Trailblaze
Date of Composition: 1995
Date of Publication: 1995
Instrumentation: db
Number of Performers: 1
Annotations: Trailblaze is to be played full of energy and as fast as possible. The piece brings an extra flavor by including a vocal part, supposed to be sung at pitch (falseto) and with no vibrato, while still playing the bass part. It is very rich in extended techniques, rhythmic figures and metric changes. It also features a walking bass line.
Playing Techniques: Jete; chords; gliss; art. harmonics; slap pizz; hammer-on; c.l.b.; L.H. pizz
Style/Genre: Contemporary; Jazz
Technique Level: Advanced
Dedication: Susan Cahill
Source: SC

**Rosa Franco, (Maria) Clotilde**

*Contornos*

**Date of Composition:** 1998  
**Instrumentation:** va; db; pf  
**Number of Performers:** 3  
**Source:** GRV

**Rotaru, Diana**

*Chant du sommeil*

**Date of Composition:** 2007  
**Instrumentation:** vn; db; pf; perc  
**Number of Performers:** 4  
**Dedication:** Ensemble XXI  
**Source:** CW

**Rueff, Jeanine**

*Trois Hommages*

**Date of Composition:** 1963  
**Instrumentation:** db; pf  
**Duration:** 7' 15''  
**Publisher:** A. Leduc A.L. 23.344  
**Number of Performers:** 2  
**Annotations:** Traditional notation. Mvts.: Delmas Boussagol - Gaston Logerot - Edouard Nanny.  
**Technique Level:** Advanced  
**Dedication:** Gaston Logerot  
**OCLC number:** 12014041  
**Source:** OCLC; SC

**Ruehr, Elena**

*Slender Wind*

**Date of Composition:** 1988  
**Instrumentation:** S; perc; db; pf  
**Number of Performers:** 4  
**Source:** PN

*Catwalk*

**Instrumentation:** vc; db  
**Number of Performers:** 2  
**Source:** PN
Rusnak, Christina

Cloudburst
Instrumentation: mar; timp; vib; db/vc
Number of Performers: 4
Annotations: The piece is inspired by a Texas summer rain storm. "Beginning softly, gently hinting at the impending cloudburst, the piece builds in intensity, with the thunder and wind swelling, until the notes virtually explode with “rain”. It then tapers off slowly, until the last droplets fall." - Notes from the composer's website (https://christinarusnak.com/cloudburst/)
Source: CW; ACF

Flow
Instrumentation: va; trbn; db
Duration: 3' 30"
Number of Performers: 3
Annotations: The piece is inspired by the flow of water in Denali National Park. Details at: https://christinarusnak.com/flow/
Online suggested recordings: https://christinarusnak.com/flow/
Source: CW; ACF

Saariaho, Kaija

Ciel étoilé
Date of Composition: 1999
Date of Publication: 2000
Instrumentation: db; perc
Duration: 5'
Publisher: Chester Music
Number of Performers: 2
Annotations: Double bass sounding harmonics and multiphonics. 36 bars.
Playing Techniques: s.p.; s.t.; nat. harmonic; tr.; multiphonics; trem.; pizz
OCLC number: 52369914
Online suggested recordings: https://youtu.be/VACedKjwWD0
Source: OCLC; CW; SC

Bosun's cheer
Date of Composition: 2014
Date of Publication: 2015
Instrumentation: fl; vc; db; narr
Duration: 4'
Publisher: Chester Music
Number of Performers: 4
Annotations: Energetic. Moments of speaking while playing and ad lib. repetition.
Playing Techniques: s.p.; s.t.; increase bow pressure into scratch tone; breath tone; multiphonics; gliss; chords; pizz; tr.
OCLC number: 928399754
Source: OCLC; CW; SC

Miranda’s lament
Date of Composition: 1997
Instrumentation: S; cl; hp; vn; db
Duration: 6'
Publisher: Chester Music
Number of Performers: 5
Annotations: Text from "The Tempest" by William Shakespeare.
Playing Techniques: tr.; no vibrato; s.p.; s.t.; add bow pressure to produce a distorted sound
Dedication: Paavo Heininen
OCLC number: 84375952
Recordings: From the grammar of dreams
Online suggested recordings: https://youtu.be/SEeC3bxn9xQ
Source: OCLC; CW; SC

Sombre
Date of Publication: 2012
Instrumentation: bfl; perc; hp; db
Duration: 18'
Publisher: Chester Music
Number of Performers: 5
Annotations: Texts by Ezra Pound from his "Cantos."
Playing Techniques: s.p.; s.t.; on the bridge; increase bow pressure into scratch tone; trill between harmonic and normal pressure; gliss; trem.; artificial harmonics; pizz; vibrato
Commission: The Serge Koussevitzky Music Foundation and Da Camera of Houston
Dedication: The memory of Serge and Natalie Koussevitzky
OCLC number: 903002658
Online suggested recordings: https://youtu.be/XE_HCEHdhoY
Source: OCLC; CW; SC

Prospero's vision
Date of Publication: 2002
Instrumentation: Bar; cl; hp; vn; db
Duration: 5'
Publisher: Chester Music
Number of Performers: 5
Annotations: Text from "The Tempest" by William Shakespeare.
Playing Techniques: s.p.; s.t.; harmonics; trem.; vibrato; trill between harmonic and normal pressure
Dedication: Peter Sellars
OCLC number: 84376438
Source: OCLC; CW; SC

Folia
Date of Publication: 1995
Instrumentation: db; tape
Duration: 10'
Publisher: Chester Music
Number of Performers: 2
Annotations: Relevant piece for the bass repertoire that displays live electronics and timbre explorations on the double bass by strong usage of extended techniques and harmonics. The piece has two types of notation, when marked lento, it is free from pulsation and during more rhythmic passages, there is a precise notation and tempo recommendation. The sound engineer should read the score and adjust the relative levels of the double bass and electronics on the mixing desk.
Playing Techniques: L.H. pizz; art. harmonics; nat. harmonics; specific bow pressure; micro intervals; sp.; s.t.; trem.; tr.; vibrato; sfz
Technical Requirements: Macintosh computer equipped with an external audio interface compatible with Max. Microphone for the Double Bass. Mixer & stereo diffusion. Electronics part can be run with a Max patch including all effects.
Technique Level: Advanced
Commission: GRAME
Dedication: Jean-Pierre Robert
OCLC number: 51956733
Recordings: Une Contrabasse, un Humain - Jean-Pierre Robert
Online suggested recordings: 1 - https://www.youtube.com/watch?v=OeMns5H2eCk; 2 - https://www.youtube.com/watch?v=529TmBykJRY
Source: OCLC; CW; SC

Samter, Alice

MosaiK
Date of Composition: 1978
Instrumentation: db; pf
Number of Performers: 2
OCLC number: 605290338
Recordings: "Kammermusik"
Source: OCLC

Trialog
Date of Composition: 1978
Instrumentation: vn; db; pf
Publisher: A. Samter
Number of Performers: 3
OCLC number: 605290202
Source: OCLC

Samuel, Rhian

The hare in the moon
Date of Publication: 1998
Instrumentation: S; vib; mar; db
Duration: 9'
Publisher: Stainer & Bell
Number of Performers: 4
OCLC number: 40575040
Recordings: Light and water
Online suggested recordings: Soprano and piano: https://youtu.be/fEAr0ZVgwrCs
Source: OCLC; CW

Samuel, Virginia

No Jack, No King
Date of Composition: 1993
Instrumentation: fl; ssax; vc; db; pf
Number of Performers: 5
Source: NML
Sanguesa, Iris

Sonata

Date of Composition: 1968
Instrumentation: db; pf
Number of Performers: 2
Source: AC

Saunders, Rebecca

fury I

Date of Composition: 2005
Instrumentation: db
Duration: 6'
Publisher: Edition Peters
Number of Performers: 1
Annotations: Five-string bass.
OCLC number: 930609564
Online suggested recordings: https://youtu.be/VygfL6ma8jY
Source: OCLC; CW

Blue and Gray

Date of Composition: 2005
Date of Publication: 2009
Instrumentation: db (2)
Duration: 8' 30"
Publisher: Henry Litolf's Verlag/C.F. Peters
Number of Performers: 2
Annotations: Five-string basses.
OCLC number: 310618321
Source: OCLC; CW

fury II

Date of Composition: 2009
Instrumentation: db, chamber ensemble (db and bcl; acc; pf; perc; vc)
Duration: 12'
Publisher: Henry Litolf's Verlag / C.F. Peters
Number of Performers: 1+ 5
Annotations: Concerto for double bass and ensemble. Five-string bass. Scordatura. Explores "contrasts of timbre, attack and intent." - From the score.
Playing Techniques: s.t; s.p; 1/2 s.p; bring out overtones; raise or lower by 1/8 tone; flautando; raise or lower by 1/4 tone; vibrato; gliss; vertical motion between fingerboard and bridge; L.H. "release" pizz; slap on the string; snap pizz (...)
Technique Level: Advanced
Commission: Sachsischen Staatskapelle Dresden and Casa de Musica Porto
OCLC number: 1012394568
Online suggested recordings: https://youtu.be/aEZsg-z978c
Source: OCLC; CW; SC

Quartet for accordion, clarinet, double-bass and piano

Date of Composition: 1998
Date of Publication: 2013
Instrumentation: acc; cl; db; pf
Duration: 15’
Publisher: Edition Peters
Number of Performers: 4
Annotations: Five-string bass. Exploration of overtones and bow pression for distortion of sounds.
Playing Techniques: Flautando; s.p.; nat. harmonic; battuto; gliss; chords; indeterminate pitch; de-tune 5th string
Technique Level: Advanced
Commission: Westdeutscher Rundfunk
OCLC number: 858797495
Recordings: Quartet - Rebecca Saunders
Online suggested recordings: https://youtu.be/0NjT1GIdIr
Source: OCLC; CW; SC

Schedel, Margaret

Albedo.12
Date of Composition: 2008
Instrumentation: amp. db
Number of Performers: 1
Annotations: All harp pizz. For audience within 6 feet.
Online suggested recordings: https://youtu.be/PNZiMiolNq
Source: CW

Scheps, Sofía

Los bueyes perdidos
Date of Composition: 2014
Instrumentation: db (3)
Duration: 10’
Number of Performers: 3
Annotations: “The Lost Oxen”. Graduation Exam. “The Lost Oxen proposes to explore the double bass almost as a topography. The performers are invited to approach their instrument with a sense of otherness and wander. The materiality of the instrument - the overwhelming dimension of its size – along with the gestures of the performers as they address extended techniques while pursuing specific sound results, becomes an interaction - ¿surprisingly? - delicate with the instrument. The three instruments work in cooperation to assembly a series of soundscapes that evolve from one state to another, always moving forward, weaving in time.” - Notes from the composer
Technique Level: Advanced
Online suggested recordings: https://vimeo.com/128686667
Source: SC; CW, C

Scherchen-Hsiao, Tona

Tzoué
Date of Composition: 1970
Instrumentation: fl; db; hpd
Publisher: Universal Ed
Number of Performers: 3
Annotations: Alternative instrumentation for fl, vc, hpd; fl, db, hpd; cl, vc, hpd; cl, db, hpd
OCLC number: 1074583365
Source: OCLC
Schlünz; Annette

Wo das Schweigen anfängt

Date of Composition: 1993
Instrumentation: va; vc; db
Number of Performers: 3
OCLC number: 725155872
Source: OCLC

Schmidt, Mia

Abendständchen

Date of Composition: 1991
Instrumentation: db; chamber orch.
Duration: 8'
OCLC number: 724429166
Source: OCLC; LCP

Tango

Date of Composition: 1992
Date of Publication: 2010
Instrumentation: db; acc
Duration: 13'
Number of Performers: 2
Annotations: Performed by T. Anzellotti, acc. and J. Niedt, db
Commission: Landes-Tonkünstlerfest Baden-Württemberg
OCLC number: 724429340
Source: OCLC; LCP

Differenzen

Date of Composition: 1993
Instrumentation: db(2)
Duration: 11'
Number of Performers: 2
OCLC number: 724429265
Source: OCLC; LCP

Schofield, Angela

Amazing Solos

Date of Composition: 1993
Instrumentation: db; pf
Publisher: Boosey & Hawkes
Number of Performers: 2
Annotations: Twenty-seven pieces arranged from traditional and composed music. Selected and arranged by Angela Schofield.
OCLC number: 122690607
Source: OCLC; PW
Schwartz, Julia

*Shifting Accents*

**Date of Composition:** 2014  
**Instrumentation:** mar; acc; db  
**Duration:** 4' 45"  
**Number of Performers:** 3  
**OCLC number:** 908505216  
**Online suggested recordings:** https://youtu.be/yYYj_l44pog  
**Source:** CW; ACF; OCLC

Schwartz, Laura

*A lot*

**Date of Composition:** 2018  
**Instrumentation:** db  
**Duration:** 5'  
**Number of Performers:** 1  
**Annotations:** Read and Recorded by Robert Black, Pittsburgh, PA.  
**Online suggested recordings:** http://www.lauraroseschwartz.com/solo/  
**Source:** CW; ACF

Schwendinger, Laura Elise

*Basso Non-Profundo*

**Date of Composition:** 2006  
**Instrumentation:** db  
**Duration:** 4'  
**Number of Performers:** 1  
**Dedication:** David Murray and the Chicago Composer's Consortium  
**Source:** CW

Sekacz, Ilona

*Serenade for Double Bass and Orchestra*

**Date of Composition:** 1988  
**Instrumentation:** db; orch.  
**Source:** GRV

Semegen, Daria

*Music for Contrabass Solo*

**Date of Composition:** 1981  
**Instrumentation:** db  
**Duration:** 7' 37"  
**Publisher:** American Composers Alliance  
**Number of Performers:** 1  
**Annotations:** Oversize score. No measure division.  
**Playing Techniques:** vibrato; pizz; snap pizz; app; s.p.; gliss; spiccato; staccato; bridge; finger board; “organ-like” sound; tr.; cl.b.; fast plucks; L.H. pizz; hammer-like attack; soft gliss bringing out harmonics; bow pressure.  
**Commission:** Music Theater National Association and The New York State Music Teachers Association
Sergeyeva, Tatyana Pavlovna

Concerto
Date of Composition: 1980
Instrumentation: db; ens.
Source: GRV

Shapiro, Alex

Music for Four Big Instruments
Date of Composition: 2006
Instrumentation: tuba; pf; db; drum set
Duration: 7’
Publisher: Activist Music (ASCAP)
Number of Performers: 4
Annotations: Details at: https://alexshapiro.org/MusicforFourBigInstpg1.html
Commission: Ian Baer, Steve Dillon of Dillon Music of Woodbridge, New Jersey and Gerhard Meinl of the Wenzel Meinl Company of Geretsried Germany
Online suggested recordings: https://youtu.be/WpDZRQK-d0s
Source: CW; ACF

Introspection
Date of Composition: 2016
Instrumentation: vn(2); va; vc; db
Duration: 7’
Publisher: Activist Music (ASCAP)
Number of Performers: 5
Annotations: Premiered on August 10, 2016 in Grand Teton, WY by Holly Mulcahy and Mary Corbett, vn; Anna Kruger, va, Amy Leung, vc, and Rick Barber, db. The piece is a new version of her string quartet Introspect. According to the composer, the piece “mirrors a larger subject: the fragility of our precious natural world, and an eerie sense of dread as one ponders the well-being of this planet’s vulnerable creatures.” – Notes from the composer’s official website (https://www.alexshapiro.org/Introspectionpg1.html)
Online suggested recordings: https://youtu.be/aUDVMCCW9O8
Source: CW; ACF

Of Bow and Touch
Date of Composition: 2000
Instrumentation: db; pf
Duration: 10’
Publisher: Activist Music (ASCAP)
Number of Performers: 2
Commission: Carolyn Beck
Online suggested recordings: https://www.alexshapiro.org/OfBowandTouchpg1.html#watch
Source: CW; ACF
Shatin, Judith

Fledermaus Fantasy

Date of Composition: 2000
Instrumentation: vn; pf/vn; va; vc; db; pf
Duration: 19'
Number of Performers: 5
Commission: Karen Murray
Online suggested recordings: https://youtu.be/0B3Em7QTKHI
Source: CW

Tombeau des mosts

Instrumentation: va; vc; db; hp; pf
Number of Performers: 5
Source: CW

Shrude, Marilyn

Interior Spaces

Date of Composition: 1987
Instrumentation: db; pf
Number of Performers: 2
Annotations: For contrabass in D and piano.
OCLC number: 43073646
Source: OCLC

Sierra, Arlene

Harrow-Lines

Date of Composition: 1999
Instrumentation: pf; vn; va; vc; db
Duration: 7'
Publisher: Cecilian Music
Number of Performers: 5
OCLC number: 948440652
Source: OCLC; CW

Petite Grue

Date of Composition: 2008
Instrumentation: ob; vib; hpd; db
Duration: 2'
Publisher: Cecilian Music
Number of Performers: 4
OCLC number: 419683522
Source: OCLC; CW

Sikora-Rogulska, Elżbieta

Titane: na kontrabas solo

Date of Composition: 2005
Date of Publication: 2013
Instrumentation: db
Duration: 8'
Publisher: PWM
Number of Performers: 1
Annotations: Biographical, program, and performance notes in French and Polish.
OCLC number: 881225056
Source: OCLC; CW

*Axe rouge*

Date of Composition: 2004
Instrumentation: sax; db; elec
Duration: 17'
Number of Performers: 3
Commission: GRM
Recordings: 9 trajectoires: Ludger Brümmer; Philippe Leroux; Diego Losa
Source: CW

*A peine le temps que dure une vision (J. Hernandez)*

Date of Composition: 1987-89
Instrumentation: S; cl; tpt; perc; db; tape
Number of Performers: 5
Source: CW

*Silvano, Judi*

*For The Taking*

Date of Composition: 1986
Instrumentation: V, fl (optional); Drums/Perc; pf or Hp; db
Duration: 3'
Number of Performers: 5
Annotations: Text by William Shakespeare. Premiere: Roulette New Music Series, NYC.
Source: NYWC

*Hey, Boy!*

Date of Composition: 1988
Instrumentation: V; sax (optional); drums; pf; db
Duration: 4'
Number of Performers: 5
Annotations: Song with pop and funk feeling. Text by J. Silvano.
Source: NYWC

*Isadora*

Date of Composition: 1985
Instrumentation: V; sax; tpt (optional); drums/perc; pf (optional); db
Duration: 9' 30"
Number of Performers: 5
Dedication: Isadora Duncan and Ellen Forman
Source: NYWC
Fireworks
Date of Composition: 1982
Instrumentation: V; sax or tpt (optional); drums; pf; db
Duration: 5'
Number of Performers: 5
Source: NYWC

Left Behind
Date of Composition: 1987
Instrumentation: V(s) (optional); sax; drums, pf; db
Duration: 4'
Number of Performers: 5
Source: NYWC

Opus 66
Date of Composition: 1993
Instrumentation: High V; cl; vc; db
Duration: 29'
Number of Performers: 4
Annotations: Concert piece. Quartet can be all strings or fl, cl, vc, db. In 4 movements. Premiered at Greenwich House Music School.
Source: NYWC

You're My One
Date of Composition: 1988
Instrumentation: V; sax or tpt (optional), drums; pf; db
Number of Performers: 5
Annotations: Song has funk groove. Lyrics by J. Silvano.
Source: NYWC

Yours To Discover
Date of Composition: 1992
Instrumentation: V or fl; sax (optional); drums/perc; pf; db
Number of Performers: 5
Source: NYWC

Silver, Sheila

Chant
Date of Composition: 2000-04
Instrumentation: db; pf
Duration: 17'
Publisher: Argenta Music
Number of Performers: 2
Annotations: Honorable Mention in the 2004 ISB solo bass composition competition. Three movements.
Dedication: Deborah Dunham
OCLC number: 935281573
Online suggested recordings: http://www.sheilasilver.com/chant-20002004/
Source: OCLC; CW
Silverman, Faye-Ellen

*Trial Balance*

**Date of Composition:** 1999  
**Instrumentation:** db  
**Duration:** 6’  
**Publisher:** Subito Music Corporation  
**Number of Performers:** 1  
**Annotations:** The piece explores the idea of balancing opposites. "Special attention is paid to the unique colorings of sound available on the double bass. This is signaled from the start, where high harmonics are used – a sound not typically associated with the double bass by those whose knowledge of the instrument derives from the orchestral repertoire." - Notes from NYWC (https://www.newyorkwomencomposers.org/profiles.php4?zdm_id=SIL04)  
**OCLC number:** 42077714  
**Source:** OCLC; NYWC; PW

Silvestrini, Roberta

*Agité*

**Date of Composition:** 1991  
**Instrumentation:** db  
**Duration:** 10’  
**Publisher:** BMG Ricordi  
**Number of Performers:** 1  
**Annotations:** Premiere: August, 1991 by Corrado Canonici at Accademia Chigiana, Siena, Italy. Issuer/organizer: Fondazione Accademia Musicale Chigiana.  
**Source:** LCP

*Charmant*

**Date of Composition:** 1990  
**Instrumentation:** db  
**Duration:** 10’  
**Number of Performers:** 1  
**Annotations:** Premiere: August 1990 by Corrado Canonici at Gabicce Mare, Italy. Issuer/organizer: Comune di Gabicce Mare.  
**Source:** LCP

Simms, Bekah

*Microlattice*

**Date of Publication:** 2016  
**Instrumentation:** bcl; db; pf; perc  
**Duration:** 6’ 25”  
**Publisher:** Canadian Music Centre  
**Number of Performers:** 4  
**Annotations:** In one movement. The title is named for metallic microlattice, one of the lightest structures known to science.  
**Technique Level:** Advanced  
**OCLC number:** 956517357  
**Recordings:** "Impurity chains" - Bekah Simms  
**Online suggested recordings:** https://youtu.be/RWXZ9wQK4Q8  
**Source:** OCLC; CMC; CW
Simons, Netty

*Quintet for Winds & String Bass*

- **Date of Composition:** 1953
- **Date of Publication:** 1984
- **Instrumentation:** fl; ob; cl; bn; db
- **Number of Performers:** 5
- **OCLC number:** 25549332
- **Source:** OCLC

*Facets II*

- **Date of Composition:** 1961
- **Date of Publication:** 1986
- **Instrumentation:** fl and picc; cl; db
- **Duration:** 7’
- **Publisher:** Merion Music/T. Presser Co.
- **Number of Performers:** 3
- **Annotations:** Two movements. Mov. one “Sadly, very delicate”. Reproduction from manuscript.
- **Playing Techniques:** Pizz; chords; art. harmonics; nat. harmonics; tr.
- **Dedication:** Bertram Turetzky
- **OCLC number:** 14923273
- **Source:** OCLC; SC

*Songs for Jenny (Simons)*

- **Date of Composition:** 1974-75
- **Instrumentation:** Low V; db; pf
- **Number of Performers:** 3
- **Source:** AC

*The Sea of Darkness*

- **Date of Publication:** 1984
- **Instrumentation:** db; pf
- **Number of Performers:** 2
- **Annotations:** Songs for Jenny. Sea darkens.
- **OCLC number:** 25548864
- **Source:** OCLC

Skarecky, Jana

*Oresteia*

- **Date of Composition:** 1985
- **Instrumentation:** db
- **Publisher:** CMC
- **Number of Performers:** 1
- **OCLC number:** 1057070005
- **Source:** OCLC; CW; CMC

Sleeth, Natalie

*Amen, So Be It*

- **Date of Composition:** 1973
- **Instrumentation:** V (2); org/pf; db
Smet, Catherine

"5/5"
Date of Publication: 2011
Instrumentation: db; pf
Duration: 4’
Publisher: Recital Music RM467
Number of Performers: 2
Annotations: Part of The Fizz @ 50 series, instigated by David Hayes. Premiere: October 2, 2011 at Wells Cathedral School, Somerset, UK. Program notes and score sample at: http://www.recitalmusic.net/spweb/details.php?catno=RM467
Style/Genre: Jazz/Classical
Technique Level: Beginner
Source: PW

Smirnova, Tatiana

Kinderheft für Kontrabass und Klavier Op. 53
Date of Composition: 1986
Instrumentation: db; pf
Duration: 8’
Publisher: Sikorski
Number of Performers: 2
Annotations: Mvts.: Wie ein Walzer - Sarabanda - Menuett - Melodie - Wie ein Volksheld.
Source: PW

Smith, Julia Frances

Five Pieces for Double Bass and Piano
Date of Composition: 1985
Instrumentation: db; pf
Publisher: Theodore Presser Company
Number of Performers: 2
OCLC number: 12376181
Source: OCLC

Smith, Gabriella

Divertimento
Date of Composition: 2018
Instrumentation: vn; vc; db
Duration: 6’
Commission: Sphinx Organization
Dedication: Elena Urioste, Gabriel Cabezas, and Xavier Foley
Source: CW; ACF
Children of the Fire

Date of Composition: 2012
Instrumentation: ob; cl; vn; na; db
Duration: 9'
Number of Performers: 5
Annotations: In celebration of Edwidge Danticat’s Create Dangerously.
Commission: One Book One Philadelphia
Dedication: Ensemble39
Online suggested recordings: https://soundcloud.com/allegragabriellasmith/children-of-the-fire
Source: CW; ACF

Snížková, Jitka

Satiticon

Date of Composition: 1967
Instrumentation: fl; db; pf
Number of Performers: 3
Source: AC

Tercet

Instrumentation: fl; db; pf
Number of Performers: 3
Source: AC

Socolofsky, Annika

Quell

Date of Composition: 2017
Instrumentation: db (with live processing); electronics (2-channel fixed media)
Duration: 7'30"
Number of Performers: 1+
Dedication: Evan Runyon
Online suggested recordings: https://youtu.be/Ph_vkh2o5Mw
Source: CW; ACF

Sönmez, Defne

Volant

Date of Composition: 2017
Instrumentation: db; pf
Duration: 4'
Number of Performers: 2
Annotations: Originally composed for basson, later transposed to double bass to be performed by Sönmez’s mother, bassist Pinar Baltacigil at Bass Europe 2018 in Lucca, Italy. Cantabile piece. Good use of middle and upper registers of the bass. Holds interesting harmonies and key changes.
Technique Level: Intermediate
Source: C; SC
Sønstevold, Maj

*But this was my melody! – the bass said*

**Date of Composition:** 1983  
**Instrumentation:** db; pf  
**Publisher:** Norsk Musikkinformasjon  
**Number of Performers:** 2  
**Annotations:** "Men det var min melodi! – sa kontrabassen"  
**OCLC number:** 664248592  
**Recordings:** "Maj Sønstevold"; "Sørlandssommer"  
**Source:** OCLC

Sorg-Rose, Margarete

*Diálysis*

**Date of Composition:** 1990  
**Date of Publication:** 1996  
**Instrumentation:** bsax; db; pf  
**Publisher:** P.J. Tonger  
**Number of Performers:** 3  
**OCLC number:** 36819471  
**Source:** OCLC

Soudere, Valerie

*Suite Pour Contrebasse et Piano*

**Date of Publication:** 1949  
**Instrumentation:** db; pf  
**Publisher:** Editions Costallat/Billaudot  
**Number of Performers:** 2  
**Annotations:** Six pieces for double bass or violoncello and piano. Originally for double bass and orchestra. Traditional notation. Pieces: Discorde - Sérénade - Fughetta - Ombres - Lunaire - Gire.  
**Playing Techniques:** Sfz; gliss; chords; harmonics; trem.; pizz  
**Style/Genre:** Thematic movements  
**Technique Level:** Advanced; intermediate  
**Commission:** l'Etat  
**Dedication:** Claude Delvincourt  
**OCLC number:** 27455899  
**Source:** OCLC; SC

Soukup, Betsy

*Boundaries for double bass duo*

**Date of Composition:** 2017  
**Instrumentation:** db (2)  
**Number of Performers:** 2  
**Online suggested recordings:** time: 31:57 https://www.youtube.com/watch?v=Q5dsXvR3NU8&t=31m57s  
**Source:** CW
Soulage, Marcelle

Reverie Et Danse Exotique

Date of Publication: 1957
Instrumentation: db; pf
Publisher: Max Eschig M.E. 6729
Number of Performers: 2
Annotations: “Pour Contrabasse a Cordes et Piano (ou Orchestre),” Traditional notation. Bowings included. Notates the real effect of the harmonics. This piece begins with a lento “mysterious but singing well” atmosphere, starting lower and ranging to upper registers of the double bass. There is a short Cadenza written that falls into a vivid Allegretto, contrasting the first part with busier rhythmic figurations. - From the score
Playing Techniques: Nat. harmonics; art. harmonics; pizz; tr.; chords; trem.
Technique Level: Advanced
Dedication: Monsieur Delmas-Boussagol
OCLC number: 17458078
Source: OCLC; SC

Southworth, Christine

Elf Grass

Date of Composition: 2002
Instrumentation: cl; vn; vc; db; pf
Duration: 8'
Number of Performers: 5
Online suggested recordings: christinesouthworth.com/music/elfgrass.mp3
Source: CW

Jamu

Date of Composition: 2002
Instrumentation: small Balinese gamelan; vn; egtr; db
Duration: 10'
Number of Performers: 4
Source: CW

Spatz, Alice

The Cat and The Moon

Date of Publication: 1992
Instrumentation: Mez (possible S)/Bar; db
Duration: 4' 30"
Number of Performers: 2
Annotations: Standard and solo tuning available. Text by W.B. Yeats. Reproduced from manuscript.
Technique Level: Intermediate
OCLC number: 40991895
Source: OCLC; C; SC

Amaryllis, an Elegy

Date of Publication: 2004
Instrumentation: fl; vn; vc/db
Number of Performers: 3
OCLC number: 1057070335
Source: OCLC; C; SC
**Autumn Song**

**Instrumentation:** db; pf  
**Number of Performers:** 2  
**Annotations:** This piece works with 1st, 2nd, 3rd and 4th Positions. "Smooth and Dreamy, Molto Legato". Student level. From “Romance With a Double Bass”, commissioned and performed by Gary Karr. Solo double bass available.  
**Playing Techniques:** vibrato; harmonics  
**Style/Genre:** Romantic; Melodic  
**Technique Level:** Beginner  
**Source:** C; SC

**Destiny Bay - a fantasy**

**Date of Composition:** 2010  
**Instrumentation:** db; pf  
**Number of Performers:** 2  
**Annotations:** “Waltz tempo”. This piece has cantabile themes mostly in the upper and middle registers of the double bass. Good piece to explore legato and singing with the instrument.  
**Playing Techniques:** pizz; chords; harmonics; gliss  
**Style/Genre:** Romantic; Melodic  
**Technique Level:** Intermediate  
**Source:** C; SC

**Romance from Chekhov**

**Instrumentation:** db; pf  
**Number of Performers:** 2  
**Annotations:** “Molto Rubato, Espressivo". Use of thumb position up. Student level. From “Romance With a Double Bass”, commissioned and performed by Gary Karr. Solo double bass available.  
**Playing Techniques:** pizz  
**Style/Genre:** Romantic; Melodic  
**Technique Level:** Beginner  
**Source:** C; SC

**Romance**

**Date of Composition:** 1995  
**Instrumentation:** db  
**Duration:** 2'  
**Number of Performers:** 1  
**Annotations:** Expressive. Clear melodic material. Moderate tempo. It starts with a cantabile theme in mezzopiano and it later reaches higher notes and brighter registers of the bass.  
**Playing Techniques:** Pizz; chords; rubato  
**Style/Genre:** Romantic; Melodic  
**Technique Level:** Intermediate  
**Source:** C; SC

**Into The Night**

**Date of Composition:** c. 1996  
**Instrumentation:** db; pf  
**Duration:** 6'30"  
**Publisher:** American String Teachers Association with National School Orchestra Association  
**Number of Performers:** 2  
**Annotations:** Orchestral and solo tuning available. This piece is part of the book “Music for Intermediate Level Double Bass”. This book happened after a contest promoted at the American String Association (ASTA) in 1996. Spatz piece was among one of the 6 selected works out of 34. The works were added comments and suggestions by
Gary Karr. "The dissonance of this music may seem strange at first, but it achieves the composer's desire to make the piece suspenseful." - Gary Karr from the score.

**Playing Techniques:** c.l.b.; harmonics; pizz; gliss; L.H. pizz
**Style/Genre:** Contemporary/Post-Romantic
**Technique Level:** Intermediate
**OCLC number:** 45266807
**Recordings:** Music for Intermediate Level Double Bass

**Romance With a Double Bass**

**Instrumentation:** db; pf; narr
**Number of Performers:** 2
**Annotations:** Premiered by Gary Karr. The double bass player is required to narrate and play at the same time or alternately. Five movements. Text based on an Anton Tchekhov’s story. This same story became a short movie in 1974, called “Romance with a Double Bass,” starred John Cleese and Connie Both.

**Playing Techniques:** pizz; tr.; chords; speak in rhythm; c.l.b.; gliss; harmonics; app; trem.; s.p.; ad. lib. ornaments
**Style/Genre:** Contemporary; Programmatic piece; narration
**Technique Level:** Advanced
**Dedication:** Gary Karr

**Source:** C; SC

**Frog on The Mountain**

**Instrumentation:** db (3)
**Number of Performers:** 3
**Technique Level:** Beginner

**Source:** C; SC

**Frog Pond**

**Instrumentation:** db (4)
**Number of Performers:** 4
**Technique Level:** Beginner

**Source:** C; SC

**Sweet William – A Little Suite**

**Date of Composition:** 2008
**Instrumentation:** db (4)
**Number of Performers:** 4
**Dedication:** 6'

**Source:** C; SC

**Duet for Mother and Son**

**Instrumentation:** fl; db
**Number of Performers:** 2
**Annotations:** Standard and solo tuning available. "A duet I composed for a flutist mother and her son, my double bass student who I started at age 4 years old." - Notes from the composer

**Playing Techniques:** Gliss; pizz; approximate pitches; pizz; snap pizz
**Technique Level:** Advanced
**Dedication:** William and Tari

**Source:** C; SC

**Earth**

**Instrumentation:** db; pf
**Number of Performers:** 2
Annotations: Based on O Virdissima Virga by Hildegade Von Bingen. Translation: “For the beautiful flower sprung from you which gave all parched perfumes their aroma (...)”
Playing Techniques: L.H. pizz; “hammer” finger on the string; pizz with backs of nails; tap between fingerboard and bass top; chords
Technique Level: Advanced; Intermediate
Source: C; SC

Ether
Instrumentation: db; pf
Number of Performers: 2
Annotations: Based on O Ignis Spiritus Paracliti (Apostrophe to her muse). Translation: “O Boldest path, penetrating into all places, on high and on earth, and in every abyss you fit and gather all together(...)”
Playing Techniques: s.p.; trem.; string ¾ depressed (whistley); art. harmonics; nat. harmonics; pizz; gliss; ad. lib; spiccato; ric
Technique Level: Advanced
Source: C; SC

Reflection
Date of Composition: 2017
Instrumentation: db
Number of Performers: 1
Annotations: "Molto espressivo, molto rubato". Reflection is a cantabile short piece. Resembles musical ideas from "Romance from Chehov" by Spatz. Use of middle register of the double bass and melodic thematic material in triplets.
Playing Techniques: Harmonics; chords; gliss; pizz
Style/Genre: Romantic; Melodic
Technique Level: Intermediate
Source: C; SC

Carry the Bass
Date of Composition: 2008
Instrumentation: db; pf
Number of Performers: 2
Annotations: “Slightly sluggish, but with Spirit”. This piece works with 1st and 4th Positions elaborating the same basic theme in different octaves.
Playing Techniques: snap pizz; gliss
Technical Requirements:
Style/Genre: Songlike tune; classical; tonal
Technique Level: Beginner
Source: C; SC

Oh Come Little Children
Instrumentation: db (4)
Number of Performers: 4
Annotations: Holiday special arrangements.
Technique Level: Beginner
Source: C; SC

The Huron Carol
Instrumentation: fl; db (4)
Number of Performers: 5
Annotations: Holiday special arrangements.
Technique Level: Beginner
Source: SC

Winter Medley
Instrumentation: db (3)
Number of Performers: 3
Annotations: Holiday special arrangements.
Technique Level: Beginner
Source: C; SC

Christmas Medley
Instrumentation: fl/vn; db(3)
Number of Performers: 4
Annotations: Holiday special arrangements.
Technique Level: Beginner
Source: C; SC

Good King Wenceslas #3
Instrumentation: fl; db (3)
Number of Performers: 4
Annotations: Holiday special arrangements.
Technique Level: Beginner
Source: C; SC

Black and White Rag
Instrumentation: db; pf
Number of Performers: 2
Annotations: This piece is an arrangement of a traditional Texas swing tune for double bass and piano.
Playing Techniques: harmonics; pizz
Style/Genre: Swing Tune
Technique Level: Intermediate
Source: C; SC

Spiropoulos, Georgia
Ephemerals & Drones
Date of Composition: 2007
Instrumentation: db; hp; rubbed timp (2)
Duration: 6-10`
Publisher: Babel Scores
Number of Performers: 4
Annotations: Program notes at: https://www.babelscores.com/catalog/instrumental/chamber-group/ephemerals-drones
Commission: Ensemble Intercontemporain
Online suggested recordings: http://www.georgiaspiropoulos.com/programnotes/ephemeralsanddrones.html
Source: CW
Spöndlin, Elisabeth

*Trio*

- **Date of Composition:** 1988
- **Instrumentation:** va; vc; db
- **Duration:** 10'
- **Number of Performers:** 3
- **Annotations:** https://www.musinfo.ch/en/personen/komponisten/?pers_id=76
- **Source:** SMS

St John, Kathleen

*Melancholia: a string quintet in 5 movements*

- **Date of Composition:** 1968
- **Instrumentation:** vn (2); va; vc; db
- **Duration:** 15'
- **Number of Performers:** 5
- **Annotations:** Manuscript. Archival Material.
- **OCLC number:** 78428725
- **Source:** OCLC; CW

*Mimosa Pudica "Touch-Me-Not"*

- **Date of Composition:** 1976
- **Instrumentation:** bsn; db; vib; perc; dancer in green
- **Duration:** 10'
- **Number of Performers:** 4
- **Annotations:** The Dancer in Green should be interpreted as a plant within a green spot-light.
- **Source:** CW

Steiner, Gitta

*Music for Four Players*

- **Date of Composition:** 1977
- **Instrumentation:** S; perc; vib; db
- **Publisher:** Seesaw Music Corp.
- **Number of Performers:** 4
- **Annotations:** Text and music by Gitta Steiner.
- **OCLC number:** 4411282
- **Source:** OCLC

Stepalska-Spix, Joanna

*Valse Macabre*

- **Date of Composition:** 1995
- **Instrumentation:** db; tape
- **Number of Performers:** 1
- **Recordings:** "Joanna Stepalska"
- **Source:** CD
Gerarde-Ungerade

Date of Composition: 1997
Instrumentation: fl; ob; db; pf; tape
Number of Performers: 4
Recordings: “Joanna Stepalska”
Source: CD

Look. Why? Later

Instrumentation: Mez; db
Number of Performers: 2
Recordings: “Joanna Stepalska”
Source: CD

Stott, Rachel

Serendipity and Household Objects

Date of Composition: 2000’s
Instrumentation: pf; vn; va; vc; db
Duration: 2’
Number of Performers: 5
Commission: Schubert Ensemble
OCLC number: 166421590
Recordings: Bright Future
Online suggested recordings: https://youtu.be/e1X5UqUnrKk
Source: OCLC; CW

Bare Feet Stamping

Date of Composition: 2007
Instrumentation: va; db
Duration: 4’
Number of Performers: 2
Source: CW

Sutherland, Margaret/Rofe, Esther

Simple String Pieces

Date of Composition: 1967
Instrumentation: vn (3); va; db ad lib
Publisher: Albert
Number of Performers: 5
Technique Level: Beginner
OCLC number: 37101680
Source: OCLC; AMC

Szeto, Caroline

The third station of the cross

Date of Composition: 1993
Date of Publication: 1999
Instrumentation: cl; db; perc
Publisher: Australian Music Centre
Number of Performers: 3
OCLC number: 222484625
Source: OCLC; AMC

Mirror
Date of Composition: 2009
Instrumentation: hn; tpt. in Bb, trbn; pf; db
Duration: 5'
Publisher: Australian Music Centre
Number of Performers: 5
Source: AMC

Szönyi, Erzsébet
Sonata for Double Bass and Piano
Date of Composition: 1982
Date of Publication: 1988
Instrumentation: db, pf
Duration: 12'
Publisher: Editio Musica Budapest
Number of Performers: 2
Playing Techniques: ad. lib.; nat. harmonics; pizz; gliss; tr.
Technical Requirements: Solo strings
Style/Genre: Contemporary; Post-Romantic
Technique Level: Advanced; intermediate
OCLC number: 20716615
Source: OCLC; SC

Szreder, Maria
Devil’s Pass
Date of Composition: 1983-85
Instrumentation: db
Duration: 2' 30"
Publisher: Agencja Autorska
Number of Performers: 1
Annotations: Series of solo compositions. Contemporary Polish Music. There are sections in which artificially produced echo is admissible.
Playing Techniques: Strike strings near bridge; muffled strings; snap pizz; strike upper board near bridge with kettledrum stick; vibrato; behind the bridge; s.p.; random chord by pressing hand on strings and sliding towards the scroll of the instrument; 1/4 tone higher and
Technical Requirements: From the score: "May be performed with contact microphone linked with eco apparatus"
Technique Level: Advanced
OCLC number: 844445356; 20441148
Source: OCLC; SC
Ternes, Tina

*Flug der Schwalben Op. 28,*

**Date of Composition:** 2003  
**Instrumentation:** cl; acc; db  
**Number of Performers:** 3  
**Annotations:** "Flight of the Swallows"  
**Source:** CW

*Concertino* for double bass and orchestra  

**Date of Composition:** 1993  
**Instrumentation:** db; str orch  
**Duration:** 15'  
**Publisher:** Furore Verlag  
**Number of Performers:**  
**Annotations:** "Concertino in drei Sätzen für Solokontrabass und Streichorchester op. 6." Composed for double bass with five-strings. "The first movement is inspired by the sonata-form-principle and is followed by a sort of Passacaglia. The third movement reminds of a spanish dance." From the publisher's website https://furore-verlag.de/shop/produkt/202-Tina-Ternes-Concertino-Tina/)  
**Technique Level:** Intermediate  
**OCLC number:** 43413613  
**Source:** PW; OCLC

*Two Pieces for Flute and Double Bass Op. 89*

**Date of Composition:** 2017  
**Instrumentation:** fl; db  
**Number of Performers:** 2  
**Annotations:** "Two Pieces for Flute and Double Bass" Mvts.: Auf Samtpfoten - In Holzschuhen.  
**Dedication:** Anja Weinberger  
**Source:** CW

*Suite for an ancient town. Op. 13*

**Date of Composition:** 1999  
**Instrumentation:** asax; db  
**Number of Performers:** 2  
**Source:** CW

Terzian, Alicia

*Recitativo Dramático del Mensajero*

**Date of Composition:** 1957  
**Instrumentation:** db; orch  
**Source:** AC

Thomas, Karen P.

*Kyrie and transformations*

**Date of Publication:** 1984  
**Instrumentation:** vn; va; vc; db  
**Number of Performers:** 4  
**Annotations:** Manuscript. Archival Material.
Thompson, Sarah Elise

Dark Matter

**Date of Composition:** 2017
**Instrumentation:** db
**Duration:** 8'
**Number of Performers:** 1
**Annotations:** Premiere: March 1, 2017 at SPIRAL, Red Rattler, Marrickville, NSW. "Dark Matter to me is the indescribable. No arrays are the same; each with their own flickers and flecks. I wanted to capture out of the double bass the unexpected. (...)" - Notes from the composer's soundcloud page (https://soundcloud.com/sarahelisethompson/dark-matter)
**Dedication:** Will Hansen.
**Online suggested recordings:** https://soundcloud.com/sarahelisethompson/dark-matter
**Source:** CW

Þorkelsdóttir, Mist

Kvinnan froma

**Date of Composition:** 1999
**Instrumentation:** vn(2); va; vc; db
**Duration:** 8'
**Publisher:** Iceland Music Information Center C048-041
**Number of Performers:** 5
**Source:** IMC

Til heiðurs þeim er leita á vit hins ókunnuga

**Date of Composition:** 1990
**Instrumentation:** vn(2); va; vc; db
**Duration:** 9'
**Publisher:** Iceland Music Information Center (P048-021)
**Number of Performers:** 5
**Annotations:** "In Honor of Those"
**Recordings:** Portrait
**Source:** CD; IMC

Velkominn Biskup

**Instrumentation:** vn(2); va; vc; db
**Duration:** 24'32"
**Publisher:** Iceland Music Information Center (P048-039)
**Number of Performers:** 5
**Annotations:** "Welcome Bishop"
**Source:** CD; IMC
Thorvaldsdottir, Anna

*Trimotion*

- **Date of Composition:** 2006
- **Instrumentation:** bcl; db (2)
- **Number of Performers:** 3
- **Source:** PN

Trbojević, Jovanka

*Rondo for Tara*

- **Date of Composition:** 2001-02
- **Instrumentation:** hp; cl; db
- **Number of Performers:** 3
- **Source:** PN

...*kada bih mog'o biti drag...*

- **Date of Composition:** 1991
- **Instrumentation:** Mez; bcl; perc; db
- **Number of Performers:** 4
- **Source:** PN

Tsenova, Julia

*Music In The Pause*

- **Date of Composition:** 1988
- **Instrumentation:** va; db; tape
- **Number of Performers:** 2
- **Source:** CW

*Menada: for voice and double bass*

- **Date of Composition:** 2005
- **Duration:** 5'
- **Number of Performers:** 1
- **Dedication:** Irina-Kalina Goudeva
- **Online suggested recordings:** https://youtu.be/jU4FxSB.UiM
- **Source:** CW

*Lavarayaha: for voice and double bass*

- **Date of Composition:** 2005
- **Instrumentation:** db; V
- **Number of Performers:** 1
- **Source:** CW

*Intermission music*

- **Date of Composition:** 1986
- **Instrumentation:** pf; va; db; tape
- **Number of Performers:** 3
- **Source:** CW
Musica di Camera

Date of Composition: 2006
Instrumentation: db; va
Number of Performers: 2
Annotations:
Source: CW

Khare

Date of Composition: 2008
Instrumentation: db; perc
Number of Performers: 2
Source: CW

...Invoking the Gods

Date of Composition: 1996
Instrumentation: afl; pf; db
Duration: 13'
Number of Performers: 3
Annotations: For alt-flute in G & Mexican sistrum; piano & Mexican drum; double bass + log drum.
Online suggested recordings: https://youtu.be/VVu2JdFgOmQ; https://youtu.be/liv0plA0iZ0
Source: CW

Saga

Instrumentation: db; va
Duration: 10' 37"
Number of Performers: 2
Online suggested recordings: https://youtu.be/mVrq4Jei0lM
Source: CW

Tsoupaki, Calliope

When I Was 27

Date of Composition: 1990
Date of Publication: 1991
Instrumentation: va; db
Duration: 18' 30"
Publisher: Donemus
Number of Performers: 2
Technical Requirements: Amplification; lighting
Commission: Fonds voor de Scheppende Toonkunst
OCLC number: 29938872
Source: OCLC; SC; CW

Sweet if you like

Date of Composition: 1994
Instrumentation: egtr; tuba; db; perc
Duration: 7'
Number of Performers: 4
Source: CW

Tucker Rhoda, Janice

The ABCs of Bass. Complete Technique for Double Bass

Date of Publication: 2003  
Instrumentation: db/ db, pf  
Publisher: Carl Fischer  
Number of Performers: 1+  
Annotations: Method Book 1 and 2.  
Technique Level: Beginner; Intermediate  
OCLC number: 57017314  
Source: PW

Urteaga, Irma

A través

Date of Composition: 1993  
Instrumentation: db, pf  
Number of Performers: 2  
Source: GRV

Usher, Julia

Exits and Entrances: Seven Scenes for Double Bass

Date of Composition: 1977  
Instrumentation: db  
Publisher: Primavera  
Number of Performers: 1  
Annotations: Based on Jacques’ speech All the World’s a Stage, from Shakespeare’s "As You Like It". The performer needs to act the roles of each stage of life, particularly through facial expression and body language. Use of instructions for body movement, i.e.: “Player raises head, very slowly looks around…”. Scenes: Babe, Schoolboy, The Lover, The Soldier, The Justice, The Slippered Pantaloon, The Second Childhood.  
Playing Techniques: Freely pitched notes; speech rhythms; contours of intonation; s.p.; trem.; tr.; chords; vibrato; gliss; harmonics  
Technical Requirements: Amplifier and foot pedal recommended in the score.  
Style/Genre: Theatre piece  
Technique Level: Advanced  
Dedication: "Gathering of composers at York University". Premiered by Barry Guy. Revised in 1996 for Signor Corrado Canonici  
OCLC number: 24109537  
Source: OCLC; SC

Villanueva, María Cecilia

Intonso

Date of Composition: 2001  
Instrumentation: afl and bfl; cl; bsn; db  
Publisher: Thürmchen Verlag  
Number of Performers: 4
Annotations: Includes performance instructions in Spanish, English, and German.
OCLC number: 60554720
Source: OCLC

Villanueva, María Cecilia

Tulipanes negros: para clarinete bajo y contrabajo

Date of Composition: 1990
Date of Publication: 1992
Instrumentation: bcl; db
Publisher: Thürmchen Verlag
Number of Performers: 2
Annotations: "Schwarze Tulpen"
OCLC number: 29470662
Source: OCLC

Volness, Kirsten

Hints and Hauntings (Pixilerations)

Date of Composition: 2010
Instrumentation: db; stereo digital sound
Duration: 5'
Number of Performers: 1
Annotations: Program notes at: http://www.kirstenvolness.com/hh.htm
Commission: Kansas City Electronic Music and Arts Alliance
Dedication: Jeremy Baguyos
Online suggested recordings: https://vimeo.com/kirvo/hh-pixilerations
Source: CW; ACF

Sin Sin Sin

Date of Composition: 2017
Instrumentation: ob; bsn; hn; vn; db or orch
Duration: 6'30"
Number of Performers: 5
Annotations: Program notes at: http://www.kirstenvolness.com/sinsinsin.htm
Commission: James Blachly and Experiential Orchestra
Source: CW; ACF

Murmurations

Date of Composition: 2018
Instrumentation: pf; db; fixed media; live elec
Duration: 6' 30"
Number of Performers: 2+
Annotations: Use of improvisation, fixed media and live processing. "Murmurations is inspired by shifting clouds of starlings at dusk." - Notes from the composer's official website (http://www.kirstenvolness.com/murmurations.htm)
Dedication: Written for Verdant Vibes
Dedicated to Jacob Richman
and in memory of Kenneth Volness
Online suggested recordings: https://soundcloud.com/kirvo/murmurations
Source: CW; ACF
Vorlová, Sláva [Miroslava Johnová], pseudonym Mira Kord

*Chamber Concerto op.74*

**Date of Composition:** 1968  
**Instrumentation:** db; chamber orch  
**Duration:** 12'  
**Publisher:** Kassal Alkor-Edition Kassel, Agentur für Bühne und Orchester  
**Annotations:** "Kammerkonzert für Kontrabass und Streicher, op. 74." Five-string double bass. Reproduced from manuscript. The "Kapralova Society" included this piece among her dodecaphonic, serial and aleatory compositional phase. According to the same source, this was the time in which she produced some of her best works. Details at: http://www.kapralova.org/VORLOVA.htm  
**OCLC number:** 725195445  
**Source:** OCLC; KPV

Vosganian, Mihaela Stanculescu

*Evolutiv*

**Date of Composition:** 1985  
**Instrumentation:** db  
**Number of Performers:** 1  
**Annotations:** Tuning A E B E. The first section has no measure or tempo and the performer doesn't use the bow. The sounds are produced by hitting on the instrument with the palms and fingers. The piece alternates between measured and non measured sections, always searching for different timbres, overtones and dissonances on the bass.  
**Playing Techniques:** String noise; hit wood with hands and fingers; hit different parts of the bass with a stick; ric.; gliss; c.l.b.; tailpiece; bridge; micro intervals; saltarello; s.p.; s.t.; chords; pizz; sfz; art. harmonics; nat. harmonics; trem.  
**Technical Requirements:** Solo strings  
**Technique Level:** Advanced  
**Source:** SC

Walker, Gwyneth van Anden

*A Wonder Told Shyly*

**Date of Composition:** 1978  
**Instrumentation:** vb; db  
**Number of Performers:** 2  
**Source:** AC

Wallach, Joelle

*After My Little Light*

**Instrumentation:** cl; Mez; tape; db  
**Number of Performers:** 3  
**Source:** NYWC; OCLC

Cords

**Date of Composition:** 1970's  
**Instrumentation:** S, db (2)  
**Number of Performers:** 3  
**Dedication:** Bert Turetzky  
**OCLC number:** 38600093
Online suggested recordings:  http://joellewallach.com/composition/cords/
Source: CW; OCLC

Wang, Qiang

5 Duets
Date of Composition: 1990
Instrumentation: vc; db
Number of Performers: 2
Source: GRV

Waring, Kate

The Three Ifs
Date of Composition: 1999
Instrumentation: fl; tpt; db; pf
Publisher: Dohr Verlag
Number of Performers: 4
Source: PN

Warren, Betsy

String Quintet
Instrumentation: vn (2); va; vc; db
Number of Performers: 5
Source: PN

Washington, Shelley

Silk
Date of Composition: 2017
Instrumentation: pf; db; drums; vib
Duration: 7'
Number of Performers: 4
Dedication: Beethoven
Online suggested recordings:  https://soundcloud.com/shelleywashington/silk
Source: CW; ACF

Weinberg, Alyssa

ZoomOrphia
Date of Composition: 2013
Instrumentation: ob; cl; vn; va; db
Number of Performers: 5
Online suggested recordings:  https://soundcloud.com/weinbeai/zoomorphia
Source: CW; ACF
Weir, Judith

The Romance of Count Arnaldos

Date of Publication: 1989
Instrumentation: S; cl (2); va; vc; db
Annotations: Spanish words. Includes English translation above the staff, not intended for singing.
OCLC number: 69375078
Online suggested recordings: http://www.musicsalesclassical.com/composer/work/2753
Source: OCLC; PW

What Sound Will Chase Elephants Away?

Date of Publication: 2007
Instrumentation: db (2)
Duration: 5'
Publisher: Chester Music CH 72072
Number of Performers: 2
Annotations: "(...) Elephants can create an extremely low pitch rumble sound that humans can't hear but that indicates danger to other elephants. Reproducing that sound would chase elephants away. But it is not easy to record such a sound." - Notes from the score
Playing Techniques: Tap hair over bow wedge; jete; percussive bowing; tap fingers on bass belly; tap and bow open strings
Technique Level: Intermediate; advanced
Dedication: Peter Buckoke and Judith Kleinman
OCLC number: 828512390
Source: OCLC; SC

I Broke off a Golden Branch

Date of Composition: 1991
Instrumentation: vn; va; vc; db; pf
Duration: 15'
Publisher: Chester Music
Number of Performers: 5
Annotations: Traditional notation.
Playing Techniques: trem.; chords; vibrato
Commission: Schubert Ensemble with financial assistance from South West Arts and the Schubert Ensemble Trust
OCLC number: 37020968
Recordings: "Distance & Enchantment - Chamber Works by Judith Weir"
Online suggested recordings: http://www.musicsalesclassical.com/composer/work/2737
Source: OCLC; PW; CW

My One's Bigger the Yours for Cello and Double Bass

Instrumentation: vlc; db
Duration: 8' 47"
Number of Performers: 2
Online suggested recordings: https://www.youtube.com/watch?v=ZC0ghW0vK9A
Source: Perf. W

Broken Branches

Date of Composition: 1992
Instrumentation: db; S; pf
Publisher: Chester Music
Number of Performers: 3
Annotations: A meditation on the Croatian folksong 'Zaspo Janko pod jablanom'. English words. Reproduced from manuscript.
OCLC number: 31203334
Source: OCLC

*Spij Dobrze (Pleasant Dreams)*
Date of Composition: 1983
Instrumentation: db; tape
Duration: 12'
Publisher: Chester Music. Novello
Number of Performers: 1
OCLC number: 725565700
Source: OCLC

WELCH, Jeanette

*Moldy Jello*
Date of Composition: 1997
Instrumentation: db (5)
Duration: 5'
Number of Performers: 5
Source: C

TRAUBENSAFT
Instrumentation: db (2)
Duration: 5'
Number of Performers: 2
Source: C

*Baked Alaska*
Instrumentation: db
Duration: 5'
Number of Performers: 1
Source: C

Wennäkoski, Lotta

*Hymni ja salaisuus*
Date of Composition: 1996
Instrumentation: trbn; perc; db
Publisher: Finnish Music Information Centre/Suomalaisen Musiikin Tiedotuskeskus
Number of Performers: 3
Annotations: "Hymni ja salaisuus: pasuunalle, kontrabassolle ja lyömäsoittimille"
OCLC number: 778706831
Source: OCLC

White, Frances

*Like The Lily*
Date of Composition: 1999
Date of Publication: 2000
Instrumentation: va; db; tape
Duration: 14’ 20’’
Number of Performers: 2
OCLC number: 51252196
Recordings: Centre Bridge Electroacoustic Works
Online suggested recordings: https://youtu.be/2fkin3EvXkg
Source: OCLC; SC; CW

Wieland, Cassie

*Table Manners*
Date of Composition: 2016
Instrumentation: db
Number of Performers: 1
Source: CW

Wiemann, Beth

*Suite for Dextwer*
Date of Composition: 2009
Instrumentation: db; fl; gtr
Duration: 12’
Number of Performers: 3
Annotations: Mvts.: Intrada - Pavanne - Zanzarabanda.
Source: CW

*Two Poems By April Bernard*
Date of Composition: 1991
Instrumentation: S; pf; db
Duration: 6’
Number of Performers: 3
Source: CW

Wilkins, Caroline

*Fusa*
Date of Composition: 1991
Instrumentation: Band/acc; pf; db
Duration: 8’
Publisher: Ricordi TME 525
Number of Performers: 3
OCLC number: 221711480
Source: OCLC; PW

Williams, Amy

*Don’t Tell Susan*
Date of Composition: 1992
Date of Publication: 1992
Instrumentation: db
Duration: 8’
Publisher: Anderson Place Music
Number of Performers: 1
Annotations: The piece is divided into two distinct sections that are repeated and modified. The first part has a thematic material based on a small amount of notes being rhythmically developed with strong dynamic contrasts. The second part is more agitated with a busy left and right hand. Use of extended techniques.
Playing Techniques: Tap instrument; chords; silent fingering; snap pizz; art. harmonics; nat.harmonics; gliss; low d; low db; low b
Technique Level: Advanced
Dedication: Robert Black
Source: SC

Williams, Danielle

Electronics 1
Date of Composition: 2011
Instrumentation: db; tape
Duration: 12’
Number of Performers: 1
Annotations: Mvs.: Waves - Drops - Dances
Source: C; SC

Wolf, Samantha

Imposter Syndrome
Instrumentation: db
Duration: 8’
Number of Performers: 1
Online suggested recordings: https://www.samanthawolfmusic.com/listen-watch
Source: CW

Wolfe, Julia

Stronghold
Date of Publication: 2009
Instrumentation: db (8)
Duration: 17’ 58”
Publisher: G. Schirmer
Number of Performers: 1 or 8
Annotations: Original version for eight double basses (the music is the original first double bass part and the audio playback consists of the seven other double bass parts). Includes backing tracks CD (3 WAV files).
OCLC number: 818951198
Recordings: “Dark full ride”- Julia Wolfe; Matthew Welch; Lisa Moore; Robert Black
Online suggested recordings: https://youtu.be/Jl6ZtEbst_o
Source: OCLC; CW

Retrieve
Date of Publication: 2016
Instrumentation: db; vc
Duration: 9’ 42”
Publisher: G. Schirmer
Number of Performers: 2
Worthington, Rain

*BaDaBaDaDa*

**Date of Composition:** 2018  
**Instrumentation:** db  
**Duration:** 3' 30''  
**Number of Performers:** 1  
**Online suggested recordings:** https://rainworthington.com/works-catalog/afternoon-reflections-for-double-bass/  
**Source:** CW; ACF

*Afternoon Reflections*

**Date of Composition:** 2010  
**Instrumentation:** db  
**Duration:** 5' 15''  
**Number of Performers:** 1  
**Online suggested recordings:** https://rainworthington.com/works-catalog/afternoon-reflections-for-double-bass/  
**Source:** CW; ACF

Wys, Margaret De

*San Jeronimo Variations*

**Date of Composition:** 1991  
**Instrumentation:** hp; db; fl  
**Duration:** 8' 30''  
**Number of Performers:** 3  
**Annotations:** Revised in 1996. Premiered in Rhinebeck, New York.  
**Playing Techniques:** harmonics; tr.; app.; sfz  
**Technique Level:** Advanced  
**Dedication:** Nancy and Jim Brennand, members of the New York City Opera, and Marcia Gates of the Hudson Valley Philharmonic  
**Source:** SC

Young, Nina C.

*Prelude to Making Tellus*

**Date of Composition:** 2015  
**Date of Publication:** 2016  
**Instrumentation:** B; pf; db  
**Duration:** 5' 49  
**Publisher:** Peeremusic Classical  
**Number of Performers:** 3  
**Annotations:** Text by Andrew Munn, and from Genesis 11:6 (King James Bible).  
**Dedication:** Andrew R. Munn as part of the Bard First Songs Vocal Project  
**OCLC number:** 1027167119  
**Online suggested recordings:** http://ninacyoung.com/NinaCYoung-site/Media/Instrumental/PreludeMakingTellus.html  
**Source:** OCLC; CW
Zaimont, Judith Lang

Date of Composition: 1997
Instrumentation: ob; cl; vn; va; db
Duration: 18'
Publisher: Jeanné, Inc.
Number of Performers: 5
Commission: Jeanné, Inc. for the International Double Reed Society.
OCLC number: 42002068
Recordings: Blend
Source: CW, GRV; OCLC

Zakrzewska - Nikiporczyk, Barbara Maria

Medium

Date of Composition: 1974
Instrumentation: pf; vib; db; sax; cym
Publisher: Polish Music Centre
Number of Performers: 5
Source: PMC

Muchy

Date of Composition: 1977
Date of Publication: 1983
Instrumentation: db (5)
Duration: 7'
Publisher: PWM
Number of Performers: 5
OCLC number: 16970774
Source: OCLC

Solitude

Date of Composition: 1980
Instrumentation: fl; db; perc
Publisher: Polish Music Centre
Number of Performers: 3
Source: PMC; PN

Pokolenie (Generation)

Date of Composition: 1969
Instrumentation: S. tpt; db; cym
Publisher: Polish Music Centre
Number of Performers: 4
Source: PMC
Zechlin, Ruth

_Epigramme_

*Date of Publication:* 2004  
*Instrumentation:* db; vc  
*Duration:* 14'  
*Publisher:* Ries & Erler  
*Number of Performers:* 2  
*Annotations:* Manuscript.  
*OCLC number:* 55531215  
*Source:* OCLC

Zhvanetskaia, Inna Abramovna

_Concerto for Double Bass and Orchestra_

*Date of Composition:* 1978  
*Instrumentation:* db; orch./pf  
*Number of Performers:* 2+  
*Annotations:* "Kontsert dlya kontrabasom s orkestrom." Reduction for double bass and piano.  
*OCLC number:* 271085099  
*Source:* OCLC

Zielińska, Lidia

_Gagaku Lullaby_

*Date of Composition:* 1984  
*Instrumentation:* db  
*Number of Performers:* 1  
*Annotations:* "Kolysanka-gagaku"  
*Source:* PMC

Fago

*Date of Composition:* 1991  
*Instrumentation:* bsn; db; acc/elec keyb  
*Publisher:* Brevis  
*Number of Performers:* 3  
*OCLC number:* 29543502  
*Source:* OCLC; PMC

Zieritz, Grete von

_Une Humoresque Diabolique_

*Date of Composition:* 1980  
*Instrumentation:* db  
*Publisher:* Ries & Erler R 11320 E  
*Number of Performers:* 1  
*Annotations:* This piece is a remarkable part of the catalog of the Austro-German composer Grete Von Zieritz. Traditional notation. The mood is busy and driven. Good piece to work through short notes, applying bow weight, accentuation and spiccato technique.  
*Playing Techniques:* gliss; pizz; app; harmonics; sfz; spiccatto  
*Technique Level:* Advanced; intermediate
**OCLC number:** 12200150  
**Source:** OCLC; SC

**Ildico und Attila**  
**Date of Composition:** 1979  
**Date of Publication:** 1991  
**Instrumentation:** vn; db  
**Publisher:** Ries & Erler  
**Number of Performers:** 2  
**Annotations:** "Szene für Violine und 5-saitigen Kontrabass". Manuscript.  
**OCLC number:** 23104566  
**Source:** SC; OCLC

**Ziffrin, Marilyn J.**  
**Conversations**  
**Date of Composition:** 1986  
**Instrumentation:** db; hpd  
**Number of Performers:** 2  
**Annotations:** Manuscript.  
**OCLC number:** 173650540  
**Source:** OCLC

**Tributum**  
**Date of Composition:** 1992  
**Instrumentation:** cl; vn; db  
**Number of Performers:** 3  
**Source:** GRV

**Zimmermann, Margrit**  
**Der Politiker braucht der Mensch Freiheit?**  
**Date of Composition:** 1977-78  
**Instrumentation:** V; db; pf  
**Publisher:** M. Zimmermann  
**Number of Performers:** 3  
**Annotations:** "Eine Satire von Heinz Peyer."  
**OCLC number:** 905644025  
**Source:** OCLC

**Zwilich, Ellen Taaffe**  
**Excursion**  
**Date of Publication:** 2017  
**Instrumentation:** db; pf  
**Duration:** 6’  
**Publisher:** Theodore Presser Company  
**Number of Performers:** 2  
**Annotations:** Standard and solo tuning available. Premiere: 2017 International Society of Bassists convention.  
"Excursion teases with long sustained notes charged with expectations of being ready to take off in the fast lane at
any moment, a promise which is realized with great exhilaration.” - From the publisher's website (https://www.presser.com/shop/excursion.html)

**Playing Techniques:** pizz; L.H. pizz
**Style/Genre:** Jazz/Classical
**Technique Level:** Intermediate; advanced
**Commission:** Commissioned by Michael Cameron and Funded by the University of Illinois Campus Research Board
**Dedication:** Michael Cameron
**OCLC number:** 989712032
**Online suggested recordings:** https://youtu.be/SE5GcFv11YA
**Source:** OCLC; PW; SC

---

**Lament**

**Date of Publication:** 2018
**Instrumentation:** db; pf
**Duration:** 7'
**Publisher:** Theodore Presser Company
**Number of Performers:** 2
**Annotations:** Originally composed for solo piano, in 1999. Arr. for double bass and piano. Standard and solo tuning available. "... the challenges in Lament are musical rather than technical: finding and projecting the line from beginning to end; using rubato for expressive and formal purposes; shaping phrases; achieving variety of color; and employing these dimensions to create a spontaneous and personal rendering." - Notes from the score
**Style/Genre:** Romantic
**Technique Level:** Intermediate
**Commission:** “Brought to completion thanks to a subvention of the Canada Arts Concil”
**Dedication:** Memory of Judith Arron
**OCLC number:** 1040685210
**Online suggested recordings:** https://youtu.be/bFsNDTBWUW8
**Source:** OCLC; CW; PW; SC
Instrumentation Index

SOLOS

Aeschlimann-Roth, Esther
Crisálida, 1996

Anderson, Beth
May Swale, 1995

Aoki Navarro, Fernanda
too big for the door., 2013

Aubert, Pauline Louise
Henriette
Two melodies, 1912

Auerbach, Lera
Monolog for double bass solo, 1996, 2009

Biston, Raphaëlle
Présence, 2015. Db; dispositif électroacoustique

Bormet, Amy
Gwendolyn Brooks song cycle for bass and voice, 2014.
db; V

Borzelli, Silvia
Own Pace: Amnesia 3, 2011

Drao, 2003

Epstein, Marti
Endgame II, 1987

Bocadillos Iberianos, 2013. db; pf

Gubaidulina, Sofia
Eight etudes (preludes): for double bass solo, 1974

Hedström, Åse
Touche, 1996

Heredia, Carolina
Reflecciones, 2016. Db; elec

Cahill, Susan
Sonata for Double Bass and iTunes User Agreement, 2015
db; narr

Campbell, Karen
Only One, 1974

Carcas, Gila (Gillian)
Indigo Dreams, 2001

Castro-Robinson, Eve de
Panorama, 1987

Childs, Mary Ellen
Unfettered

Clarke, Rosemary
Fantasy for double bass, 1985
Lysippus’ Apoxyomenos, 1988

Chizy, Edith Canat de
Danse de l’aube, 1998-99

Dempsey, Lydia
At Will, 2017

Diamond, Arline
Bass Solo, 1965

Diesendruck, Tamar
Stroll
The Orchestra, 1993

Dinescu, Violeta
Abendandacht, 1985

Lytaenia I, 2010

Satya III, 1981

Domínguez Rangel, Natalia
Sacapertas, 2007

Elise Chen, Christine
Solo Piece For Double Bass, 2014

Elisha, Adrienne
InCantation, 2012
db; Bar

Epstein, Marti
Endgame II, 1987

Escot, Pozzi
Visione03, 2003

Fine, Vivian
Melos, 1964

Frances Hoad, Cheryl
The Ogre’s Chamber, 2008

Gannett, Diana
Variations on Amazing grace and Simple gifts, 1993

Gannett, Diana, arr.
Old Joe & Friends Fiddle Suite for Solo Double Bass

Gipps, Ruth
The ox and the ass: Introduction and Carol, 1988. db; pf

Giraud, Suzanne
Bleu et Ombre, 1993, 2009
db or db; V

Gordon, Katrina
Fine Day? and Skerry Selkie, 2009

Tales from the Far North, 2010

Gracian e, Finzi
Processus 2, 1986-88. db; V

Grieg bh-Haigh, Margaret Ann
db; pf

Bocadillos Iberianos, 2013. db; pf

Hays, Sorrel, pseudonym of Doris Ernestine
Tunings no. 1, 1974

Harrison, Ellen R.
The Window, 2015

Harrison, Sadie
Sparring with Shadows, 2013

Hasspacher, Margaret
Pretty Poly, 2009

Hedström, Åse
Touche, 1996

Heredia, Carolina
Reflecciones, 2016. Db; elec
Hindman, Dorothy
Time Management, 2004, 2017

Ho, Alice Ping Yee
Caprice, 2014

Hopkins, Sarah
Journey to the East, 2005.
db (optional: pf; perc)

Hovda, Eleanor
Gargoyles. Db; tape

Ida Pettersen, Agnes
Celebration, 2009.
db, tape

Ishizaki, Hannah
Devlavi, 2018
db, tape

Johnson, Jenny Olivia
Home. db; elec

Jolas, Betsy
Episode VIII (Episode Huitième), 1984

Kanach, Sharon
J’ai tant rêvé, 1977. db; V
VA: pour violoncello ou contrebasse, 1980. db/vc

Knoles, Amy and Black, Robert
Big and Cheap. db; elec

Krausas, Veronika
Cloisonné, 2005. db; video (optional)

Kulenty, Hanna
Three Minutes for the Double Bass (Trzy minuty), 1983

Kunieda, Harue
Articulation, 2001

Lane, Elizabeth (Liz)
Soliloquy

Lara, Ana
Alusiones, 1989, 1992

Léandre, Joëlle
Bass Drum; Cri
A voix basse, 1981
Octobre, 1989

For Peter H., 2005
Temoignege

LeBaron, Anne
Inner Voice, 2003. db; fixed media

Lockwood, Annea
Deep Dream Dive, 1973. db; elec
Secret Life, 1989
db; tape; elec

Lorusso, Giulia
Let it Come, 2014

Lucca, Silvia de
Contrastes, 1988

Maconchy, Elizabeth
Four Improvisations for Double Bass, 1954, 2005

Magalhaes, Michelle Agnes
Chambre Double: pour contrebasse et électronique, 2015

Magidenko, Olga
Spagnolo op. 21 für Kontrabass solo, 1983, 2015
Tango, op. 102, 2015
Wellen-Tango, 2015

Makdissi-Warren, Katia
PLB, 2005

Marey Oyens, Tera de
Journey, 1985

Martin, Judith Reher
Inner Dialogue, 1976

McDevitt, Megan
IN/OUT, 2017. db; elec; Music motion sensor

Montanari, Thais
Influxos
Mas Nao Esatava Só, 2014. db; tape

Morehead, Patricia
The Stutterer, 2012
db; narr.

Moszumańska-Nazar, Krystyna
3 Moments musicaux, 1990-94

Mulsant, Florentine
Opus 64, 2016

Negrón, Angelica
La isla mágica, db; elec

Nelson, Sheila M
Tetratunes, 1989

Nelson, Sheila M.; Elliott, Catherine
Technituntes, 1992

Nielsen, Mette
Under vandspejlet, 2018

Nowak, Alison
A Lion’s Song, 1986

Oblik, Jerica
Bas-Relief, 1996

Ore, Cecile
Contractionithus, 1986, 1987

Palmer, Juliet
A Bridge of Ice, 1994

Pape, Rebecca
Grief’s Spectrum, 2019

Patterson, Andra
Solo I, 2016

Pentland, Barbara Lally
Cavazzoni, 1961

Petra-Basacopol, Carmen
Ode op. 48 no. 1 pentru contrabass solo, 1980

Piechowska-Pascal, Alina
Tarantelle, 1980

Price, Deon Nielsen

Ptaszynska, Marta
Quodlibet, 1976, 1981

Radigue, Éliane
Occam XIX

Rae, Mary
Syrinx

Ratkje, Maja S. K.
db; V

Ray, Sônia
Ondas, 1993
Richer, Jeannine
Piege I, 1979

Ronchetti, Lucia
Mehr Vogel als Engels, 1994
Furiosa (vous arrête and vous fait rougir), 1987. Db; live elec.
L’upupa, 1985

Roosa (Shuster), Alissa
Mehr Vogel als Engels, 1994

Saunders, Rebecca
fury I, 2005

Schedel, Margaret
Albedo.12, 2008. amp. db

Schwartz, Laura
A lot, 2018

Schwendinger, Laura Elise
Basso Non-Profundo, 2006

Semegen, Daria
Music for Contrabass Solo, 1981

Sikora-Rogulska, Elżbieta

Silverman, Faye-Ellen
Trial Balance, 1999

Silvestrini, Roberta
Agité, 1991

Charmant, 1990

Skarecky, Jana
Oresteia, 1985

Socoloński, Annika
Quell, 2017. db (with live processing); electronics (2-channel fixed media)

Spatz, Alice
Romance, 1995

Reflection, 2017

Stepalska-Spix, Joanna
Valse Macabre, 1995. db; tape

Szreder, Maria
Devil’s Pass, 1983-5

Thompson, Sarah Elise
Dark Matter, 2017

Tsenova, Julia
Menada: for voice and double bass, 2005. db; V

Lavarayaha: for voice and double bass, 2005. db; V

Usher, Julia
Exits and Entrances: Seven Scenes for Double Bass, 19770

Volness, Kirsten
Hints and Hauntings (Pixilerations), 2010
Db; stereo digital sound

Vosganian, Mihaela
Stanculescu
Evolutiv, 1985

Weir, Judith
Spj Dobrze (Pleasant Dreams), 1983. db; tape

Welch, Jeanette
Baked Alaska

Wieland, Cassie
Table Manners, 2016

Williams, Amy
Don’t Tell Susan, 1992, 1992

Williams, Danielle
Electronics 1, 2011. db; tape

Wolf, Samantha
Imposter Syndrome,

Worthington, Rain
BañarBañarDa, 2018

Afternoon Reflections, 2010

Zielińska, Lidia
Gagaku Lullaby, 1984

Zieritz, Grete von
Une Humoresque Diabolique, 1980

DOUBLE BASS AND PIANO

Aarne, Els

Aeschlimann-Roth, Esther
Die Zeiten ändern sich” 7 Miniaturen, 1985. db; pf; tape

Albright, Valerie
Esquisitando, 1993. db; pf or db (2)

Anderson, Beth
Ghent Swale for Double Bass and Piano, 2001

Aquino, Francisca
Sweet Suite

Aquino, Francisca/Gonzaga, Chiquinha
Não insistas, rapariga

Atrahente

Aquino, Francisca/Vasconcellos, Ricardo/ Gonzaga, Chiquinha
Duas Miniaturas Brasileiras, 2002

Aquino, Francisca/Vasconcellos, Ricardo
Beira-mar
Santa Teresa
Gosto de Brasil, 1999

Archers, Violet
Six Miniatures for Double Bass and Piano, 1984, 1986

Auerbach, Lera
Six Preludes, 2008

Austin, Elizabeth R.
Brainstorm, 2008

Bailey, Judith
Five Miniatures
Shepherd’s Heyes, 2012
Beach, Amy/ Verster, Alexander  
Romance for Double Bass and Piano Op. 23, 1893

Bernofsky, Lauren  
Adagio, 1986

Beyer, Johanna  
Movement for Double Bass and Piano K.12, 1936, 1996

Borisova, Elena  
Nocturnes

Boulanger, Nadia/Drew, Lucas  
Three pieces for double bass and piano, 1914, 2003

Brochocka, Katarzyna  
Sonata: for double bass and piano, 2007

Brys, Isabelle  
Bagatelle

Cahill, Susan  
Blue Light

Capdeville, Constança  
Keuschheits Waltz, 1987

Cecconi, Monic  
Histoire brève, 1968

Coates, Gloria  
Nightscapes

Dare, Marie  
Menuet for Double Bass and Piano, 1969

Depelsenaire, Jean-Marie  
Sous la neige, 1968

Dinescu, Violeta  
Sleepsong & The Toy, 1981, 2000

Donkin, Christine  
Bass-time Beginners, 2010  
So far so good! 2011

Elliott, Catherine; Gabriel-Marie  
La cinquantaine, 1993  
db; pf

Frances Hoad, Cheryl  
Stone Angel, 1999  
Invocation, 2007. db/vc; pf

Gannett, Diana/Schumann, Clara  
Drei Romanzen, op. 22, 1853

Garcia-Gressel, Janina  
Miniatures, 1970  
db/vc; pf

Garrop, Stacy  
Noir Vignettes, 2018

Gauthier, Bridgette  
Improvisation et Final, 1956

Gibson, Mara  
November 3rd, 1999

Gordon, Katrina  
Feathered Friends: 12 Pieces for Beginner Double Bass, 2010

Gubaidulina, Sofia  
Sonata for Double Bass and Piano, 1975

Gyring, Elizabeth  
Concert Piece for Double Bass and Piano, 1965  
Largo for Double Bass and Piano, 1965

Harrison, Sadie  
A Journey, 2015, 2016  
Harlequinade, 2012  
Theo’s Lullaby, 2012  
Flower of the cherry  
Robin’s lullaby: for double bass & piano, 2015  
...when Love kept time...’, 2014  
Theo’s Toddle, 2013

Helge Jörns  
Duo, 1984

Hindman, Dorothy  
Hair Band, 2017

Ida, Carroll  
Five simple pieces for double bass and piano, 1951  
Three pieces for double bass and piano, 1960  
Five national dances for double bass and piano, 1987

Joyce, Mary Ann  
Scherzatina for Extended Bass and Piano, 2008

Leahy, Mary Weldon  
Suite, 1968

Lejet, Édith  
4 pièces en duo, 1975

London, Barbara  
Almost Spring, 1978

London, Barbara  
Winter White Moth, 1978

Lund, Gudrun  
Co-existence: in 4 to 5 movements for double bass & piano, op. 83, 1984

Lutyens, Elisabeth  
The Tides of Time, op. 75, 1969

Maconchy, Elizabeth  
Music for Double Bass and Piano, 1971

Magidenko, Olga  

Mandel, Julie  
Solitude in the City, 2008

Marić, Ljubica  
Invocation, 1983

Mason, Deborah  
Fantasia After Alberto Ginastera

McDowall, Cecilia  
Blue Giant, 2000

McTee, Cindy  
Changes, 1996, 2013

Mulsant, Florentine  
Sonate pour contrebasse et piano op. 52, 2014

Nelson, Sheila M.; Elliott, Catherine  
Right from the start, 1995

Oliveros, Pauline  
Blue Heron: In Memory of James Tenney for piano and string bass, 2006

Panufnik, Roxanna  
Shosholoza, 2015
Philiba, Nicole
Mouvements

Procaccini, Teresa
Mystère Op. 73, 1976

Rabelo, Thais
Chuva no Sertão, 2013

Lembranças, 2013

Rae, Mary
For my Cherokee Ancestors, 2013

Reis, Hilda Pires dos
Seresta

Richer, Jeannine
Jeux, 1993

Robert, Lucie
Ostinato, 1972, 1973

Rueff, Jeannine
Trois hommages, 1963

Samter, Alice
MosaiK, 1978

Sanguesa, Iris
Sonata, 1968

Schofield, Angela
Amazing Solos, 1993

Spatz, Alice
Destiny Bay - a fantasy, 2010

Spatz, Alice, arr.
Black and White Rag

Szönyi, Erzsébet
Sonata for Double Bass and Piano, 1982, 1988

Urteaga, Irma
A través, 1993

Volness, Kirsten
Murmurations, 2018. pf; db; fixed media; live elec

Zwilich, Ellen Taaffe
Excursion, 2017

Lament, 2018

Philiba, Nicole
Mouvements

Procaccini, Teresa
Mystère Op. 73, 1976

Rabelo, Thais
Chuva no Sertão, 2013

Lembranças, 2013

Rae, Mary
For my Cherokee Ancestors, 2013

Reis, Hilda Pires dos
Seresta

Richer, Jeannine
Jeux, 1993

Robert, Lucie
Ostinato, 1972, 1973

Rueff, Jeannine
Trois hommages, 1963

Samter, Alice
MosaiK, 1978

Sanguesa, Iris
Sonata, 1968

Schofield, Angela
Amazing Solos, 1993

Spatz, Alice
Destiny Bay - a fantasy, 2010

Spatz, Alice, arr.
Black and White Rag

Szönyi, Erzsébet
Sonata for Double Bass and Piano, 1982, 1988

Urteaga, Irma
A través, 1993

Volness, Kirsten
Murmurations, 2018. pf; db; fixed media; live elec

Zwilich, Ellen Taaffe
Excursion, 2017

Lament, 2018

Phliiba, Nicole
Mouvements

Procaccini, Teresa
Mystère Op. 73, 1976

Rabelo, Thais
Chuva no Sertão, 2013

Lembranças, 2013

Rae, Mary
For my Cherokee Ancestors, 2013

Reis, Hilda Pires dos
Seresta

Richer, Jeannine
Jeux, 1993

Robert, Lucie
Ostinato, 1972, 1973

Rueff, Jeannine
Trois hommages, 1963

Samter, Alice
MosaiK, 1978

Sanguesa, Iris
Sonata, 1968

Schofield, Angela
Amazing Solos, 1993

Spatz, Alice
Destiny Bay - a fantasy, 2010

Spatz, Alice, arr.
Black and White Rag

Szönyi, Erzsébet
Sonata for Double Bass and Piano, 1982, 1988

Urteaga, Irma
A través, 1993

Volness, Kirsten
Murmurations, 2018. pf; db; fixed media; live elec

Zwilich, Ellen Taaffe
Excursion, 2017

Lament, 2018

DUOS

Aeschlimann-Roth, Esther
Ein Baum ist ein Baum ist ein Baum, 1996
db(2); tape/db; cl; tape

Agnew, Elaine
Rite On!!?, 1995
hn; db

Alessandri, Patricia
When David Heart, 2005
db; perc; tape

Alvear, Maria de
Culebra de mar, 1997
vn; db

Applegate, Cathy
A Song For Lucy, 2014
db (2)

Bachratá, Petra
Distantia, 2000
fl; db

Badian, Maya
Dialogues, 1973
tpt; db

Bailey, Judith
Worcester Sauce, 2010
db; vc

Balch, Katherine
Vidi l'angelo nel marmo, 2015
S; db

Phrases four songs for soprano,
double bass and jingle bell, 2017
S; db; jingle bell

Barkin, Elaine
N.B. suite, 1982
db; fl (1 or more)

Beat, Janet
Convergencies, 1992
gtr; db

Beilharz, Kirsty
Earth essence: air, earth, water,
stars, 1993
bcl/cl; db

Bertucci, Lea
Double Bass Crossfade,
db (2); 10-channel sound
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Year</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biston, Raphaële</td>
<td>Chemin faisant</td>
<td>2008</td>
<td>hp; db</td>
</tr>
<tr>
<td>Borzelli, Silvia</td>
<td>Own Pace: Amnesia 3</td>
<td>2011</td>
<td>db; fl/bfl</td>
</tr>
<tr>
<td></td>
<td>Hard Workin’ Woman</td>
<td>2011</td>
<td>S; db</td>
</tr>
<tr>
<td></td>
<td>Duo senza titolo</td>
<td>2005</td>
<td>vn; db</td>
</tr>
<tr>
<td>Buczek, Barbara</td>
<td>Desunion</td>
<td>1982</td>
<td>S; db</td>
</tr>
<tr>
<td>Byström, Britta</td>
<td>Four Walks: Bruckner, Fauré, Schubert &amp; Strauss: for viola and double bass</td>
<td>2017, 2018</td>
<td>db; viola</td>
</tr>
<tr>
<td>Cheng, Michele</td>
<td>Different Mirrors</td>
<td>2016</td>
<td>db; vn</td>
</tr>
<tr>
<td>Clarke, Rosemary</td>
<td>D.B. and FL. happenings</td>
<td>1973</td>
<td>db; fl</td>
</tr>
<tr>
<td></td>
<td>Suite for flute and double bass</td>
<td>1966</td>
<td>db; fl</td>
</tr>
<tr>
<td>Clearfield, Andrea</td>
<td>Three Songs for Oboe and Bass (after poems by Pablo Neruda)</td>
<td>1990</td>
<td>db; ob/vn/ssax</td>
</tr>
<tr>
<td></td>
<td>A Dream of Trees</td>
<td>2017</td>
<td>db; vn</td>
</tr>
<tr>
<td>Cleveland, Julie</td>
<td>Grimalkin</td>
<td>1988</td>
<td>db; trbn</td>
</tr>
<tr>
<td>Day, Susan H.</td>
<td>Bass-ic Blues for Two</td>
<td>1996</td>
<td>db (2)</td>
</tr>
<tr>
<td>Di Biase Bidart, Lycia</td>
<td>Adutto e Crianca</td>
<td>1976</td>
<td>fl; db</td>
</tr>
<tr>
<td>Dinescu, Violeta</td>
<td>Variguaeras</td>
<td>1996</td>
<td>fl; db</td>
</tr>
<tr>
<td></td>
<td>Scherzo da Fantasia IV</td>
<td>2000</td>
<td>vn; db</td>
</tr>
<tr>
<td>Domingues dos Santos, Rita de Cássia</td>
<td>A Look Upon Death</td>
<td>1991</td>
<td>Mez; db</td>
</tr>
<tr>
<td>Dunlop, Isobel</td>
<td>The Ardkinglas Suite</td>
<td>1967</td>
<td>db; picc</td>
</tr>
<tr>
<td>Durrwachter, Wendy</td>
<td>Elegy for the Unmentioned, op. 11</td>
<td>2011</td>
<td>db; vc</td>
</tr>
<tr>
<td>Eubanks, Rachel Amelia</td>
<td>Three Songs</td>
<td>1984</td>
<td>db; pf</td>
</tr>
<tr>
<td>Fine, Elaine</td>
<td>Prelude, aria, and burlesque for string bass and harpsichord, 2004</td>
<td>db; hpd</td>
<td></td>
</tr>
<tr>
<td>Fox, Erika</td>
<td>Pas de Deux</td>
<td>1981</td>
<td>db; vn</td>
</tr>
<tr>
<td>Gannett, Diana/Bach, J.S.</td>
<td>Sweet One - Cello Suite no. 1 by J. S. Bach with obligato by D. R. Gannett for two double basses or anything really</td>
<td>1984-85</td>
<td>db (2)</td>
</tr>
<tr>
<td>Gannett, Diana, arr.</td>
<td>Scottish Lament</td>
<td>1990</td>
<td>db (2)</td>
</tr>
<tr>
<td>Gubaidulina, Sofia</td>
<td>Ein Engel</td>
<td>1994</td>
<td>A; db</td>
</tr>
<tr>
<td>Gubaidulina, Sofia</td>
<td>In Croce</td>
<td>1979</td>
<td>db; bayan</td>
</tr>
<tr>
<td>Harrison, Sadie</td>
<td>Theo’s Toddle (Version 2)</td>
<td>2013</td>
<td>db (2)</td>
</tr>
<tr>
<td>Hayakawa, Kazuko</td>
<td>Haku</td>
<td>1991</td>
<td>db (2)</td>
</tr>
<tr>
<td>Holst, Imogen Clare</td>
<td>Homage to William Morris, 1984-85</td>
<td>1984</td>
<td>db; Bar</td>
</tr>
<tr>
<td>Hovda, Eleanor</td>
<td>Music for Several Summers</td>
<td>1972</td>
<td>db (2)</td>
</tr>
<tr>
<td>Kats-Chernin, Elena</td>
<td>Luke’s Painting</td>
<td>2005</td>
<td>db; bcl</td>
</tr>
<tr>
<td>Ker, Dorothy</td>
<td>Diffracted Terrains</td>
<td>2005</td>
<td>db; mar/imp</td>
</tr>
<tr>
<td>Kitazume, Yayoi</td>
<td>Ének V : for marimba-player and contrabass, 1994</td>
<td>1994</td>
<td>db; vn</td>
</tr>
<tr>
<td>Kulenty, Hanna</td>
<td>Going Up 1, 1995</td>
<td>1995</td>
<td>db; vn</td>
</tr>
<tr>
<td>La Rose, Andrea</td>
<td>Snit</td>
<td>2000</td>
<td>bsax; db</td>
</tr>
<tr>
<td>Lann, Vanessa</td>
<td>Journey to...</td>
<td>1990</td>
<td>hn; db</td>
</tr>
<tr>
<td>Lash, Hannah</td>
<td>Up where the air gets thin</td>
<td>1985</td>
<td>vc; db</td>
</tr>
<tr>
<td>Lara, Ana</td>
<td>Entres Los Rayos Del Sol</td>
<td>1988</td>
<td>db; hp</td>
</tr>
<tr>
<td>Larsen, Libby</td>
<td>Up</td>
<td>1985</td>
<td>db; hp</td>
</tr>
<tr>
<td>LeVelle, Teresa</td>
<td>Apparition at Timber Creek</td>
<td>1994</td>
<td>db; hp</td>
</tr>
<tr>
<td>Luff, Enid</td>
<td>Weather and Mouth Music</td>
<td>1977</td>
<td>db; S</td>
</tr>
<tr>
<td>Composer</td>
<td>Work Title</td>
<td>Year(s)</td>
<td>Instrument(s)</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-----------------------------</td>
<td>---------</td>
<td>----------------</td>
</tr>
<tr>
<td>Lund, Gudrun</td>
<td>Duet, 1977</td>
<td></td>
<td>fl; db</td>
</tr>
<tr>
<td></td>
<td>Uneven Partners Op. 58, 1981</td>
<td></td>
<td>fl; db</td>
</tr>
<tr>
<td>Lutyens, Elisabeth</td>
<td>Soli, Op. 148, 0</td>
<td></td>
<td>db; cl (doubling bcl)</td>
</tr>
<tr>
<td>Magidenko, Olga</td>
<td>VioVoce op. 36a für Violoncello und Kontrabass, mit flüstern</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maguire, Janet</td>
<td>Scontri, 1990’s</td>
<td></td>
<td>vn; db</td>
</tr>
<tr>
<td>Marcus, Bunita</td>
<td>Apogee Two, 1977</td>
<td></td>
<td>db; perc</td>
</tr>
<tr>
<td>Marshall, Pamela J.</td>
<td>Pascal’s Theorems, 1996</td>
<td></td>
<td>db</td>
</tr>
<tr>
<td>Martin, Judith Reher</td>
<td>The Sick Rose, 1971</td>
<td></td>
<td>V; db</td>
</tr>
<tr>
<td>McComas, Inez S.</td>
<td>The Ticket for the Train, 2015</td>
<td></td>
<td>db; tbn; recorded sound</td>
</tr>
<tr>
<td>McCormick, Gaelen</td>
<td>The Double Bass Duet Project (20 duos)</td>
<td></td>
<td>db (2)</td>
</tr>
<tr>
<td>McIntosh, Diana</td>
<td>User Friendly, 1987</td>
<td></td>
<td>Soprano res; db</td>
</tr>
<tr>
<td>Miller, Elma</td>
<td>Dialogue, 1976</td>
<td></td>
<td>db; cl</td>
</tr>
<tr>
<td>Misurell-Mitchell, Janice</td>
<td>Alone Together, 1987</td>
<td></td>
<td>bcl; db</td>
</tr>
<tr>
<td>Miyake, Haruna</td>
<td>Air Music, 1989</td>
<td></td>
<td>pf/synth or synth; db</td>
</tr>
<tr>
<td>Morehead, Patricia</td>
<td>Memories of Christmas</td>
<td></td>
<td>fl; db</td>
</tr>
<tr>
<td>Nielson, Mette</td>
<td>Imperfect Unison, 2011</td>
<td></td>
<td>afl; db</td>
</tr>
<tr>
<td>Olivero, Betty</td>
<td>Cubi, 19872008</td>
<td></td>
<td>vc; db</td>
</tr>
<tr>
<td>Oliveros, Pauline</td>
<td>Double Basses at Twenty Paces, 1978</td>
<td></td>
<td>db(2); their second referee; tape; slide 4</td>
</tr>
<tr>
<td>Palmer, Juliet</td>
<td>Cypress, 2002</td>
<td></td>
<td>db; bcl</td>
</tr>
<tr>
<td>Patterson, Andrea</td>
<td>The Retaliation, 1981</td>
<td></td>
<td>hn; db</td>
</tr>
<tr>
<td>Purgina, Julia</td>
<td>mini-fun(k)-piece, 2015</td>
<td></td>
<td>va; db</td>
</tr>
<tr>
<td>Rabelo, Thais</td>
<td>Rio São Francisco: Correnteza, 2015</td>
<td></td>
<td>db; hp</td>
</tr>
<tr>
<td>Rabelo, Thais/Gonzaga, Luiz</td>
<td>Asa Branca,</td>
<td></td>
<td>db; hp</td>
</tr>
<tr>
<td>Ratjke, Maja S. K.</td>
<td>Doppelgänger, 2015</td>
<td></td>
<td>B; db</td>
</tr>
<tr>
<td>Raum, Elizabeth</td>
<td>Arabesque: for English horn and double bass, 1985, 1990</td>
<td></td>
<td>db; eh</td>
</tr>
<tr>
<td>Richer, Jeannine</td>
<td>Pieje IV, 1981</td>
<td></td>
<td>db (2)</td>
</tr>
<tr>
<td>Roe, Betty</td>
<td>London Fantasies - Three Songs, 1992</td>
<td></td>
<td>med V; db</td>
</tr>
<tr>
<td>Roe, Betty</td>
<td>Cat and Mouse - Five Songs, 1987</td>
<td></td>
<td>S; db</td>
</tr>
<tr>
<td>Saariaho, Kaija</td>
<td>Ciel étoilé, 19992000</td>
<td></td>
<td>db; perc</td>
</tr>
<tr>
<td>Schmidt, Mia</td>
<td>Tango, 1992, 2010</td>
<td></td>
<td>db + accordéon</td>
</tr>
<tr>
<td>Soukup, Betsy</td>
<td>Boundaries for double bass duo, 2017</td>
<td></td>
<td>db (2)</td>
</tr>
<tr>
<td>Spatz, Alice</td>
<td>Duet for Mother and Son, 1972</td>
<td></td>
<td>fl; db</td>
</tr>
<tr>
<td>Stott, Rachel</td>
<td>Bare Feet Stamping, 2007</td>
<td></td>
<td>va; db</td>
</tr>
<tr>
<td>Ternes, Tina</td>
<td>Suite for an ancient town. Op. 13, 1999</td>
<td></td>
<td>asax; db</td>
</tr>
<tr>
<td>Tsienova, Julia</td>
<td>Music In The Pause, 1988</td>
<td></td>
<td>va; db; tape</td>
</tr>
<tr>
<td>Zwei Stücke für Flöte und Kontrabass Op. 89, 2017</td>
<td></td>
<td>fl; db</td>
<td></td>
</tr>
<tr>
<td>Khare, 2008</td>
<td></td>
<td></td>
<td>db; perc</td>
</tr>
</tbody>
</table>
Musica di Camera, 2006

db; va

Saga,
db; va

Tsoupaki, Calliope
When I Was 27, 1990
va

Villanueva, María Cecilia
Tulipanes negros: para clarinete
bajo y contrabajo, 1990, 1992
bcl; db

Walker, Gwyneth van Anden
A Wonder Told Shyly, 1978
vb; db

Wang, Qiang
5 Duets, 1990
vc; db

Weir, Judith
What Sound Will Chase
Elephants Away? for two double
basses, 2007
db (2)

Weir, Judith
My One’s Bigger the Yours for
cello and double bass,
vcl; db

Welch, Jeanette
Traubensaft
db (2)

White, Frances
Like The Lily, 1999
va; db; tape

Wolf, Julia
Retrieve, 2016
db; vc

Zechlin, Ruth
Epigramme, 2004
db; vc

Zieritz, Grete von
Ildico und Attila, 1979, 1991
vn; db

Zifferin, Marilyn J.
Conversations, 1986
db; hpd

TRIOS

Aeschlimann-Roth, Esther
Gelbe Lieder, 2003
S; db; pf

Ahrens, Peg
Together Again, 1971
v; fl; db

Alberga, Eleanor
Animal Banter, 1989
fl; gui; db

Alcalay, Luna
Trio, 1963
asax; ebn; db

Alvear, Maria de
Seele, 1990
va; vc; db

Anderson, Beth
Cleveland Swale for Two
Double Basses and Piano, 2001
db(2); pf

Harlem Songs, 2002
Bar V; pf; db

Song, 1999
pf; bar; db

Southern Road, 1999
pf; bar; db

Tableau, 1999
pf; bar; db

While You Love Me, 1999
pf; bar; db

Aquino, Francisca
Nina
db (2); pf

Arias, Helga
Noise-induced hearing loss,
2016–
sax; db; acc

Arkushyna, Anna
Puzzles, 2011
vn; vc; db

Bailey, Judith
Dances, op 84, 2000
db; cl; va

Beamish, Sally
Dances and Nocturnes, 1986
vn; db; pf

Beilharz, Kirsty
Red Ochre, 1996/71999
bcl, bob; db

Bell, Carla Huston
Ode to Martin Luther King,
1976
S; vc/db; pf

Bond, Victoria
Old New Borrowed Blues, 1986
db; perc; hpd

Borzelli, Silvia
Richiami, 2007
va; vc; db

Bottelier, Ina/Heinrich Heine
Gedanken zu 'Die Heimkehr',
1989
db; S; pf

Bouchard, Linda
Risky, 1993
S; pf; db

Brandman, Margaret Susan
In Blissful Serenity, c. 2012
pf; db; fl

Flights of fancy, 1976
vn/fl; pf; hgr (db)

Briggs, Nancy Louise
Little Song, 1982
db; pf; vib

Brochocka, Katarzyna
Chamber Music, 2008
Mez; hp/pf; db

Carr-Boyd, Ann
Suite in orange, 1994
fl; va; db

Castro-Robinson, Eve de
These Boots (are made for
dancing), 2001
bcl; btrbn; db

Charbonnier, Janine
240 jours météo, 1982
trbn; db; perc

Colin-De Clerk, Jeanne
Trio op. 10, 1969
fl; vn; db

Collins Stoop, Margaret
Four Steps
vn; vc; db
Davidson, Tina
Wait for the end of dreaming,
19831984
bsax (2); db

Diamond, Arline
Trio, 1965
fl; gui; db

Diehnelt, Kim
Lill'
fl; va; db

Dinescu, Violeta
Figuren, 1995
db (3)

Rugá, 1996
ssax/cl; db; acc

Durrwachter, Wendy
Repartee, op. 12
vc; db; hn

Dushkin, Dorothy Smith
Fantasy for Three,
fl; mar; db

Percussion Plus, Suite
perc; fl; db

Elliott, Catherine
The more the merrier, 1997
db (3)

Epstein, Marti
Bassoon, 1991
S; db; pf

Faye-Ellen Silverman
Troubled Repose, 1998
fl; va; db

Fowler, Jennifer
Restless Dust, 1988
vc; pf/arr. va; ve; db

Fritz, Sherilyn Gain
Childhoods Ago, 1978
narr; perc

Gentilucci, Marta
Talea, 2004
S; perc; db

Ghisi, Daniele
Verso Snám-dá-én, 2008
ob; vc; db

Giraud, Suzanne
Episode en forme d'oubli, 1989
cl; mar; db

Grievling-Haigh, Margaret Ann
Askelade and The Seven Silver Ducks, 2012
ob and eh; db; pf; narr

Grievling-Haigh, Margaret Ann
Histoire de Babar, le petit éléphant, 1995
ob and eh; db; pf; narr

Griffin, Rebekah
Short Mass for String Trio, 2002
db; va; vc

Gubaidulina, Sofia
Silenzio, 19912010
bayan; vn; db/vc

db; hp; perc

Galgenlieder (Gallow songs) à
3, 19952003
Mez; db; perc

Quasi hoquetus, 19850
va; db; pf

Gubaidulina, Sofia/Lips, Friedrich
Tatar Dance for bayan and two double basses, 1992, 2015
bayan; db (2)

Gut, Ursula
Clairières, 1955
pf; db; perc

Haessig, Sarah
Don Belianis de Grecia a Don Quijote de la Mancha, 2007
V; gtr; db

Harrison, Sadie
Two movements from Harlequinade, 2013
db (2); pf

Heredia, Carolina
vanishing, 2018
cl; db; V; elec; video

Ho, Alice Ping Yee
Maviba, 1995
mar; vn; db

Hölzsky, Adriana
Segmente III
ob; acc; db

Houghton, Monica
Dante’s View, 2005
db; per; ssax

Hovda, Eleanor
Oracles, 1976
db; fl; tape; perc

Welkwomn, 1970
fl; db; ceramic perc

Earthrunner, 1966
fl; db; timp

Solo for Anthony, 1973
V; fl; db; tape

Irman, Regina
Hügel bei Céret, 1983
va; va/vc; db

Kats-Chernin, Elena
Redgum suite, 2000
db; tpt; trbn

Kitazume, Yayoi
Approach, 1975-76
bsn (2); db

Koblenz, Babette
Mysterium buffo I, 1979-82
va; db; pf

Komschlies, Chelsea
Borealis, 2018
fl; db; va

Kozeluhová, Jitka
Night contemplation, 1997
vn(2); db/vc

Kraevska, Sofia
Trois Rêves for baritone, double bass and piano, Bar; db; pf

Krausas, Veronika
Gardens of Stone, 1998
db (3)

Kulenty, Hanna
aaa TRE, 1988
va; ve; db

Lackman, Susan Cohn
Game of Cards
db; perc; pf

Lara, Ana
Vitrales, 1992, 1997
va; ve; db

Léandre, Joëlle
La grammaire des grands-mères
db (3)
London, Barbara
db (3)

Luca, Silvia de
Quadri della Natura, 1990
vn; gtr; db

Lyle, Jenna
Breathpiece, 2012
amp V; vc; db

Magalhaes, Michelle Agnes
Loco reloj que canta muertas horas antiguas, 2015
db; acc
Herbarium for piano, double bass and percussion, 2017-18
db; pf; perc

Magidenko, Olga
Erinnerung op. 16 für Harfe, Violoncello und Kontrabass, 1982
db; vc; hp

Malawey, Victoria
Women Who Kill, 2018
S; vn; db

Marcela Rodriguez, Diana
Random Necessity
bsax; db; drum set

Marić, Ljubica
Trio, 1937
ci; trbn; db

Marshall, Pamela J.
Minute Music - Examine, 2011
fl; va; db

McComas, Inez S.
An Overcrowded Mind I Waste, 2000
tpt; db; pf; video and recorded sound

McDowall, Cecilia
Not Just a Place: dark memories from an old tango hall, 1999-00
Vn/va; db; pf

Morrison, Julia Maria
Jula Street, 1969
asax; db; pf

Octobermusic, 1969
asax; db; pf

Murakumo, Ayako
Interspersion, 1988/1989
va; vc; db

Nova Sondag, Jacqueline
HK 70, 1972
pf; db; perc; taped vv

O’Brien, Carolyn
Widget, 2006
va; db; perc

Oliveros, Pauline
Outline, 1963
fl; perc; db
Trio, 1961
tpt; acc; db

Omelchuk, Oxana
Mon cheir amy, 2012
va; vc

Pagh-Paan, Younghi
No-UI, 1984-85
db; va; vc

Peacocke, Gemma
Aglow, 2016
bsax; pf; db

Peacocke, Gemma
Quiver, 2018
pf; perc; db

Pelegri i Marimón, Maria Teresa
Música, 1977
pf; db; perc

Polin, Claire
No-Rai, 1969
S; fl; db

Purgina, Julia
Herbarium, 2007
va; vc; db

Ratkje, Maja S. K.
Rondo, Bastard, Overture, Explosion, 2004
asax; acc; db; with three dictaphones
Essential Extensions, 1999
asax; db; acc
No Title Tango and Milonga, 2003
asax; db; acc

Raum, Elizabeth
Rondo Variations
db; vn; pf

Rehnqvist, Karin
Sleep Now – a lullaby drama for soprano, bass flute and double bass, 2015
S; bfl; db

Renard, Claire
Un éclat de son rire, 1989
haute-contre; fl, db

Rodgers, Sarah
Song of Caedmon, 2002
S; db (2)

Rodrigue, Nicole
Modules, 1970
hp; db; 7 tom-toms fix

Ronchetti, Lucia
Luna de enfrente, 1993
va; vc; db

Rosa (Franco), (Maria)
Clotilde
Contornos, 1998
va; db; pf

Rusnak, Christina
Flow
va; trbn; db

Samter, Alice
Trialog, 1978
vn; db; pf

Scheps, Sofia
Los bueyes perdidos, 2014
db (3)

Scherchen-Hsiao, Tona
Tzoué, 1970
fl; db; hpd

Schlünz; Annette
Wo das Schweigen anfängt, 1993
va; vc; db

Schwartz, Julia
Shifting Accents, 2014
mar; acc; db

Sikora-Rogulska, Elżbieta
Axe rouge, 2004
sax; db; elec
Simons, Netty
Facets II, 1961, 1986
fl and picc; cl; db
Songs for Jenny (Simons), 1974-75
Low V; db; pf

Smith, Gabriella
Divertimento, 2018
vn; vc; db

Snížková, Jitka
Satiticon, 1967
fl; db; pf

Tercet
fl; db; pf

Sorgt-Rose, Margarete
Diálysis, 1990, 1996
bsax; db; pf

Spatz, Alice
Frog on The Mountain
db (3)
Amaryllis, an Elegy, 2004
fl; vn; vc/db

Spatz, Alice, arr.
Winter Medley,
db (3)

Spöndlin, Elisabeth
Trio, 1988
va; vc; db

Szeto, Caroline
The third station of the cross,
1993, 1999
cl; db; perc

Ternes, Tina
Flug der Schwalben Op. 28,
2003
cl; acc; db

Thorvaldsdottir, Anna
Trimotion, 2006
bcl; db (2)

Trbojević, Jovanka
Rondo for Tara, 2001/2
hp; cl; db

Tsenova, Julia
...Invoking the Gods, 1996
afl; pf; db

Intermission music, 1986
pf; va; db; tape

Wallach, Joelle
After My Little Light,
cl; Mez; tape; db
Cords, 1970's
S; db (2)

Weir, Judith
Broken Branches, 1992
db; S; pf

Wennäkoski, Lotta
Hymni ja salaisius, 1996
trbn; perc; db
Wiemann, Beth
Suite for Dextwer, 2009
fl; fltr
two Poems By April Bernard,
1991
S; pf; db

Wilkins, Caroline
Fusa, 1991
Band/acc; pf; db

Wys, Margaret de
San Jeronimo Variations, 1991
hp; db; fl

Young, Nina C.
Prelude to Making Tellus,
2015/2016
B; pf; db

Zakrzewska - Nikiporczyk,
Barbara Maria
Solitude, 1980
fl; db; perc

Zielienda, Lidia
Fago, 1991
bsn; db; acc/elec keyb

Ziffern, Marilyn J.
Tributum, 1992
cl; vn; db

Zimmermann, Margrit
Der Politiker braucht der
Mensch Freiheit? 1977-8
V; db; pf

QUARTETS

Abbsi, Anahita
Distorted Attitudes
V/Coinciding Destinations, 2017
va; sax; acc; db

Abe, Kyoko
Quartet, 1973, 1980
db; fl; tpt; vc

Ahrens, Peg
And then you Laughed, 1974
v; fl; arec; db

Alvear, Maria de
Gran Sol Alto, 2006
bar; pf; perc; db

Amalia, Anna Princess of
Prussia
Trio Sonata, 1748
vn (2); db; hpd

Anderson, Beth
Skaters' Suite, 1979
Mez; vn; vc; db

Appleby, Anna
The Windhover, 2016
T; pf/S; cl; hp; db

Applegate, Cathy
Felix in Hollywood, 2014
vn; vc; db; pf

For a Silent Movie, 2014
vn; vc; db; pf

Balch, Katherine
Br'er Rabbit and the Wolves' Party, 2011
Banjo; Fiddle (vn); db; narr

Bergen, Sylvia
Festival frolic, 1965
db; vn; va; vc

Beyer, Johanna Magdalena
Movement for String Quartet,
1938/2010
db; vn; va; vc

Biver, Gina
Girl, Walking, 2014
gtr; fl; db; found perc

Bonafé, Valéria
LAN
tpt; trbn; db; pf
Burrell, Diana
Angelus, 1986
S; vc; db; perc

Capdeville, Constança
In sommo pacis (One for Nothing), 1980
ob; va; db; pf
1+1+1+1, 1989
db (4)

Amen para uma ausência, 1986
ob; va; db; pf/V; db; inst ens

Chaves, Mary Elizabeth
Silentium, 1979
med. V, cl and bcl; db; perc

Coates, Gloria
Sperriges Morgen, 1988/94
S; tuba; db; perc

Cunningham, Flannery
Three Frogs in Arco, Idaho, 2018
cl; egr; db; live elec

Dawe, Margery; Elliott, Catherine
Polka, 1998
db (4)

Chizy, Edith Canat de
Black Light, 19861988
ob; va; db; pf

Dobson, Elaine
Two Ruthies, 1971
db; cl; narr; cym

Elliott, Catherine
Tick tock, 1990-1997
db (4)

Big Mac, 1990-1997
db (4)

Rumba, 1991-1997
db (4)

Hopscotch, 1997
db (4)

This old man, 1990-1997
db (4)

Are you sleeping? 1990-1997
db (4)

March of the lemmings, 1993
db (4)

Tea-time rag, 1997
db (4)

The drunken sailors' hornpipe, 1990-1997
db (4)

March Of The Lemmings, 1990-1997
db (4)

Dance, 1990-1997
db (3 or 4)

Even-or, Mary
Dances, 1961
vn; fl; db; perc

Faye-Ellen Silverman
Shifting Colors, 2012
gtr; perc; db; pf

Figgis-Vizueta, Inti
Theory as Liberatory Practice, 2018
vn; V; mar; db

Fowler, Jennifer
Echoes from an Antique Land, 1983
fl; cl; pf; db/bgr or flexible scoring

Frances Hoad, Cheryl
Kontrakion, 2000
db (4)

Three Fragments, 2000
db (4)

Goldberg, Anne H.
Legno Metallico, 2009
fl; va; vc; fb; waterglass

Gordon, Katrina
db (4)

Graciane, Finzi
Songses, 1973-74
pf (2); perc; db

Green, Diana R.
Rigorisms no. 2, 1982
fl; tpt; db; pf

Grossman, Deena
Sea Cliff Hands Quartet, ob; vc; banjo; db

Music of Spaces, 1983
vn; cl; db; pf

Gubaidulina, Sofia
Pentimento, 2007
db; gtr (3)

Sotto voce, 2010, 2013
va; db; gtr(2)

So sei es (So be it), 2013, 2015
vn; db; pf; perc

Harrison, Ellen R.
Invisible Topography, 2010
vn; va; vc; db

Heredia, Carolina
Modales, 2005
fl; pf; perc; db

Hovda, Eleanor
Firefall, 1979
V; fl; db; perc

Ishizaki, Hannah
Wavelenghts, 2018
va amp; vn amp; db amp; perc

Kats-Chernin, Elena
Charleston noir, 19962010
db (4)

Korb, Kristin
On The Prowl, 2005
db (4)

Krausas, Veronika
Sillages, 2013
db (4)

Mnenomyne, 1999
vn; db; cl; perc

Larsen, Libby
Four on The Floor, 1998
vn; vc; db; pf

LeBaron, Anne
Fertility, 1971
fl; mar; 2 bongos; db

Lucca, Silvia
Im Sonnenschein
(A Luz do Sol), 1993
Mez; vn; va; db

Maire, Jacqueline
Pastorale, pf (2); db; perc
Makdissi-Warren, Katia
Hatchepsout, c. 2010
db; V; perc; pf

Mamlok, Ursula
Movements for flute, double bass, vibraphone and percussion, 2011
db; fl; vib; perc

Marbé, Myriam Lucia
Kontakte, 1989
cl, vn, va, db

Matsui, Sato
Gust
vn; vc; db; perc

Mazzoli, Missy
Shy girl shouting music, 20052015
db; S; egtr; piano

McKay, Dosia
Color Me Blue, 2007
ssax; vib (2); db

Mountain, Rosemary
Geranium Lake/Raw Sienna, 1979
asax; db; perc (2)

Mountain, Rosemary
Dreams of Dancing, 1998
db (4)

Mracek, Ann Michelle
String Quartet no. 1 Water Quarter, 1977
vn; va; vc; db

Peacocke, Gemma
Wave + Lines, 2017
S; perc; pf; db; MIDI-triggered media electronic

Peña Young, Sabrina
Downward Spiral, 2009
va; vn; db; vc

Pierpont, James; Elliott, Catherine
Jingle bells: double bass quartet, 1998
db (4)

Richer, Jeannine
Epiphonies, 1971
db (4)

Ronchetti, Lucia
Le tentazioni di Girolamo, 1995
narr; S; hp; db; tape

Rotaru, Diana
Chant du sommeil, 2007
vn; db; pf; perc

Ruehr, Elena
Slender Wind, 1988
S; perc; db; pf

Rusnak, Christina
Cloudburst
mar; timp; vib; db/vc

Saariaho, Kaija
Bosun's cheer, 20142015
fl; vc; db; narr

Samuel, Rhian
The hare in the moon, 1998
S; vib; mar; db

Saunders, Rebecca
Quartet for accordion, clarinet, double-bass and piano, 1998, 2013
acc; cl; db; pf

Shapiro, Alex
Music for Four Big Instruments, 2006
tuba; pf; db; drum set

Sierra, Arlene
Petite Grue, 2008
ob; vib; hpd; db

Silvano, Judi
Opus 66, 1993
High V; cl; vc; db

Simms, Bekah
Microlattice, 2016
bcl; db; pf; perc

Sleeth, Natalie
Amen, So Be It, 1973
V (2); org/pf; db

Southworth, Christine
Jamu, 2002
small Balinese gamelan; vn; egtr; db

Spatz, Alice
Frog Pond
db (4)

Sweet William – A Little Suite, 2008
db (4)

St John, Kathleen
Mimosa Pudica "Touch-Me-Not", 1976
bsn; db; vib; perc; dancer in green

Steiner, Gitta
Music for Four Players, 1977
S; perc; vib; db

Stepalska-Spix, Joanna
Gerarde-Ungerade, 1997
fl; ob; db; pf; tape

Thomas, Karen P.
Kyrie and transformations, 1984
vn; va; vc; db

Trbojević, Jovanka
...kada bih mog'o biti drag…., 1991
Mez; bcl; perc; db

Tsoupakí, Calliophe
Sweet if you like, 1994
egtr; tuba; db; perc

Villanueva, Maria Cecilia
Intonso, 2001
afl and bfl; cl; bsn; db

Washington, Shelley
Silk, 2017
pf; db; drums; vib

Zakrzewska - Nikiporczyk, Barbara Maria
Pokolenie (Generation), 1969
S, tpt; db; cym
QUINTETS

Albert, Adrienne
Boundaries 3, 1994, Rev. 2013
vn (2); va; vc; db

Ansink, Caroline
On my volcano for small ensemble, 1994
fl; asax; acc; pf; db

Arismendi, Diana
Serus, 1990’s
Mez; bfl; gtr; db; perc.

Balch, Katherine
Cerulealina, 2018
vn, vc, hp, perc, db

Barnett, Carol
El tango lànguido, 1984
va; bcl; db; perc; pf

Beamish, Sally
Botanical Drawings for string quintet, 2011
vn(2); va; vc; db

Epilogue for string quintet, 2011
vn(2); va; db

vn; va; vc; db; pf

Berstad, Ragnhild
Origo, 1989-91
db solo, vn (2), va, vc

Bond, Victoria
vn (2); va; vc; db

Bouchard, Linda
Icy Cruise, 1984
ptpt; va; vc; db; hp

Brandman, Margaret Susan
Jazz Impressions, 1976
pf; sax (2); db; drums

Brown, Elizabeth
Field Guide, 1986
fl; cl; vn; db; perc

Figures in a Landscape, 1995
vn; va; vc; db; pf

Burke, Christine
Tandem Repeats, 2013
fl; cl; egtr; db; pf

Charbonnier, Janine
Trajets ‘Hommage à J.L. Borges’, 1964
vn(2); va; vc; db; ondes martenot

Cheng, Michele
Voir dire, 2018
S (2); perc (2); db

Tango Out of Control, 2012
vn; vc; db;pf

Collins Stoop, Margaret
Sometimes
vn(2); va; vc; db

Davidson, Tina
Quintet, 1981
afl; bcl; va; vc; db

Dinescu, Violeta
Serenade, 1993
Sax; trbn; vn; va; db

Driscoll, Rebekah
La traición de las imágenes, 2013
Mez; fl; va; db; pf

Duxbury, Rosemary
Three Dances, 1989
vn (2); va; vc; db

Eichenwald, Sylvia
Sie erlischt, 1977
narr; vn; tpt; db; drums

Elisha, Adrienne
Quintet, 1966
hn; bcl; db; dilling hp; pf

Farranc, Louise
Quintet No. 1, Op. 30 - a minor, 1842
vn; vc; va; db; pf

Quintet No. 2, Op. 31 in E, 1845
vn; va; db; pf

Feery, Amanda
On Shuffle, 2015
cl; vn; vc; db; egtr

Fine, Elaine
Pasticcio for 4 Violas and Double Bass (or Cello), 2018
db; va (4)

Firsova, Elena
S; cl; va; vc; db

Frances Hoad, Cheryl
The Whole Earth Dances, 2016
vn; va; vc; db; pf

Ginsberg, Debra Lynn
Polyphony, 1979
vn (2); va; vc; db

Glanville-Hicks, Peggy
Girondelle for Giraffes, 1978
picc; fl; trbn; db; drum; sus cym

Grossman, Deena
Five is a traveler, 1986
S; cl; pf; vc; db

Gubaidulina, Sofia
Die Pilger Pilgrims, 2014, 2015
dp; pf; violin; perc (2)

Galgenlieder (à 5), 1996, 2000
Mez; fl; db; perc; acc

Repentance, 2008, 2013
vc; gtr(3); db

Guzzo, Anne M.
The Bear and the Eclipse, 2017
vn (2); va; vc; db

Henderson, Moya
Clearing the air, 1974, 1999
db; 4 wind and/or brass inst.

Hovda, Eleanor
Journey Music, 1981
fl; cl; db; pf; perc

K. Notareschi, Loretta
Moon Jazz: River on the Moon, 1999
fl; cl; vn; va; db

Karpman, Laura
Portrait of Jaco, 1988/9
pf; vn; va; db

Kats-Chernin, Elena
Next, Please
bar; cl; vn; db; pf

Koblenz, Babette
Can't open a document, 1997
grtr; vn(2); va; db

Kolb, Barbara
Three place settings, 1968, 1972
narr; cl; vn; db; perc

Kramarchuk, Katerina
Wandering Through Night, 2013
ob; cl; vn; va; db
Krausas, Veronika  
Porcupine for 5 basses, 2016  
db (5)

Kulenya, Hanna  
Five for five, 2013  
vc(2); va; vc; db

Kunieda, Harue  
Élévation II: pour cinq exécutants, 1985  
fl; cl; perc; mar; db

Lang Zaimont, Judith  
Sky Curtains, 1986  
fl; cl; va; vc; db

Lann, Vanessa  
Bambino sonoro, 1995  
ob; perc; hp; pf; db

Léandre, Joëlle  
Silence, 1988  
vn; cl; perc; db; pf  
Différences  
vn; cl; trbn; perc; db

Loudová, Ivana  
Kyticka pro Emanuela, Mozutich, Marjan  
ob; cl; pf; db; perc

Louie, Alexina/Mozutich, Marjan  
Suite of Changes, 1982  
cl; db; va; pf; perc

Luca, Silvia de  
Quinteto Puelli, 1988  
vn; va; db; pf

Magalhaes, Michelle Agnes  
Rio, 2013  
T; tpt; cl; db; perc

Malawey, Victoria  
Park After Dark, 1999  
ob; cl; hn; va; db

Marbé, Myriam Lucia  
The World is a Stage..., 1987  
cl; trbn; vn; db; perc

Marshall, Pamela J.  
Quinteto sobre los poemas de Carlos Pintado, 2009  
vn; va; vc; db; pf

Masaoka, Miya  
Four Moons of Pluto for 1 to 5 contrebassee players, 2015  
db (1 to 5)

Mazzoli, Missy  
Magic With Everyday Objects, 20072014  
fl; cl (Bb); gtr; pf  
You are the dust: from Song from the uproar, 20122018  
db; Mez; egtr; fl; cl

McCombe, Christine  
Love Into Stone, 1997/1999  
pf; vn; va; vc; db

Meyer, Jessica  
Getting Home (I must be...), 2015  
vn (2); va; vc; db

Montanari; Thais  
Canto  
fl; mar de vidro; uke; gtr

Mountain, Rosemary  
Poly 1, 1989  
vn (2); va; vc; db

Omelchuk, Oxana  
Nocturne, 2007  
db (5)

Orenstein, Joyce E.  
Quintet for Strings, 1974  
vn(2); va; vc; db

Owens, Susan Elizabeth  
Circles, 1980  
fl; vib; vn; db; bells

Perry, Julia  
Symphony in One Movement, 1961  
va; db or va (3); db (2)

Pigkeldóttir, Mist  
Velkominn Biskup, 2014  
vn(2); va; vc; db

Plonsey, Jennifer R.  
Corridors of Endless Time, 1981  
afl; eh; va; vc; db

Price, Deon Nielson  
States of Mind, 2003  
vn(2); va; vc; db  
Andante Misterioso and Allegro Barbaro, 1987  
vn; ssax; va; vc; db

Reid, Sally  
Escape Wheel For Fire, 1976  
cl(3); db; pf

Renard, Claire  
Pour Octave, 1988  
V; fl; hp; db; perc

Rezende, Marisa  
Cismas, 1997  
vn; va; vc; db; pf

Richer, Jeannine  
Piege II, 1980  
vn(2); va; vc; db

Rickard, Sylvia  
Rum-ba-ba, 1992  
va(4); db

Ronchetti, Lucia  
Speranze fuggite, sparite da me, 2018  
countertenor; vn; va; vc; db

Saariaho, Kaija  
Sombre, 2012  
bfl; perc; hp; db

Samuel, Virginia  
No Jack, No King, 1993  
fl; ssax; vc; db; pf

Shapiro, Alex  
Introspection, 2016  
vn(2); va; vc; db

Shatin, Judith  
Fledermaus Fantasy, 2000  
vn; pf;vn; va; vc; db; pf

Shatin, Judith  
Tombeau des mosts, 2000  
va; vc; db; hp; pf

216
Sierra, Arlene
Harrow-Lines, 1999
pf; vn; va; vc; db

Sikora-Rogul ska, Elżbieta
A peine le temps que dure une vision (J. Hernandez), 1987-9
S; cl; tpt; perc; db; tape

Silvano, Judi
Your s To Discover, 1992
V or fl; sax (optional); drums/perc; pf; db

Silvano, Judi
Left Behind, 1987
V(s) (optional); sax; drums, pf; db

Simons, Netty
Quintet for winds & string bass, 1953, 1984
fl; db (4)

Smith, Gabriella
Children of the Fire, 2012
ob; cl; vn; na; db

Southworth, Christine
Elf Grass, 2002
cf; db (4)

Spaz, Alice, arr.
The Huron Carol,
fl; db (4)

St John, Kathleen
Melancholia: a string quintet in 5 movements, 1968
vn (2); va; vc; db

Stott, Rachel
Serendipity and Household Objects, 2000’s
pf; vn; va; vc; db

Sutherland, Margaret and Esther Rofe
Simple String Pieces, 1967
vn (3); va; db ad lib

Szeto, Caroline
Mirror, 2009
hn; tpt. in Bb, trbn; pf; db

Þorkelsdóttir, Mist
Kvinnan froma, 1999
vn(2); va; vc; db

Til heiðurs þeim er leita á vit hins ókunnuga, 1990
vn(2); va; vc; db

Volness, Kirsten
Sin Sin Sin, 2017
ob; bsn; hn; vn; db or orch

Warren, Betsy
String Quintet,
vn(2); va; vc; db

Welch, Jeanette
Moldy Jello, 1997
db (5)

Zaimont, Judith Lang
3:4, 5, 1997
ob; cl; vn; va; db

Zakrzewska - Nikiporczyk, Barbara Maria
Medium, 1974
pf; vib; db; sax; cym

Zakrzewska - Nikiporczyk, Barbara Maria
Muchy, 1977, 1983
db (5)

WORKS
ACCOMPANIED BY LARGER ENSEMBLES OR WITH FLEXIBLE INSTRUMENTATION

Aarne, Els
Concerto for Double Bass, 1968
ob; orch

Aberdam, Elaine
Otohime, 1998/Rev. 2001
bar; mixed perc

Alexander, Kathryn
bar; mixed perc

Alsted, Birgitte
Timileshoven
db; perc; dance

Aubin, Francine
Concert pour Ariane, 1988
db; orch/pf

Campbell, Karen
Symbiosis, 1980
db; orch/pf

Clarke, Rhona
SoundWorks Suite No. 2 for Young Players, 1995
fl; vn; cl; pf; perc; pf; db; elec.
Mixed combinations

Bailey, Judith
Double Bass Concerto in the Style of Haydn, 20082017
db; orch/ens/pf

Barratt, Carol/Emery, Caroline
Bass is best! 1996
db, various.

Brochocka, Katarzyna
Double bass concerto, 2007
db; orch/pf

Bruzdowicz, Joanna
Concerto pour contrebasse et orchestre symphonique, 1982
db; orch
Byström, Britta
Infinite Rooms: double concerto for violin/viola, double bass and orchestra, 2017
db; vn/va; orch

Cattini, Elena
Omaggio a Geminiani for Double Bass and Orchestra, 2018
db; orch

Clarke, Rosemary
Serpent-Soldiers, 1969
db; fl; dance

Dare, Marie
Yorke Studies, Vol. 1, 1972
db, various

Dickinson, Wendy
Concerto in E Minor “The Edge”, c. 2018
db; orch

Dinescu, Violeta
Quarzspiele auf der Suche nach Mozart - Concerto for Double Bass and Orchestra, 2009
db, orch

Ho, Alice Ping Yee
Double Concerto for viola and string bass, 2001
db; va; orch

Ida Pettersen, Agnes
Concertino for double bass and sinfonietta, 2017
db; ens

Kats-Chernin, Elena
The Witching Hour, Concerto for 8 Double Basses
db (8); orch

Lauber, Anne
Three moods: pour contrebasse et orchestre, 1986, 2017
db; orch/pf

- 3 intermezzos - pour contrebasse ou violoncello et piano, 19872017
db; orch/pf

Mazzoli, Missy
Dark with Excessive Bright - Concerto for double bass and string orchestra, 2018
db; str. orch/pf

McComas, Inez S.
The Elephant, 2010
xyl; db; pf; dance

McDevitt, Megan
On the raw and the cooked, 2016
db; elec; dance

Newmark, Mary Lou
The Forgotten and the Free, 2005
vn; db; soundscape

Obrovská, Jana
Concertino, 1981
vn; vc; db; str

Olivero, Betty
Batnun, 1985
db; chamber orch/pf

Pidgorna, Anna
Weeping, 2015
db; fl; ob; perc; va; vc

Rabelo, Thais

Bossa Nova, 2013
db ens.

Raum, Elizabeth
Concerto for Double Bass and Orchestra, 1993/1995
db; orch/pf

Saunders, Rebecca
fury II, 2009
db; chamber ensemble (db; bcl; acc; pf; perc; vc)

Schmidt, Mia
Abendständchen, 1991
db; chamb orch

Sekacz, Ilona
Serenade for Double Bass and Orchestra, 1988
db; orch

Sergeyeva, Tatyana Pavlovna
Concerto, 1980
db; ens

Silvano, Judi
Fireworks, 1982
v; sax or tpt (optional); drums; pf; db

Silvano, Judi
Isadora, 1985
V; sax; tpt (optional); drums/perc; pf (optional); db

Ternes, Tina
Concer Tina, 1993
db; str orch

Terzian, Alicia
Recitativo Dramático del Mensajero, 1957
db; orch

Tucker Rhoda, Janice
db/db; pf

Vorlová, Sláva [Miroslava Johnová], aka Mira Kord
Chamber Concerto op.74, 1968
db; chamber orch

Weir, Judith
The Romance of Count Arnaldos, 1989
S; cl (2); va; vc; db

Wolfe, Julia
Stronghold, 2009
db (8)

Zhvanetskaia, Inna Abramovna
Concerto for Double Bass and Orchestra, 1978
Db; orch
## Title Index

<table>
<thead>
<tr>
<th>Adulto e Crianca</th>
<th>Andante Misterioso and Allegro Barbaro</th>
</tr>
</thead>
<tbody>
<tr>
<td>Di Biase Bidart, Lycia</td>
<td>Price, Deon Nielson</td>
</tr>
<tr>
<td>After My Little Light</td>
<td>Angelus</td>
</tr>
<tr>
<td>Wallach, Joelle</td>
<td>Burrell, Diana</td>
</tr>
<tr>
<td>Afternoon Reflections</td>
<td>Animal Banter</td>
</tr>
<tr>
<td>Worthington, Rain</td>
<td>Albergua, Eleanor</td>
</tr>
<tr>
<td>Agité</td>
<td>Apogee Two</td>
</tr>
<tr>
<td>Silvestrini, Roberta</td>
<td>Marcus, Bunita</td>
</tr>
<tr>
<td>Aglow</td>
<td>Apparition at Timber Creek</td>
</tr>
<tr>
<td>Peacocke, Gemma</td>
<td>LeVelle, Teresa</td>
</tr>
<tr>
<td>Air Music</td>
<td>Approach</td>
</tr>
<tr>
<td>Miyake, Haruna</td>
<td>Kitazume, Yayoi</td>
</tr>
<tr>
<td>Albedo.12</td>
<td>Arabesque: for English horn and double bass</td>
</tr>
<tr>
<td>Schedel, Margaret</td>
<td>Raum, Elizabeth</td>
</tr>
<tr>
<td>Almost Spring</td>
<td>Are you sleeping?</td>
</tr>
<tr>
<td>London, Barbara</td>
<td>Elliott, Catherine</td>
</tr>
<tr>
<td>Alone Together</td>
<td>Articulation</td>
</tr>
<tr>
<td>Misurell-Mitchell, Janice</td>
<td>Kunieda, Harue</td>
</tr>
<tr>
<td>Alusiones</td>
<td>Asa Branca</td>
</tr>
<tr>
<td>Lara, Ana</td>
<td>Rabelo, Thais arr./Comp. Gonzaga, Luiz</td>
</tr>
<tr>
<td>Amaryllis, an Elegy</td>
<td>Askelade and The Seven Silver Ducks</td>
</tr>
<tr>
<td>Spatz, Alice</td>
<td>Griebling-Haigh, Margaret Ann</td>
</tr>
<tr>
<td>Amazing Solos</td>
<td>At Will</td>
</tr>
<tr>
<td>Schofield, Angela</td>
<td>Dempsey, Lydia</td>
</tr>
<tr>
<td>Amen para uma ausência</td>
<td>Atrahente</td>
</tr>
<tr>
<td>Capdeville, Constança</td>
<td>Aquino, Francisca/ Gonzaga, Chiquinha</td>
</tr>
<tr>
<td>Amen, So Be It</td>
<td>Autumn Song</td>
</tr>
<tr>
<td>Sleeth, Natalie</td>
<td>Spatz, Alice</td>
</tr>
<tr>
<td>And an Overcrowded Mind I Waste</td>
<td>Axe rouge</td>
</tr>
<tr>
<td>McComas, Inez S.</td>
<td>Sikora-Rogulska, Elżbieta</td>
</tr>
<tr>
<td>And then you Laughed</td>
<td>BaDaBaDaDa</td>
</tr>
</tbody>
</table>
Worthington, Rain

Bagatelle
Brys, Isabelle

Baião de Doze. Suite Tocando o Brasil
Rabelo, Thais

Baked Alaska
Welch, Jeanette

Bambino sonoro
Lann, Vanessa

Bare Feet Stamping
Stott, Rachel

Bas-Relief
Oblak, Jerica

Bass Drum
Léandre, Joëlle

Bass is best!
Barratt, Carol/Emery, Caroline

Bass Solo
Diamond, Arline

Bass-ic Blues for Two
Day, Susan H.

Bass-ics for Double Bass
Price, Deon Nielsen

Basso Non-Profundo
Schwendinger, Laura Elise

Bassoon
Epstein, Marti

Bass-time Beginners
Donkin, Christine

Batnun
Olivero, Betty

Beira-mar
Aquino, Francisca/Vasconcellos, Ricardo

Big and Cheap
Knoles, Amy and Black, Robert

Big Mac
Elliott, Catherine

Black and White Rag
Spatz, Alice, arr.

Black Light
Chizy, Edith Canat de

Bleu et Ombre
Giraud, Suzanne

Blood roses: a cycle of five short pieces for string quintet with double bass
Meridan, Lissa

Blue and Gray
Saunders, Rebecca

Blue Giant
McDowall, Cecilia

Blue Heron: In Memory of James Tenney for piano and string bass
Oliveros, Pauline

Blue Light
Cahill, Susan

Bocadillos Iberianos
Griebling-Haigh, Margaret Ann

Borealis
Komschlies, Chelsea

Bossa Nova
Rabelo, Thais

Bosun’s cheer
Saariaho, Kaija

Botanical Drawings for string quintet
Beamish, Sally

Boundaries 3
Albert, Adrienne

Boundaries for double bass duo
Soukup, Betsy

Brainstorm
Austin, Elizabeth R.

Breathpiece
Lyle, Jenna

Br’er Rabbit and the Wolves’ Party
Balch, Katherine

Broken Branches
Weir, Judith

But this was my melody! – the bass said
Sønstevold, Maj

C-A-G-E-D
Bond, Victoria

Can’t open a document
Koblenz, Babette

Canto
Montanari; Thais

Caprice
Ho, Alice Ping Yee

Carry the Bass
Spatz, Alice

Cat and Mouse - Five Songs
Roe, Betty

Catwalk
Ruehr, Elena

Cavazzoni
Pentland, Barbara Lally

Celebration
Ida Pettersen, Agnes

Cerulealina
Balch, Katherine

Chamber Concerto op.74
Vorlová, Sláva [Miroslava Johnová], pseudonym Mira Kord

Chamber Music
Brochocka, Katarzyna

Chambre Double: pour contrebasse et électronique
Magalhaes, Michelle Agnes
Changes
McTee, Cindy

Chant
Silver, Sheila

Chant du sommeil
Rotaru, Diana

Charleston noir
Kats-Chernin, Elena

Charmant
Silvestrini, Roberta

Chemin faisant
Biston, Raphaëlle

Childhoods Ago
Fritz, Sherilyn Gain

Children of the Fire
Smith, Gabriella

Christmas Carols
Gannett, Diana, arr.

Christmas Medley
Spatz, Alice, arr.

Chroma: from wordlessness: contrabass
Bost-Sandberg, Lisa

Chuva no Sertão
Rabelo, Thais

Ciel étoilé
Saarialho, Kajja

Circles
Owens, Susan Elizabeth

Cismas
Rezende, Marisa

Clairières
Gut, Ursula

Clearing the air
Henderson, Moya

Cleveland Swale for Two Double Basses and Piano
Anderson, Beth

Cloisonné
Krausas, Veronika

Cloudburst
Rusnak, Christina

Co-existence: in 4 to 5 movements for double bass & piano, op. 83
Lund, Gudrun

Color Me Blue
McKay, Dosia

Concer Tina
Ternes, Tina

Concert Piece for Double Bass and Piano
Gyring, Elizabeth

Concerto pour Ariane
Aubin, Francine

Concertino
Obrovská, Jana

Concerto for double bass and sinfonietta
Ida Pettersen, Agnes

Concerto
Sergeyeva, Tatyana Pavlovna

Concerto for Double Bass
Aarne, Els

Concerto for Double Bass and Orchestra
Raum, Elizabeth

Concerto for Double Bass and Orchestra
Zhvanetskaia, Inna Abramovna

Concerto in E Minor “The Edge”
Dickinson, Wendy

Concerto pour contrebasse et orchestre symphonique
Bruzdowicz, Joanna

Contornos
Rosa (Franco), (Maria) Clotilde

Contracanthus
Ore, Cecilie

Contrastes
Lucca, Silvia de

Convergencies
Beat, Janet

Conversations
Ziffrin, Marilyn J.

Cords
Wallach, Joelle

Corridors of Endless Time
Plonsey, Jennifer R.

Cri
Léandre, Joëlle

Crisálida
Aeschlimann-Roth, Esther

Cubi
Olivero, Betty

Culebra de mar
Alvear, Maria de

Cypress
Palmer, Juliet

D.B. and FL. happenings
Clarke, Rosemary

Dance
Elliott, Catherine

Dances
Even-or, Mary

Dances and Nocturnes
Beamish, Sally

Dances, op 84
Bailey, Judith

Danse de l’aube
Chizy, Edith Canat de

Dante’s View
Houghton, Monica

Dark Matter
Thompson, Sarah Elise
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dark with Excessive Bright - Concerto for double bass and string orchestra</td>
<td>Mazzoli, Missy</td>
</tr>
<tr>
<td>Distorted Attitudes V/ Coinciding Destinations</td>
<td>Abbasi, Anahita</td>
</tr>
<tr>
<td>Divertimento</td>
<td>Smith, Gabriella</td>
</tr>
<tr>
<td>Don Belianis de Grecia a Don Quijote de la Mancha</td>
<td>Haessig, Sarah</td>
</tr>
<tr>
<td>Don't Tell Susan</td>
<td>Williams, Amy</td>
</tr>
<tr>
<td>Doppelgänger</td>
<td>Ratkje, Maja S.K.</td>
</tr>
<tr>
<td>Double bass concerto</td>
<td>Brochocka, Katarzyna</td>
</tr>
<tr>
<td>Double Bass Concerto in the Style of Haydn</td>
<td>Bailey, Judith</td>
</tr>
<tr>
<td>Double Bass Crossfade</td>
<td>Bertucci, Lea</td>
</tr>
<tr>
<td>Double Basses at Twenty Paces</td>
<td>Oliveros, Pauline</td>
</tr>
<tr>
<td>Double Concerto for viola and string bass</td>
<td>Ho, Alice Ping Yee</td>
</tr>
<tr>
<td>Downward Spiral</td>
<td>Peña Young, Sabrina</td>
</tr>
<tr>
<td>Drao</td>
<td>Borzelli, Silvia</td>
</tr>
<tr>
<td>Dreams of Dancing</td>
<td>Mountain, Rosemary</td>
</tr>
<tr>
<td>Drei Romanzen, op. 22 (1853)</td>
<td>Schumann, Clara/ Gannett, Diana</td>
</tr>
<tr>
<td>Duas Miniaturas Brasileiras</td>
<td>Aquino, Francisca/Vasconcellos, Ricardo/ Gonzaga, Chinquinha</td>
</tr>
<tr>
<td>Duet</td>
<td>Lund, Gudrun</td>
</tr>
<tr>
<td>Duet for Mother and Son</td>
<td>Spatz, Alice</td>
</tr>
<tr>
<td>Deep Dream Dive</td>
<td>Lockwood, Annea</td>
</tr>
<tr>
<td>Duo</td>
<td>Helge Jörns</td>
</tr>
<tr>
<td>Duo senza titolo</td>
<td>Borzelli, Silvia</td>
</tr>
<tr>
<td>Destiny Bay - a fantasy</td>
<td>Spatz, Alice</td>
</tr>
<tr>
<td>Earth</td>
<td>Spatz, Alice</td>
</tr>
<tr>
<td>Earth essence: air, earth, water, stars</td>
<td>Beilharz, Kirsty</td>
</tr>
<tr>
<td>Earthrunner</td>
<td>Hovda, Eleanor</td>
</tr>
<tr>
<td>Devil's Pass</td>
<td>Szreder, Maria</td>
</tr>
<tr>
<td>Eight etudes (preludes): for double bass solo</td>
<td>Gubaidulina, Sofia</td>
</tr>
<tr>
<td>Don Belianis de Grecia a Don Quijote de la Mancha</td>
<td>Haessig, Sarah</td>
</tr>
<tr>
<td>Don't Tell Susan</td>
<td>Williams, Amy</td>
</tr>
<tr>
<td>Double bass concerto</td>
<td>Brochocka, Katarzyna</td>
</tr>
<tr>
<td>Double Bass Crossfade</td>
<td>Bertucci, Lea</td>
</tr>
<tr>
<td>Double Basses at Twenty Paces</td>
<td>Oliveros, Pauline</td>
</tr>
<tr>
<td>Double Concerto for viola and string bass</td>
<td>Ho, Alice Ping Yee</td>
</tr>
<tr>
<td>Downward Spiral</td>
<td>Peña Young, Sabrina</td>
</tr>
<tr>
<td>Drao</td>
<td>Borzelli, Silvia</td>
</tr>
<tr>
<td>Dreams of Dancing</td>
<td>Mountain, Rosemary</td>
</tr>
<tr>
<td>Drei Romanzen, op. 22 (1853)</td>
<td>Schumann, Clara/ Gannett, Diana</td>
</tr>
<tr>
<td>Duas Miniaturas Brasileiras</td>
<td>Aquino, Francisca/Vasconcellos, Ricardo/ Gonzaga, Chinquinha</td>
</tr>
<tr>
<td>Duet</td>
<td>Lund, Gudrun</td>
</tr>
<tr>
<td>Duet for Mother and Son</td>
<td>Spatz, Alice</td>
</tr>
<tr>
<td>Duo</td>
<td>Helge Jörns</td>
</tr>
<tr>
<td>Duo senza titolo</td>
<td>Borzelli, Silvia</td>
</tr>
<tr>
<td>Destiny Bay - a fantasy</td>
<td>Spatz, Alice</td>
</tr>
<tr>
<td>Earth</td>
<td>Spatz, Alice</td>
</tr>
<tr>
<td>Earth essence: air, earth, water, stars</td>
<td>Beilharz, Kirsty</td>
</tr>
<tr>
<td>Earthrunner</td>
<td>Hovda, Eleanor</td>
</tr>
<tr>
<td>Devil's Pass</td>
<td>Szreder, Maria</td>
</tr>
<tr>
<td>Eight etudes (preludes): for double bass solo</td>
<td>Gubaidulina, Sofia</td>
</tr>
<tr>
<td>Ein Baum ist ein Baum ist ein Baum</td>
<td>Aeschlimann-Roth, Esther</td>
</tr>
<tr>
<td>Ein Engel</td>
<td>Gubaidulina, Sofia</td>
</tr>
<tr>
<td>El tango lánguido</td>
<td>Barnett, Carol</td>
</tr>
<tr>
<td>Eight etudes (preludes): for double bass solo</td>
<td>Gubaidulina, Sofia</td>
</tr>
<tr>
<td>Ein Baum ist ein Baum ist ein Baum</td>
<td>Aeschlimann-Roth, Esther</td>
</tr>
<tr>
<td>Ein Engel</td>
<td>Gubaidulina, Sofia</td>
</tr>
<tr>
<td>El tango lánguido</td>
<td>Barnett, Carol</td>
</tr>
<tr>
<td>Élévation II: pour cinq exécutants</td>
<td>Kunieda, Harue</td>
</tr>
<tr>
<td>Elf Grass</td>
<td>Southworth, Christine</td>
</tr>
<tr>
<td>Ének V: for marimba-player and contrabass</td>
<td>Kitazume, Yayoi</td>
</tr>
</tbody>
</table>
Entres Los Rayos Del Sol
Lara, Ana

Ephemerals & Drones
Spiropoulos, Georgia

Epigramme
Zechlin, Ruth

Epilogue for string quintet
Beamish, Sally

Epiphonies
Richer, Jeannine

Episode en forme d'oubli
Giraud, Suzanne

Episode VIII (Episode Huitième)
Jolas, Betsy

Erinnerung op. 16 für Harfe, Violoncello und Kontrabass
Magidenko, Olga

Escape Wheel For Fire
Reid, Sally

Esquisitando
Albright, Valerie

Essential Extensions
Ratkje, Maja S. K.

Ether
Spatz, Alice

Evolutiv
Vosganian, Mihaela Stanculescu

Excursion
Zwilich, Ellen Taaffe

Exits and Entrances: Seven Scenes for Double Bass
Usher, Julia

Facets II
Simons, Netty

Fago
Zielińska, Lidia

Fantasia After Alberto Ginastera
Mason, Deborah

Fantasy for double bass
Clarke, Rosemary

Fantasy for Three
Dushkin, Dorothy Smith

Feathered Friends: 12 Pieces for Beginner Double Bass
Gordon, Katrina

Felix in Hollywood
Applegate, Cathy

Fertility
LeBaron, Anne

Festival frolic
Bergen, Sylvia

Field Guide
Brown, Elizabeth

Figuren
Dinescu, Violeta

Figures in a Landscape
Brown, Elizabeth

Fine Day? and Skerry Selkie
Gordon, Katrina

Firefall
Hovda, Eleanor

Fireworks
Silvano, Judi

Five Changing Pictures
Beamish, Sally

Five Duets
Wang, Qiang

Five Etudes for Harp, Double Bass and Percussion
Gubaidulina, Sofia

Five for five
Kulenty, Hanna

Five is a traveler
Grossman, Deena

Five Miniatures
Bailey, Judith

Five national dances for double bass and piano
Ida, Carroll

Five Pieces for Double Bass and Piano
Smith, Julia Frances

Five simple pieces for double bass and piano
Ida, Carroll

Fledermaus Fantasy
Shatin, Judith

Flights of fancy
Brandman, Margaret Susan

Flow
Rusnak, Christina

Flower of the cherry Robin's lullaby: for double bass & piano
Harrison, Sadie

Flug der Schwalben Op. 28,
Ternes, Tina

Folia
Saariaho, Kaija

For a Silent Movie
Applegate, Cathy

For my Cherokee Ancestors
Rae, Mary

For Peter H.
Léandre, Joëlle

For The Taking
Silvano, Judi

Four Imporvisations for Double Bass
Maconchy, Elizabeth

Four Moons of Pluto for 1 to 5 contrebassee players
Masaoka, Miya
Four on The Floor
Larsen, Libby

Four Steps
Collins Stoop, Margaret

Four Walks: Bruckner, Fauré, Schubert & Strauss: for viola and double bass
Byström, Britta

Frog on The Mountain
Spatz, Alice

Frog Pond
Spatz, Alice

Furiosa (vous arrête et vous fait rougir)
Ronchetti, Lucia

fury I
Saunders, Rebecca

fury II
Saunders, Rebecca

Fusa
Wilkins, Caroline

Gagaku Lullaby
Zielińska, Lidia

Galgenlieder (à 5)
Gubaidulina, Sofia

Galgenlieder (Gallow songs) à 3
Gubaidulina, Sofia

Game of Cards
Lackman, Susan Cohn

Gardens of Stone
Krausas, Veronika

Gargoyle
Hovda, Eleanor

Gedanken zu 'Die Heimkehr'
Bottelier, Ina/Heinrich Heine

Gelbe Lieder
Aeschlimann-Roth, Esther

Geranium Lake/Raw Sienna
Mountain, Rosemary

Gerarde-Ungerade
Stepalska-Spox, Joanna

Getting Home (I must be...)
Meyer, Jessica

Ghent Swale for Double Bass and Piano
Anderson, Beth

Girl, Walking
Biver, Gina

Girondelle for Giraffes
Glanville-Hicks, Peggy

Going Up 1
Kulenty, Hanna

Good King Wenceslas #3
Spatz, Alice, arr.

Gosto de Brasil
Aquino, Francisca; Vasconcellos, Ricardo

Gran Sol Alto
Alvear, Maria de

Grief's Spectrum
Pape, Rebecca

Grimalkin
Cleveland, Julie

Gust
Matsui, Sato

Gwendolyn Brooks song cycle for bass and voice
Bormet, Amy

Hair Band
Hindman, Dorothy

Haku
Hayakawa, Kazuko

Hard Workin’ Woman
Borzelli, Silvia

Harlem Songs
Anderson, Beth

Harlequinade
Harrison, Sadie

Harrow-Lines
Sierra, Arlene

Hatchepsout
Makdissi-Warren, Katia

Herbarium
Purgina, Julia

Herbarium for piano, double bass and percussion
Magalhaes, Michelle Agnes

Hey, Boy!
Silvano, Judi

Hints and Hauntings (Pixilerations)
Volness, Kirsten

Hirta: a sketch of daily life on St. Kilda: for double bass quartet
Gordon, Katrina

Histoire brieve
Ceconi, Monic

Histoire de Babar, le petit elefant
Griebling-Haigh, Margaret Ann

HK 70
Nova Sondag, Jacqueline

Homage to William Morris
Holst, Imogen Clare

Home
Johnson, Jenny Olivia

Hopscotch
Elliott, Catherine

Huegel bei Ceret
Irman, Regina

Hymni ja salaisuus
Wenmäkoski, Lotta

I Broke off a Golden Branch
Weir, Judith
Icy Cruise
Bouchard, Linda

Idico und Attila
Zieritz, Grete von

Im Sonnenschein
(À Luz do Sol)
Lucca, Silvia de

Imperfect Unison
Nielson, Mette

Imposter Syndrome
Wolf, Samantha

Improvisation et Final
Gauthier, Brigitte

IN A DARK ROOM, I WILL SHUT MY EYES
Burke, Christine

In Blissful Serenity
Brandman, Margaret Susan

In Croce
Gubaidulina, Sofia

In sommo pacis (One for Nothing)
Capdeville, Constança

In the Circumference of My Solitude
Lann, Vanessa

IN/OUT
McDevitt, Megan

InCantation
Elisha, Adrienne

Indigo Dreams
Carcas, Gila (Gillian)

Infinite Rooms: double concerto for violin/viola, double bass and orchestra
Byström, Britta

Influxos
Montanari, Thais

Inner Dialogue
Martin, Judith Reher

Inner Voice
LeBaron, Anne

Interior Spaces
Shруде, Marilyn

Intermission music
Tsenova, Julia

Interspersion
Murakumo, Ayako

Into The Night
Spatz, Alice

Intonso
Villanueva, María Cecilia

Introspection
Shapiro, Alex

Invisible Topography
Harrison, Ellen R.

Invocation
Frances Hoad, Cheryl

Invocation
Marić, Ljubica

Isadora
Silvano, Judi

J'ai tant rêvé
Kanach, Sharon

Jamu
Southworth, Christine

Jazz Impressions
Brandman, Margaret Susan

Jazz songs
Roe, Betty

Jeux
Richer, Jeannine

Jingle bells : double bass quartet
Pierpont, James; Elliott, Catherine

Journey
Marez Oyens, Tera de

Journey Music
Hovda, Eleanor

Journey to the East
Hopkins, Sarah

Journey to...
Lann, Vanessa

Jula Street
Morrison, Julia Maria

Keuschheits Waltz
Capdeville, Constança

Khare
Tsenova, Julia

Kinderheft für Kontrabass und Klavier Op. 53
Smirnova, Tatiana

Kontakte
Marbé, Myriam (Lucia)

Kontraktion
Frances Hoad, Cheryl

Kvinnan froma
Porokelsdóttir, Mist

Kyrie and transformations
Thomas, Karen P.

Kyticka pro Emanuela
Loudová, Ivana

L’upupa
Ronchetti, Lucia

La cinquantaine
Elliott, Catherine; Gabriel-Marie

La grammaire des grands-mères
Léandre, Joëlle

La isla mágica
Negrón, Angelica

La traición de las imágenes
Driscoll, Rebekah

Lament
Zwilich, Ellen Taaffe
LAN
Bonafé, Valéria

Largo for Double Bass and Piano
Gyring, Elizabeth

Lash, Leaves Space
Lash, Hannah

Lavarayaha: for voice and double bass
Tsenova, Julia

Le tentazioni di Girolamo
Ronchetti, Lucia

Left Behind
Silvano, Judi

Legno Metallico
Goldberg, Anne H.

Lembranças
Rabelo, Thais

Lemon Drops
Alexander, Kathryn

Let it Come
Lorusso, Giulia

Ligne Interrompue
Richer, Jeannine

Like The Lily
White, Frances

Lill'
Diehnelt, Kim

Little Song
Briggs, Nancy Louise

Loco reloj que canta muertas horas antiguas
Magalhaes, Michelle Agnes

London Fantasies - Three Songs
Roe, Betty

Look, Why? Later
Stepalska-Spix, Joanna

Los bueyes perdidos
Scheps, Sofia

Love Into Stone
McCombe, Christine

Luke's Painting
Kats-Chernin, Elena

Luna de enfrente
Ronchetti, Lucia

Lysippus' Apoxyomenos
Clarke, Rosemary

Lyntanics I
Dinescu, Violeta

Madam Songs - Three Songs
Roe, Betty

Magic With Everyday Objects
Mazzoli, Missy

March Of The Lemmings
Elliott, Catherine

March of the lemmings
Elliott, Catherine

Mas Nao Esatava Só
Montanari, Thais

Maviba
Ho, Alice Ping Yee

May Swale
Anderson, Beth

Medium
Zakrzewska - Nikiporczyk, Barbara Maria

Mehr Vogel als Engels
Ronchetti, Lucia

Melancholia: a string quintet in 5 movements
St John, Kathleen

Melos
Fine, Vivian

Memories of Christmas
Morehead, Patricia

Memory of a tango: for double bass solo
Auerbach, Lera

Menada: for voice and double bass
Tsenova, Julia

Menuet for Double Bass and Piano
Dare, Marie

Microlattice
Simms, Bekah

Midnight Muse. A trio for Double Bass
London, Barbara

Mimosa Pudica "Touch-Me-Not"
St John, Kathleen

Miniatures
Garscia-Gressel, Janina

mini-fun(k)-piece
Purgina, Julia

Minute Music - Examine
Marshall, Pamela J.

Miranda's lament
Saariaho, Kaija

Mirror
Szeto, Caroline

Mnemosyne
Krausas, Veronika

Modales
Heredia, Carolina

Modules
Rodrigue, Nicole

Moldy Jello
Welch, Jeanette

Mon cheir amy
Onelchuk, Oxana

Monolog, for double bass solo
Auerbach, Lera
<table>
<thead>
<tr>
<th>Moon Jazz: River on the Moon</th>
<th>Musica di Camera</th>
<th>Nonet op.30 (&quot;9&quot;) - für</th>
</tr>
</thead>
<tbody>
<tr>
<td>K. Notareschi, Loretta</td>
<td>Tsenova, Julia</td>
<td>Violino, Viola, Violoncello, Kontrabaß, Flöte, Oboe, Klarinette, Fagott und Harfe</td>
</tr>
<tr>
<td>MosaiK</td>
<td></td>
<td>Magidenko, Olga</td>
</tr>
<tr>
<td>Samter, Alice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mouvements</td>
<td>My melancholy baby</td>
<td>No-Rai</td>
</tr>
<tr>
<td>Philiba, Nicole</td>
<td>Gannett, Diana, arr./Ernie Burnett, comp.</td>
<td>Polin, Claire</td>
</tr>
<tr>
<td>Movement for Double Bass and Piano K.12</td>
<td>My One's Bigger the Yours for cello and double bass</td>
<td>Not Just a Place: dark memories from an old tango hall</td>
</tr>
<tr>
<td>Beyer, Johanna</td>
<td>Weir, Judith</td>
<td>McDowall, Cecilia</td>
</tr>
<tr>
<td>Movement for String Quartet</td>
<td>Mystère Op. 73</td>
<td></td>
</tr>
<tr>
<td>Beyer, Johanna Magdalena</td>
<td>Procaccini, Teresa</td>
<td></td>
</tr>
<tr>
<td>Movements for flute, double bass, vibraphone and percussion</td>
<td>Mysterium buffo I</td>
<td></td>
</tr>
<tr>
<td>Mamllok, Ursula</td>
<td>Koblenz, Babette</td>
<td></td>
</tr>
<tr>
<td>Muchy</td>
<td>N.B. suite</td>
<td></td>
</tr>
<tr>
<td>Zákrzewska - Nikiporczyk, Barbara Maria</td>
<td>Barkin, Elaine</td>
<td></td>
</tr>
<tr>
<td>Murmurations</td>
<td>Não insistas, rapariga</td>
<td></td>
</tr>
<tr>
<td>Volness, Kirsten</td>
<td>Aquino, Francisca/ Gonzaga, Chiquinha</td>
<td></td>
</tr>
<tr>
<td>Music for Contrabass Solo</td>
<td>Next, Please</td>
<td></td>
</tr>
<tr>
<td>Semegen, Daria</td>
<td>Kats-Chernin, Elena</td>
<td></td>
</tr>
<tr>
<td>Music for Double Bass and Piano</td>
<td>Night contemplation</td>
<td></td>
</tr>
<tr>
<td>Maconchy, Elizabeth</td>
<td>Kozeluhová, Jitka</td>
<td></td>
</tr>
<tr>
<td>Music for Four Big Instruments</td>
<td>Nightscape</td>
<td></td>
</tr>
<tr>
<td>Shapiro, Alex</td>
<td>Coates, Gloria</td>
<td></td>
</tr>
<tr>
<td>Music for Four Players</td>
<td>Nina</td>
<td></td>
</tr>
<tr>
<td>Steiner, Gitta</td>
<td>Aquino, Francisca</td>
<td></td>
</tr>
<tr>
<td>Music for Several Summers</td>
<td>No Jack, No King</td>
<td></td>
</tr>
<tr>
<td>Hovda, Eleanor</td>
<td>Samuel, Virginia</td>
<td></td>
</tr>
<tr>
<td>Music In The Pause</td>
<td>No Title Tango and Milonga</td>
<td></td>
</tr>
<tr>
<td>Tsenova, Julia</td>
<td>Ratkje, Maja S. K.</td>
<td></td>
</tr>
<tr>
<td>Music of Spaces</td>
<td>Nocturne</td>
<td></td>
</tr>
<tr>
<td>Grossman, Deena</td>
<td>Omelchuk, Oxana</td>
<td></td>
</tr>
<tr>
<td>Música</td>
<td>Nocturnes</td>
<td></td>
</tr>
<tr>
<td>Pelegri i Marimón, Maria Teresa</td>
<td>Borisova, Elena</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Noir Vignettes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Garrop, Stacy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Noise-induced hearing loss</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Arias, Helga</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
On Shuffle  
Feery, Amanda

On The Prowl  
Korb, Kristin

On the raw and the cooked  
McDevitt, Megan

On Wombs and Vowels  
Ratkje, Maja S. K.

Ondas  
Ray, Sônia

Only One  
Campbell, Karen

Opus 64  
Mulsant, Florentine

Opus 66  
Silvano, Judi

Oracles  
Hovda, Eleanor

Oresteia  
Skarecky, Jana

Origo  
Berstad, Ragnhild

Ostinato  
Robert, Lucie

Otohime  
Aberdam, Elaine

Outline  
Oliveros, Pauline

Own Pace: Amnesia 3  
Borzelli, Silvia

Panorama  
Castro-Robinson, Eve de

Pantomime  
Gubaidulina, Sofia

Para y Contra  
Bruzdowicz, Joanna

Park After Dark  
Malawey, Victoria

Pas de basse: suite for solo double bass  
Brochacka, Katarzyna

Pas de Deux  
Fox, Erika

Pascal’s Theorems  
Marshall, Pamela J.

Pasticcio for 4 Violas and Double Bass (or Cello)  
Fine, Elaine

Pastorale  
Maire, Jacqueline

Pentimento  
Gubaidulina, Sofia

Percussion Plus, Suite  
Dushkin, Dorothy Smith

Petite Grue  
Sierra, Arlene

Phrases four songs for soprano, double bass and jingle bell  
Balch, Katherine

Piege I  
Richer, Jeannine

Piege II  
Richer, Jeannine

Piege IV  
Richer, Jeannine

PLB  
Makdissi-Warren, Katia

Pokolenie (Generation)  
Zakrzeska - Nikiporczyk, Barbara Maria

Polka  
Dawe, Margery; Elliott, Catherine

Poly 1  
Mountain, Rosemary

Polyphony  
Ginsberg, Debra Lynn

Porcupine for 5 basses  
Krausas, Veronika

Portrait of Jaco  
Karpman, Laura

Pour Octave  
Renard, Claire

Prelude to Making Tellus  
Young, Nina C.

Prelude, aria, and burlesque for string bass and harpsichord  
Fine, Elaine

Présence  
Biston, Raphaèle

Pretty Poly  
Hasspacher, Margaret

Processus 2  
Graciane, Finzi

Prospero's vision  
Saariaho, Kaija

Puzzles  
Arkushyna, Anna

Quadri della Natura  
Lucca, Silvia de

Quartet  
Abe, Kyoko

Quartet for accordion, clarinet, double-bass and piano  
Saunders, Rebecca

Quarzspiele auf der Suche nach Mozart - Concerto for Double Bass and Orchestra  
Dinescu, Violeta

Quasi hoquetus  
Gubaidulina, Sofia

Quell  
Socolofsky, Annika

Quintet  
Elisha, Adrienne
Quintet for Strings
Orenstein, Joyce E.

Quintet for winds & string bass
Simons, Netty

Quintet No. 1, Op. 30 - a minor
Farrenc, Louise

Quintet No. 2, Op. 31 in E
Farrenc, Louise

Quintet
Davidson, Tina

Quinteto Puelli
Lucca, Silvia de

Quinteto sobre los poemas de Carlos Pintado
Marshall, Pamela J.

Quiver
Peacocke, Gemma

Quodlibet
Ptaszynska, Marta

Raga: "Sunrise for double bass solo"
Bottelier, Ina

Random Necessity
Marcela Rodriguez, Diana

Recitativo Dramático del Mensajero
Terzian, Alicia

Red Ochre
Beilharz, Kirsty

Redgum suite
Kats-Chernin, Elena

Reflecciones
Heredia, Carolina

Reflection
Spatz, Alice

Repartee, op. 12
Durrwachter, Wendy

Repentance
Gubaidulina, Sofia

Restless Dust
Fowler, Jennifer

Retrieve
Wolfe, Julia

Reverie Et Danse Exotique
Soulage, Marcelle

Richiami
Borzelli, Silvia

Right from the start
Nelson, Sheila M.; Elliott, Catherine

Rigorisms no. 2
Green, Diana R.

Rio
Magalhaes, Michelle Agnes

Rio São Francisco: Correnteza
Rabelo, Thais

Risko
Bouchard, Linda

Rite On??
Agnew, Elaine

Romance
Spatz, Alice

Romance for Double Bass and Piano Op. 23
Beach, Amy. Transcribed by Alexander Verster

Romance from Chekhov
Spatz, Alice

Romance With a Double Bass
Spatz, Alice

Rondo for Tara
Trbojević, Jovanka

Rondo Variations
Raum, Elizabeth

Rondo, Bastard, Overture, Explosion
Ratkje, Maja S. K.

Rugá
Dinescu, Violeta

Rumba
Elliott, Catherine

Rum-ba-ba
Rickard, Sylvia

Sacapotras
Domínguez Rangel, Natalia

Saga
Tsenova, Julia

San Jerónimo Variations
Wys, Margaret De

Santa Teresa
Aquino, Francisca/Vasconcellos, Ricardo

Satiticon
Snížková, Jitka

Satya III
Dinescu, Violeta

Scherzatina for Extended Bass and Piano
Joyce, Mary Ann

Scherzo da Fantasia IV
Dinescu, Violeta

Scontri
Maguire, Janet

Scottish Lament
Gannett, Diana, arr.

Sea Cliff Hands Quartet
Grossman, Deena

Secret Life
Lockwood, Annea

Seele
Alvear, Maria de

Segmente III
Hölszky, Adriana

Serenade
Dinescu, Violeta
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer/Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Serenade for Double Bass and Orchestra</td>
<td>Sekacz, Ilona</td>
</tr>
<tr>
<td>Serendipity and Household Objects</td>
<td>Stott, Rachel</td>
</tr>
<tr>
<td>Seresta</td>
<td>Reis, Hilda (Pires dos)</td>
</tr>
<tr>
<td>Serpent-Soldiers</td>
<td>Clarke, Rosemary</td>
</tr>
<tr>
<td>Serus</td>
<td>Arismendi, Diana</td>
</tr>
<tr>
<td>Shepherd’s Heyes</td>
<td>Bailey, Judith</td>
</tr>
<tr>
<td>Shifting Accents</td>
<td>Schwartz, Julia</td>
</tr>
<tr>
<td>Shifting Colors</td>
<td>Faye-Ellen Silverman</td>
</tr>
<tr>
<td>Short Days Ago We Lived</td>
<td>Rae, Mary</td>
</tr>
<tr>
<td>Short Mass for String Trio</td>
<td>Griffin, Rebekah</td>
</tr>
<tr>
<td>Shosholoza</td>
<td>Panufnik, Roxanna</td>
</tr>
<tr>
<td>Shy girl shouting music</td>
<td>Mazzoli, Missy</td>
</tr>
<tr>
<td>Sie erlischt</td>
<td>Eichenwald, Sylvia</td>
</tr>
<tr>
<td>Silence</td>
<td>Léandre, Joëlle</td>
</tr>
<tr>
<td>Silentium</td>
<td>Chaves, Mary Elizabeth</td>
</tr>
<tr>
<td>Silenzo</td>
<td>Gubaidulina, Sofia</td>
</tr>
<tr>
<td>Silk</td>
<td>Washington, Shelley</td>
</tr>
<tr>
<td>Sillages</td>
<td>Krausas, Veronika</td>
</tr>
<tr>
<td>Simple String Pieces</td>
<td>Sutherland, Margaret and Esther</td>
</tr>
<tr>
<td>Sin Sin Sin</td>
<td>Volness, Kirsten</td>
</tr>
<tr>
<td>Six Miniatures for Double Bass and Piano</td>
<td>Archer, Violet</td>
</tr>
<tr>
<td>Six Preludes</td>
<td>Auerbach, Lera</td>
</tr>
<tr>
<td>Skaters’ Suite</td>
<td>Anderson, Beth</td>
</tr>
<tr>
<td>Sky Curtains</td>
<td>Lang Zaimont, Judith</td>
</tr>
<tr>
<td>Sleep Now – a lullaby drama for soprano, bass flute and double bass</td>
<td>Rehnqvist, Karin</td>
</tr>
<tr>
<td>Sleepsong &amp; The Toy</td>
<td>Dinescu, Violeta</td>
</tr>
<tr>
<td>Slender Wind</td>
<td>Ruehr, Elena</td>
</tr>
<tr>
<td>Snit</td>
<td>La Rose, Andrea</td>
</tr>
<tr>
<td>So far so good!</td>
<td>Donkin, Christine</td>
</tr>
<tr>
<td>So sei es (So be it)</td>
<td>Gubaidulina, Sofia</td>
</tr>
<tr>
<td>Soliloquy</td>
<td>Lane, Elizabeth (Liz)</td>
</tr>
<tr>
<td>Solitude</td>
<td>Zakrzewska - Nikiporczyk, Barbara</td>
</tr>
<tr>
<td>Solitude in the City</td>
<td>Mandel, Julie</td>
</tr>
<tr>
<td>Solo for Anthony</td>
<td>Hovda, Eleanor</td>
</tr>
<tr>
<td>Solo I</td>
<td>Patterson, Andra</td>
</tr>
<tr>
<td>Solo Piece For Double Bass</td>
<td>Elise Chen, Christine</td>
</tr>
<tr>
<td>Sombre</td>
<td>Saariaho, Kaija</td>
</tr>
<tr>
<td>Sometimes</td>
<td>Collins Stoop, Margaret</td>
</tr>
<tr>
<td>Sonata</td>
<td>Sanguesa, Iris</td>
</tr>
<tr>
<td>Sonata</td>
<td>Griebling-Haigh, Margaret Ann</td>
</tr>
<tr>
<td>Sonata for Double Bass and Piano</td>
<td>Cahill, Susan</td>
</tr>
<tr>
<td>Sonata for Double Bass and Piano Op. 63</td>
<td>Aarne, Els</td>
</tr>
<tr>
<td>Sonata for Double Bass and Piano Op. 9 &quot;Werke sowejetischer Komponisten fur KontraB und Klavier&quot;</td>
<td>Magidenko, Olga</td>
</tr>
<tr>
<td>Sonata: for double bass and piano</td>
<td>Brochocka, Katarzyna</td>
</tr>
<tr>
<td>Sonate pour contrebasse et piano op. 52</td>
<td>Mulsant, Florentine</td>
</tr>
<tr>
<td>Song</td>
<td>Anderson, Beth</td>
</tr>
<tr>
<td>Song of Caedmon</td>
<td>Rodgers, Sarah</td>
</tr>
<tr>
<td>Songs</td>
<td>Graciane, Finzi</td>
</tr>
</tbody>
</table>
Songs for Jenny (Simons)
Simons, Netty

Sotto voce
Gubaidulina, Sofia

SoundWorks Suite No. 2 for Young Players
Clarke, Rhona

Sous la neige
Depelsenaire, Jean-Marie

Southern Road
Anderson, Beth

Spangolo op. 21 für Kontrabass solo
Magidenko, Olga

Sparring with Shadows
Harrison, Sadie

Speranze fuggite, sparite da me
Ronchetti, Lucia

Sperriges Morgen
Coates, Gloria

Spij Dobrze (Pleasant Dreams)
Weir, Judith

States of Mind
Price, Deon Nielson

Stone Angel
Frances Hoad, Cheryl

Stone for solo double bass
Krausas, Veronika

String Quartet no. 1 Water Quarter
Mracek, Ann Michelle

String Quintet
Warren, Betsy

Stroll
Diesendruck, Tamar

Stronghold
Wolfe, Julia

Studio
Ronchetti, Lucia

Suite
Leahy, Mary Weldon

Ternes, Tina

Suite for Dextwer
Wiemann, Beth

Suite for flute and double bass
Clarke, Rosemary

Suite in orange
Carr-Boyd, Ann

Suite of Changes
Louie, Alexina/Mozutich, Marjan

Suite Pour Contrebasse et Piano
Soudere, Valerie

Sweet if you like
Tsoupakí, Calliope

Sweet One - Cello Suite no. 1 by J. S. Bach with obligato by D. R. Gannett for two double basses or anything really
Gannett, Diana arr./ J.S. Bach comp.

Sweet Suite
Aquino, Francisca

Sweet William – A Little Suite
Spatz, Alice

Symbiosis
Campbell, Karen

Symphony in One Movement
Perry, Julia

Syrinx
Rae, Mary

Table Manners
Wieland, Cassie

Tableau
Anderson, Beth

Talea
Gentilucci, Marta

Tales from the Far North
Gordon, Katrina

Tandem Repeats
Burke, Christine

Tango
Schmidt, Mia

Tango Out of Control
Cheng, Michele

Tango, op. 102
Magidenko, Olga

Tarantelle
Piechowska-Pascal, Alina

Tatar Dance for bayan and two double basses
Gubaidulina, Sofia; Arr. Friedrich Lips.

Taxi
Léandre, Joëlle

Tea-time rag
Elliott, Catherine

Technitunes
Nelson, Sheila M.; Elliott, Catherine

Temoignege
Léandre, Joëlle

Tercet
Snížková, Jitka

Tetratunes
Nelson, Sheila M

The ABCs of Bass. Complete Technique for Double Bass
Tucker Rhoda, Janice

The Ardkinglas Suite
Dunlop, Isobel
The Bear and the Eclipse
Guzzo, Anne M.

The Cat and The Moon
Spatz, Alice

The Double Bass Duet Project
(20 duos)
McCormick, Gaelen

The drunken sailors' hornpipe
Elliott, Catherine

The Elephant
McComas, Inez S.

The Forgotten and the Free
Newmark, Mary Lou

The hare in the moon
Samuel, Rhian

The Huron Carol
Spatz, Alice, arr.

The more the merrier
Elliott, Catherine

The Ogre’s Chamber
Frances Hoad, Cheryl

The Orchestra
Diesendruck, Tamar

The ox and the ass:
Introduction and Carol
Gipps, Ruth

The Retaliation
Patterson, Andra

The Romance of Count Arnaldos
Weir, Judith

The Sea of Darkness
Simons, Netty

The Shell Rakovina Op. 49
Firsova, Elena

The Sick Rose
Martin, Judith Reher

The Stutterer
Morehead, Patricia

The third station of the cross
Szeto, Caroline

The Three Ifs
Waring, Kate

The Ticket for the Train
McComas, Inez S.

The Tides of Time, op. 75
Lutyens, Elisabeth

The Whole Earth Dances
Frances Hoad, Cheryl

The Windhover
Appleby, Anna

The Window
Harrison, Ellen R.

The Witching Hour, Concerto
for 8 Double Basses
Kats-Chernin, Elena

The World is a Stage
Marbé, Myriam (Lucia)

Theo’s Lullaby
Harrison, Sadie

Theory as Liberatory Practice
Figgis-Vizueta, Inti

Theo’s Toddle
Harrison, Sadie

Theo’s Toddle (Version 2)
Harrison, Sadie

These Boots (are made for
dancing)
Castro-Robinson, Eve de

This old man
Elliott, Catherine

Three Dances
Duxbury, Rosemary

Three Fragments
Frances Hoad, Cheryl

Three Frogs in Arco, Idaho
Cunningham, Flannery

Three Intermezzos - pour
contrebasse ou violoncello et
piano
Lauber, Anne

Three Minutes for the Double
Bass (Trzy minuty)
Kulenty, Hanna

Three Moments musicaux
Moszumańska-Nazar, Krystyna

Three moods: pour
contrebasse et orchestre
Lauber, Anne

Three pieces for double bass
and piano
Ida, Carroll

Three pieces for double bass
and piano
Boulanger, Nadia; transcribed
by Lucas Drew

Three place settings
Kolb, Barbara

Three Songs
Eubanks, Rachel Amelia

Three Songs for Oboe and
Bass (after poems by Pablo
Neruda)
Clearfield, Andrea

Tick tock
Elliott, Catherine

Til heíðurs þeim er leita á vit
hins ókunnuga
Þorkelsdóttir, Mist

Time Management
Hindman, Dorothy

Timileshoven
Alsted, Birgitte

Titane: na kontrabas solo
Sikora-Roguliska, Elžbieta

Together Again
Ahrens, Peg
Tombeau des mosts
Shatin, Judith

too big for the door.
Aoki Navarro, Fernanda

Touche
Hedstrøm, Åse

Trailblaze
Roosa (Shuster), Alissa

Trajets ‘Hommage à J.L. Borges’
Charbonnier, Janine

Traubensaft
Welch, Jeanette

Trial Balance
Silverman, Faye-Ellen

Trialog
Samter, Alice

Tributum
Ziffrin, Marilyn J.

Trimotion
Thorvaldsdottir, Anna

Trio
Alcalay, Luna

Trio
Diamond, Arline

Trio
Marić, Ljubica

Trio
Oliveros, Pauline

Trio
Spöndlin, Elisabeth

Trio op. 10
Colin-De Clerk, Jeanne

Trio Sonata
Amalia, Anna Princess of Prussia

Trois Rêves for baritone, double bass and piano
Kraevska, Sofia

Troubled Repose
Faye-Ellen Silverman

Tulipanes negros: para clarinete bajo y contrabajo
Villanueva, María Cecilia

Tunings no. 1
Hays, Sorrel, pseudonym of Doris Ernestine

Two melodies
Aubert, Pauline Louise
Henriette

Two movements from Harlequinade
Harrison, Sadie

Two Poems By April Bernard
Wiemann, Beth

Two Ruthies
Dobson, Elaine

Tzoué
Scherchen-Hsiao, Tona

Un éclat de son rire
Renard, Claire

Under vandspejlet
Nielson, Mette

Une Humoresque Diabolique
Zieritz, Grete von

Uneven Partners Op. 58
Lund, Gudrun

Unfettered
Childs, Mary Ellen

Up where the air gets thin.
Larsen, Libby

User Friendly
McIntosh, Diana

VA: pour violoncello ou contrebasse
Kanach, Sharon E

Valse Macabre
Stepalska-Spix, Joanna

vanishing
Heredia, Carolina

Variations on Amazing grace and Simple gifts
Gannett, Diana

Varigueras
Dinescu, Violeta

Velkominn Biskup
Þorkelsdóttir, Mist

Verso Snám-dà-én
Ghisi, Daniele

Vidi l’angelo nel marmo
Balch, Katherine

VioVoce op. 36a für Violoncello und Kontrabass, mit flüstern
Magidenko, Olga

Visione03
Escot, Pozzi

Vitrales
Lara, Ana

Voir dire
Cheng, Michele

Volant
Sönmez, Defne

Wait for the end of dreaming
Davidson, Tina

Wandering Through Night
Kramarchuk, Katerina

Wave + Lines
Peacocke, Gemma

Wavelengtths
Ishizaki, Hannah

Weather and Mouth Music
Luff, Enid

Weeping
Pidgorna, Anna
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer/Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welkwoman</td>
<td>Hovda, Eleanor</td>
</tr>
<tr>
<td>Wellen-Tango</td>
<td>Magidenko, Olga</td>
</tr>
<tr>
<td>What else can I give him?</td>
<td>Pidgorna, Anna</td>
</tr>
<tr>
<td>What Sound Will Chase Elephants Away? for two double basses</td>
<td>Weir, Judith</td>
</tr>
<tr>
<td>When David Heart</td>
<td>Alessandrini, Patricia</td>
</tr>
<tr>
<td>When I Was 27</td>
<td>Tsoupaki, Calliope</td>
</tr>
<tr>
<td>While You Love Me</td>
<td>Anderson, Beth</td>
</tr>
<tr>
<td>Widget</td>
<td>O’Brien, Carolyn</td>
</tr>
<tr>
<td>Winter Medley</td>
<td>Spatz, Alice, arr.</td>
</tr>
<tr>
<td>Winter White Moth</td>
<td>London, Barbara</td>
</tr>
<tr>
<td>Wo das Schweigen anfängt</td>
<td>Schlünz; Annette</td>
</tr>
<tr>
<td>Women Who Kill</td>
<td>Malawey, Victoria</td>
</tr>
<tr>
<td>Worcester Sauce</td>
<td>Bailey, Judith</td>
</tr>
<tr>
<td>Yorke Studies, Vol. 1</td>
<td>Dare, Marie</td>
</tr>
<tr>
<td>You are the dust: from Song from the uproar</td>
<td>Mazzoli, Missy</td>
</tr>
<tr>
<td>You're My One</td>
<td>Silvano, Judi</td>
</tr>
<tr>
<td>Yours To Discover</td>
<td>Silvano, Judi</td>
</tr>
<tr>
<td>ZoomOrphia</td>
<td>Weinberg, Alyssa</td>
</tr>
<tr>
<td>Zwei Stücke für Flöte und Kontrabass Op. 89</td>
<td>Ternes, Tina</td>
</tr>
<tr>
<td>&quot;5/5&quot;</td>
<td>Smet, Catherine</td>
</tr>
<tr>
<td>...Invoking the Gods</td>
<td>Tsenova, Julia</td>
</tr>
<tr>
<td>...kada bih mog'o biti drag...</td>
<td>Trbojević, Jovanka</td>
</tr>
<tr>
<td>...when Love kept time...'</td>
<td>Harrison, Sadie</td>
</tr>
<tr>
<td>1+1+1+1</td>
<td>Capdeville, Constança</td>
</tr>
<tr>
<td>240 jours météo</td>
<td>Charbonnier, Janine</td>
</tr>
<tr>
<td>3:4, 5</td>
<td>Zaimont, Judith Lang</td>
</tr>
<tr>
<td>4 pièces en duo</td>
<td>Lejet, Edith</td>
</tr>
</tbody>
</table>
Geographical Index

Argentina
Terzian, Alicia
Urteaga, Irma
Villanueva, María Cecilia

Argentina/USA
Heredia, Carolina

Australia
Beilharz, Kirsty
Brandman, Margaret Susan
Carr-Boyod, Ann
Esther Rofe
Henderson, Moya
Hopkins, Sarah
Kats-Chernin, Elena
Sutherland, Margaret
Szeto, Caroline
Thompson, Sarah Elise
Wolf, Samantha

Australia/Canada/USA
Krausas, Veronika

Australia/UK
Fowler, Jennifer
Harrison, Sadie
McCombe, Christine

Australia/USA
Glanville-Hicks, Peggy

Austria
Purgina, Julia
Fox, Erika

Austria/USA
Gyring, Elizabeth

Belgium
Colin-De Clerk, Jeanne
Smet, Catherine

Belgium/Colombia
Nova Sondag, Jacqueline

Brazil
Aoki Navarro, Fernanda
Aquino, Francisca
Bonafé, Valéria

Di Biase Bidart, Lycia
Domingues dos Santos, Rita de Cássia
Gonzaga, Chiquinha
Lucca, Silvia de Magalhaes, Michelle Agnes
Montanari, Thais
Rabelo, Thais
Ray, Sônia
Reis, Hilda (Pires dos)
Rezende, Marisa

Bulgaria
Tsenova, Julia

Canada
Archer, Violet
Bouchard, Linda
Donkin, Christine
Fritz, Sherilyn Gain
Louie, Alexina
Makdissi-Warren, Katia
McIntosh, Diana
Miller, Elma
Mountain, Rosemary
Pentland, Barbara Lally
Raum, Elizabeth
Rickard, Sylvia
Rodrique, Nicole
Simms, Bekah

Chile
Sanguesa, Iris

China
Wang, Qiang

Colombia/Netherlands/Austria
Domínguez Rangel, Natalia

Croatia/Austria
Alcalay, Luna

Czech Republic
Bittová, Iva
Kozeluhová, Jitka
Loudevá, Ivana
Obrovská, Jana
Snížková, Jitka

Vorlová, Sláva [Miroslava Johnová], pseudonym Mira Kord

Czech Republic/ Canada
Skarecky, Jana

Denmark
Alsted, Birgitte
Lund, Gudrun
Nielson, Mette

England
Appleby, Anna
Bailey, Judith
Burrell, Diana
Duxbury, Rosemary
Elliott, Catherine
Gipps, Ruth
Ida, Carroll
Lane, Elizabeth
Lutyens, Elisabeth
Maconchy, Elizabeth
Maire, Jacqueline
McDowall, Cecilia
Panufnik, Roxanna
Roe, Helen Mary Gabrielle
Samuel, Rhian
Sekacz, Ilona
Stott, Rachel
Usher, Julia
Weir, Judith

England/Germany
Saunders, Rebecca

England/Israel
Carcas, Gila (Gillian)

England/New Zealand
Castro-Robinson, Eve de Dobson, Elaine

England/Scotland
Beat, Janet
Beamish, Sally

Finland
Saariaho, Kaija
Wennäkoski, Lotta
France
Auert, Pauline Louise
Henriette
Aubin, Francine
Bistou, Raphaëlle
Boulanger, Nadia
Cecconi, Monica
Charbonnier, Janine
Chizy, Édith Canat de
Farrenc, Louise
Giraud, Suzanne
Joëlle, Léandre
Jolas, Betsy
Lejet, Édith
Mulsant, Florentine
Philiba, Nicole
Radigue, Élaine
Renard, Claire
Richer, Jeannine
Robert, Lucie
Rueff, Jeanine

France/Israel/USA
Aberdam, Elaine

Germany
Amalia, Anna Princess of Prussia
Helge Jörns
Omelchuk, Oxana
Samter, Alice
Schlünz; Annette
Schmidt, Mia
Ternes, Tina
Von Zieritz, Greta
Zeclhin, Ruth

Germany/USA
Beyer, Johanna
Mamllok, Ursula

Greece
Spiropoulos, Georgia

Greece/Netherlands
Tsoupaki, Calliope

Hong Kong/Canada
Ho, Alice Ping Yee

Hungary
Szönyi, Erzsébet

Iceland
Porkelsdóttir, Mist
Thorvaldsdottir, Anna

Iran
 Abbasi, Anahita

Ireland
Agnew, Elaine
Clarke, Rhona

Ireland/USA
Feery, Amanda

Israel
Even-or, Mary

Israel/Italy
Olivero, Betty

Italy
Cattini, Elena
Ghisi, Daniele
Lorusso, Giulia
Procaccini, Teresa
Ronchetti, Lucia
Silvestrini, Roberta

Italy/Netherlands
Borzelli, Silvia

Jamaica/England
Alberga, Eleanor

Japan
Hayakawa, Kazuko
Kitazume, Yayoi
Kunieda, Harue
Miyake, Haruna
Murakumo, Ayako

Japan/Austria
Abe, Kyoko

Japan/USA
Matsui, Sato

Mexico
Lara, Ana

Mexico/USA
Schwendinger, Laura Elise

Moldova/USA
Kramarchuk, Katerina

Netherlands
Ansink, Caroline
Bottelier, Ina
Marez Oyens, Tera de

Buchanon, Dorothy
Ker, Dorothy

New Zealand
Patterson, Andra
Meridan, Lissa

New Zealand/Australia
Applegate, Cathy

New Zealand/Canada
Palmer, Juliet

New Zealand/USA
Lockwood, Annea
Peacocke, Gemma

Norway
Berstad, Ragnhild
Hedstrom, Åse
Ida Pettersen, Agnes
Ore, Cecile
Ratkje, Maja S. K.

Peru/France
Soulage, Marcelle

Peru/USA
Pozzi, Escot

Poland
Brochocka, Katarzyna
Brudzowicz-Titel, Joanna
Buczek, Barbara
Moszumańska-Nazar, Krystyna
Sikora-Rogulsk, Elżbieta
Stepalska-Spix, Joanna
Szeder, Maria
Zakrzewska - Nikiporczyk, Barbara Maria
Zielińska, Lidia

Poland/Netherlands
Kulenty, Hanna

Poland/USA
McKay, Dosia

Portugal
Rosa Franco, Maria Clotilde

Puerto Rico/USA
Negrón, Angelica

Romania
Marbé, Myriam (Lucia)
Petra-Basacopol, Carmen
Rotaru, Diana
Vosganian, Mihaela Stanculescu
Romania/Canada
Badian, Maya

Romania/Germany
Dinescu, Violeta
Hölszky, Adriana

Russia
Borisova, Elena (Lena Orsa)
Sergeyeva, Tatyana Pavlovnna
Smirnova, Tatiana (Tatjana)

Russia/Germany
Magidenko, Olga

Russia/UK
Firsova, Elena

Russia/USA
Auerbach, Lera

Scotland
Dunlop, Isobel V.S.
Gordon, Katrina

Scotland/England
Dare, Marie

Serbia
Marić, Ljubica

Serbia/Finland
Trbojević, Jovanka

Slovakia
Bachratá, Petra

Slovenia/USA
Oblak, Jerica

South Korea/Germany
Pagh-Paan, Younghi

Spain
Arias, Helga
Pelegrí i Marimón, Maria Teresa

Spain/Germany
Alvear, Maria de

Spain/Portugal
Capdeville, Constança

Sweden
Bystöm, Britta
Rehnqvist, Karin

Sweden/USA
Davidson, Tina

Switzerland
Eichenwald, Sylvia
Gut, Ursula
Haessig, Sarah
Irman, Regina
Spöndlin, Elisabeth
Zimmermann, Margrit

Switzerland/Canada
Lauber, Anne

Switzerland/France
Scherchen-Hsiao, Tona

Taiwan/USA
Cheng, Michele

Tatar/Russia/Germany
Gubaidulina, Sofia

Turkey
Sönmez, Defne

UK
Barratt, Carol
Dickinson, Wendy
Frances Hoad, Cheryl
Holst, Imogen Clare
Rodgers, Sarah
Arkushyna, Anna
Pavlova-Nevler, Alla

Ukraine
Zhvanetskaia, Inna Abramovna

Ukraine/Canada
Kraevska, Sofia
Pidgorna, Anna

Ukraine/Estonia
Aarne, Els (aka Elze Janovna Paemurru)

Uruguay
Scheps, Sofía

USA
Ahrens, Peg
Albert, Adrienne
Alexander, Kathryn
Anderson, Beth
Austin, Elizabeth R.
Balch, Katherine

Barkin, Elaine
Barnett, Carol
Beach, Amy
Bell, Carla Huston
Bellor, Jennifer
Bernofsky, Lauren
Bertucci, Lea
Biver, Gina
Bond, Victoria
Bost, Victoria
Briggs, Nancy Louise
Brown, Elizabeth
Burke, Christine
Cahill, Susan
Chaves, Mary Elizabeth
Childs, Mary Ellen
Clarke, Rosemary
Clearfield, Andrea
Cleveland, Julie
Cunningham, Flannery
Dempsey, Lydia
Diehnelt, Kim
Diesendruck, Tamar
Driscoll, Rebekah
Durrwachter, Wendy
Elisha, Adrienne
Epstein, Marti
Eubanks, Rachel Amelia
Figgis-Vizueta, Inti
Fine, Elaine
Fine, Vivian
Garrop, Stacy
Gibson, Mara
Ginsberg, Debra Lynn
Goldberg, Anne H.
Griffin, Rebekah
Guzzo, Anne M.
Harrison, Ellen R.
Hasspacher, Maggie
Hays, Sorrel, pseudonym of Doris Ernestine
Hess Reit, Alyssa
Hindman, Dorothy
Houghton, Monica
Hovda, Eleanor
Ishizaki, Hannah
Joyce, Mary Ann
K. Notareschi, Loretta
Karpman, Laura
Knole, Amy
Kolb, Barbara
Komischlies, Chelsea
La Rose, Andrea
Lackman, Susan Cohn
Larsen, Libby
Lash, Hannah
Leahy, Mary Weldon
LeBaron, Anne
LeVelle, Teresa
London, Barbara
Lyle, Jenna
Malawey, Victoria
Mandel, Julie
Marcus, Bunita
Marshall, Pamela J.
Martin, Judith Reher
Masaoka, Miya
Mason, Deborah
Mazzoli, Missy
McComas, Inez S.
McCormick, Gaelen
McDevitt, Megan
McTee, Cindy
Meyer, Jessica
Misurell-Mitchell, Janice
Morehead, Patricia
Morrison, Julia Maria
Mracek, Ann Michelle
Newmark, Mary Lou
Nowak, Alison
O’Brien, Carolyn
Oliveros, Pauline
Oppenheim, Eleonore
Orenstein, Joyce E.
Pape, Rebecca
Peña Young, Sabrina
Perry, Julia
Polin, Claire
Price, Deon Nielsen
Rae, Mary
Reid, Sally
Roosa (Shuster), Alissa
Ruehr, Elena
Rusnak, Christina
Schedel, Margaret
Schwartz, Laura
Semegen, Daria
Semegen, Daria
Shapiro, Alex
Shatin, Judith
Shrude, Marilyn
Sierra, Arlene
Silvano, Judi
Silver, Sheila
Simons, Netty
Sleeth, Natalie
Smith, Julia Frances
Smith, Gabriella
Socolofsky, Annika
Soukup, Betsy
Southworth, Christine
Spatz, Alice
St John, Kathleen
Steiner, Gitta
Thomas, Karen P.
Tucker Rhoda, Janice
Volness, Kirsten
Walker, Gwyneth van Anden
Wallach, Joelle
Washington, Shelley
Weinberg, Alyssa
Welch, Jeanette
White, Frances
Wieland, Cassie
Wieman, Beth
Williams, Amy
Williams, Danielle
Wolfe, Julia
Worthington, Rain
Wys, Margaret De
Young, Nina C.
Zaimont, Judith Lang
Ziffrin, Marilyn J.
Zwilich, Ellen Taaffe

USA/Brazil
Albright, Valerie

USA/Germany
Coates, Gloria

USA/Italy
Maguire, Janet

USA/Netherlands
Lann, Vanessa

Venezuela
Arismendi, Diana
Chronological Index

Trio Sonata
Amalia, Anna Princess of Prussia
1748

Quintet No. 1, Op. 30 - a minor
Farrenc, Louise
1842

Quintet No. 2, Op. 31 in E
Farrenc, Louise
1845

Drei Romanzen, op. 22 (1853)
Schumann, Clara/ Gannett, Diana
1853

Romance for Double Bass and Piano Op. 23
Beach, Amy. Transcribed by Alexander Verster
1893

Two melodies
Aubert, Pauline Louise Henriette
1912

Three pieces for double bass and piano
Boulanger, Nadia; transcribed by Lucas Drew
1914

Movement for Double Bass and Piano K.12
Beyer, Johanna
1936

Trio
Marić, Ljubica
1937

Movement for String Quartet
Beyer, Johanna Magdalena
1938

Suite Pour Contrebasse et Piano
Soudere, Valerie
1949

Five simple pieces for double bass and piano
Ida, Carroll
1951

Quintet for winds & string bass
Simons, Netty
1953

Four Improvisations for Double Bass
Maconchy, Elizabeth
1954

Clairières
Gut, Ursula
1955

Improvisation et Final
Gauthier, Brigitte
1956

Reverie Et Danse Exotique
Soulage, Marcelle
1957

Recitativo Dramático del Mensajero
Terzian, Alicia
1957

Three pieces for double bass and piano
Ida, Carroll
1960

Dances
Even-or, Mary
1961

Trio
Oliveros, Pauline
1961

Cavazzoni
Pentland, Barbara Lally
1961

Symphony in One Movement
Perry, Julia
1961

Facets II
Simons, Netty
1961

Trio
Alcalay, Luna
1963

Outline
Oliveros, Pauline
1963

Trajets ‘Hommage à J.L. Borges’
Charbonnier, Janine
1964

Melos
Fine, Vivian
1964

Festival frolic
Bergen, Sylvia
1965

Bass Solo
Diamond, Arline
1965

Trio
Diamond, Arline
1965

Five Etudes for Harp, Double Bass and Percussion
Gubaidulina, Sofia
1965

Concert Piece for Double Bass and Piano
Gyring, Elizabeth
1965

Largo for Double Bass and Piano
Gyring, Elizabeth
1965

Suite for flute and double bass
Clarke, Rosemary
1966

Quintet
Elisha, Adrienne
1966

Pantomime
Gubaidulina, Sofia
1966
Earthrunner
Hovda, Eleanor
1966

Mouvements
Philiba, Nicole
1966

The Ardkinglas Suite
Dunlop, Isobel
1967

Satiticon
Snížková, Jitka
1967

Simple String Pieces
Sutherland, Margaret and Esther Rofe
1967

Concerto for Double Bass
Aarne, Els
1968

Histoire brève
Cecconi, Monic
1968

Sous la neige
Depelsenaire, Jean-Marie
1968

Three place settings
Kolb, Barbara
1968

Suite
Leahy, Mary Weldon
1968

Melancholia: a string quintet in 5 movements
St John, Kathleen
1968

Chamber Concerto op. 74
Vorlová, Sláva [Miroslava Johnová], pseudonym Mira Kord
1968

Serpent-Soldiers
Clarke, Rosemary
1969

Trio op. 10
Colin-De Clerk, Jeanne
1969

Menuet for Double Bass and Piano
Dare, Marie
1969

The Tides of Time, op. 75
Lutyens, Elisabeth
1969

Jula Street
Morrison, Julia Maria
1969

Octobermusic
Morrison, Julia Maria
1969

No-Rai
Polin, Claire
1969

Trois hommages
Rueff, Jeanine
1969

Pokolenie (Generation)
Zakrzewska - Nikiporczyk, Barbara Maria
1969

Miniatures
Garscia-Gressel, Janina
1970

Welkwoman
Hovda, Eleanor
1970

Modules
Rodrigue, Nicole
1970

Tzoué
Scherchen-Hsiao, Tona
1970

Together Again
Ahrens, Peg
1971

Two Ruthies
Dobson, Elaine
1971

Fertility
LeBaron, Anne
1971

Music for Double Bass and Piano
Maconchy, Elizabeth
1971

The Sick Rose
Martin, Judith Reher
1971

Epiphonies
Richer, Jeannine
1971

Yorke Studies, Vol. 1
Dare, Marie
1972

Music for Several Summers
Hovda, Eleanor
1972

HK 70
Nova Sondag, Jacqueline
1972

Ostinato
Robert, Lucie
1972

Jazz songs
Roe, Betty
1972

Quartet
Abe, Kyoko
1973

Dialogues
Badian, Maya
1973

D.B. and FL. happenings
Clarke, Rosemary
1973

Songs
Graciané, Finzi
1973

Solo for Anthony
Hovda, Eleanor
1973

Deep Dream Dive
Lockwood, Annea
1973

Amen, So Be It
Sleeth, Natalie
1973

And then you Laughed
Ahrens, Peg
1974

Only One
Campbell, Karen
1974
Eight etudes (preludes): for double bass solo
Gubaidulina, Sofia 1974

Clearing the air
Henderson, Moya 1974

Quintet for Strings
Orenstein, Joyce E. 1974

Ligne Interrompue
Richer, Jeannine 1974

Songs for Jenny (Simons)
Simons, Netty 1974

Medium
Zakrzewska - Nikiporczyk, Barbara Maria 1974

Sonata for Double Bass and Piano
Gubaidulina, Sofia 1975

Approach
Kitazume, Yayoi 1975

4 pièces en duo
Lejet, Édith 1975

Ode to Martin Luther King
Bell, Carla Huston 1976

Flights of fancy
Brandman, Margaret Susan 1976

Jazz Impressions
Brandman, Margaret Susan 1976

Adul to e Crianca
Di Biase Bidart, Lycia 1976

Duo
Helge Jörns 1976

Oracles
Hovda, Eleanor 1976

Sonata for Double Bass and Piano
Magidenko, Olga 1976

Inner Dialogue
Martin, Judith Reher 1976

Dialogue
Miller, Elma 1976

Mystère Op. 73
Procaccini, Teresa 1976

Quodlibet
Ptaszynska, Marta 1976

Escape Wheel For Fire
Reid, Sally 1976

Mimosa Pudica "Touch-Me-Not"
St John, Kathleen 1976

Sie erlischt
Eichenwald, Sylvia 1977

J'ai tant rêvé
Kanach, Sharon 1977

Night contemplation
Kozeluhová, Jitka 1977

Weather and Mouth Music
Luff, Enid 1977

Duet
Lund, Gudrun 1977

Apogee Two
Marcus, Bunita 1977

String Quartet no. 1 Water Quarter
Mracek, Ann Michelle 1977

Música
Pelegrí i Marimón, Maria Teresa 1977

Music for Four Players
Steiner, Gitta 1977

Exits and Entrances: Seven Scenes for Double Bass
Usher, Julia 1977

Muchy
Zakrzewska - Nikiporczyk, Barbara Maria 1977

Der Politiker braucht der Mensch Freiheit?
Zimmermann, Margrit 1977

Childhoods Ago
Fritz, Sherilynn Gain 1978

Giordelle for Giraffes
Glanville-Hicks, Peggy 1978

Almost Spring
London, Barbara 1978

Midnight Muse. A trio for Double Bass
London, Barbara 1978

Winter White Moth
London, Barbara 1978

Double Basses at Twenty Paces
Oliveros, Pauline 1978

MosaiK
Samter, Alice 1978

Trialog
Samter, Alice 1978

A Wonder Told Shyly
Walker, Gwyneth van Anden 1978

Concerto for Double Bass and Orchestra
Zhvanetskaia, Inna Abramovna 1978
Skaters’ Suite
Anderson, Beth
1979

Silentium
Chaves, Mary Elizabeth
1979

Polyphony
Ginsberg, Debra Lynn
1979

In Croce
Gubaïdulina, Sofia
1979

Tunings no. 1
Hays, Sorrel, pseudonym of Doris Ernestine
1979

Firefall
Hovda, Eleanor
1979

Mysterium buffo I
Koblenz, Babette
1979

Geranium Lake/Raw Sienna
Mountain, Rosemary
1979

Piege I
Richer, Jeannine
1979

Ildico und Attila
Zieritz, Grete von
1979

Sonata for Double Bass and Piano Op. 63
Aarne, Els
1980

Symbiosis
Campbell, Karen
1980

In sommo pacis (One for Nothing)
Capdeville, Constança
1980

VA: pour violoncello ou contrebasse
Kanach, Sharon E
1980

Soli. Op. 148
Lutyens, Elisabeth
1980

Circles
Owens, Susan Elizabeth
1980

Ode op. 48 no. 1 pentru contrabas solo
Petrà-Basacopol, Carmen
1980

Tarantelle
Piechowska-Pascal, Alina
1980

Piege II
Richer, Jeannine
1980

Concerto
Sergeyeva, Tatyana Pavlovna
1980

Une Humoresque Diabolique
Zieritz, Grete von
1980

Solitude
Zakrzewska - Nikicporczyk, Barbara Maria
1980

Para y Contra
Bruzdowicz, Joanna
1981

Quintet
Davidson, Tina
1981

Satya III
Dinescu, Violeta
1981

Sleepsong & The Toy
Dinescu, Violeta
1981

Pas de Deux
Fox, Erika
1981

Journey Music
Hovda, Eleanor
1981

A voix basse
Léandre, Joëlle
1981

Uneven Partners Op. 58
Lund, Guðrun
1981

Concertino
Obrovská, Jana
1981

The Retaliation
Patterson, Andra
1981

Corridors of Endless Time
Plonsey, Jennifer R.
1981

Piege IV
Richer, Jeannine
1981

Music for Contrabass Solo
Semegen, Daria
1981

N.B. suite
Barkin, Elaine
1982

Little Song
Briggs, Nancy Louise
1982

Concerto pour contrebasse et orchestre symphonique
Bruzdowicz, Joanna
1982

Desunion
Buczek, Barbara
1982

240 jours météo
Charbonnier, Janine
1982

Rigorisms no. 2
Green, Diana R.
1982

Suite of Changes
Louie, Alexina/Mozutich, Marjan
1982

Erinnerung op. 16 für Harfe, Violoncello und Kontrabass
Magidenko, Olga
1982

Fireworks
Silvano, Judi
1982

Sonata for Double Bass and Piano
Szönyi, Erzsébet
1982
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Year</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wait for the end of dreaming</td>
<td>Davidson, Tina</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>Echoes from an Antique Land</td>
<td>Fowler, Jennifer</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>Music of Spaces</td>
<td>Grossman, Deena</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>Hügel bei Céret</td>
<td>Irman, Regina</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>Three Minutes for the Double Bass (Trzy minuty)</td>
<td>Kulenty, Hanna</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>Spagnolo op. 21 für Kontrabass solo</td>
<td>Magidenko, Olga</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>Invocation</td>
<td>Marić, Ljubica</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>Seresta</td>
<td>Reis, Hilda (Pires dos)</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>Devil's Pass</td>
<td>Szreder, Maria</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>Spij Dobrze (Pleasant Dreams)</td>
<td>Weir, Judith</td>
<td>1983</td>
<td></td>
</tr>
<tr>
<td>Six Miniatures for Double Bass and Piano</td>
<td>Archer, Violet</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>El tango lànguido</td>
<td>Barnett, Carol</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Icy Cruise</td>
<td>Bouchard, Linda</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Three Songs</td>
<td>Eubanks, Rachel Amelia</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Sonata</td>
<td>Griebling-Haigh, Margaret Ann</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Homage to William Morris</td>
<td>Holst, Imogen Clare</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Episode VIII (Episode Huitième)</td>
<td>Jolas, Betsy</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Co-existence: in 4 to 5 movements for double bass &amp; piano, op. 83</td>
<td>Lund, Gudrun</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>No-Ul</td>
<td>Pagh-Paan, Younghi</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>A Poet's Day</td>
<td>Raum, Elizabeth</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>The Sea of Darkness</td>
<td>Simons, Netty</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Kyrie and transformations</td>
<td>Thomas, Karen P.</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Gagaku Lullaby</td>
<td>Zielińska, Lidia</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Die Zeiten ändern sich&quot;</td>
<td>7 Miniature</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Raga; &quot;Sunrise for double bass solo&quot;</td>
<td>Bottelier, Ina</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Fantasy for double bass</td>
<td>Clarke, Rosemary</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Abendandacht</td>
<td>Dinescu, Violeta</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Quasi hoquetus</td>
<td>Gubaidulina, Sofia</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Élévation II: pour cinq exécutants</td>
<td>Kunieda, Harue</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Up where the air gets thin.</td>
<td>Larsen, Libby</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Journey</td>
<td>Marez Oyens, Tera de</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Batunun</td>
<td>Olivero, Betty</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>L'upupa</td>
<td>Ronchetti, Lucia</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Isadora</td>
<td>Silvano, Judi</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Oresteia</td>
<td>Skarecky, Jana</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Five Pieces for Double Bass and Piano</td>
<td>Smith, Julia Frances</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Evolutiv</td>
<td>Vosganian, Mihaela Stanculescu</td>
<td>1985</td>
<td></td>
</tr>
<tr>
<td>Dances and Nocturnes</td>
<td>Beamish, Sally</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>Adagio</td>
<td>Bernofsky, Lauren</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>Old New Borrowed Blues</td>
<td>Bond, Victoria</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>Field Guide</td>
<td>Brown, Elizabeth</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>Angelus</td>
<td>Burrell, Diana</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>Amen para uma ausência</td>
<td>Capdeville, Constança</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>Black Light</td>
<td>Chizy, Edith Canat de</td>
<td>1986</td>
<td></td>
</tr>
<tr>
<td>Processus 2</td>
<td>Graciane, Finzi</td>
<td>1986</td>
<td></td>
</tr>
</tbody>
</table>
Five is a traveler
Grossman, Deena
1986

Sky Curtains
Lang Zaimont, Judith
1986

Three moods: pour contrebasse et orchestre
Lauber, Anne
1986

A Lion's Song
Nowak, Alison
1986

Contracanthus
Ore, Cecilie
1986

Arabesque: for English horn and double bass
Raum, Elizabeth
1986

Sonata
Sanguesa, Iris
1986

For The Taking
Silvano, Judi
1986

Kinderheft für Kontrabass und Klavier Op. 53
Smirnova, Tatiana
1986

Intermission music
Tsenova, Julia
1986

Conversations
Ziffren, Marilyn J.
1986

C-A-G-E-D
Bond, Victoria
1987

Keuschheits Waltz
Capdeville, Constança
1987

Panorama
Castro-Robinson, Eve de
1987

Endgame II
Epstein, Marti
1987

Five national dances for double bass and piano
Ida, Carroll
1987

Three Intermezzos - pour contrebasse ou violoncello et piano
Lauber, Anne
1987

Taxi
Léandre, Joëlle
1987

The World is a Stage
Marbé, Myriam (Lucia)
1987

User Friendly
McIntosh, Diana
1987

Alone Together
Misurell-Mitchell, Janice
1987

Cubi
Olivero, Betty
1987

Andante Misterioso and Allegro Barbaro
Price, Deon Nielson
1987

Cat and Mouse - Five Songs
Roe, Betty
1987

Furiosa (vous arrête et vous fait rougir)
Ronchetti, Lucia
1987

Interior Spaces
Shrude, Marilyn
1987

Left Behind
Silvano, Judi
1987

Concert pour Ariane
Aubin, Francine
1988

Lysippus' Apoxyomenos
Clarke, Rosemary
1988

Grimalkin
Cleveland, Julie
1988

Sperriges Morgen
Coates, Gloria
1988

Contrastes
Lucca, Silvia de
1988

Quinteto Puelli
Lucca, Silvia de
1988

Restless Dust
Fowler, Jennifer
1988

The ox and the ass: Introduction and Carol
Gipps, Ruth
1988

Portrait of Jaco
Karpman, Laura
1988

aaa TRE
Kulenty, Hanna
1988

Entres Los Rayos Del Sol
Lara, Ana
1988

Silence
Léandre, Joëlle
1988

Interspersion
Murakumo, Ayako
1988

Bass-ics for Double Bass
Price, Deon Nielson
1988

Pour Octave
Renard, Claire
1988

Slender Wind
Ruehr, Elena
1988

Serenade for Double Bass and Orchestra
Sekacz, Ilona
1988
Hey, Boy!
Silvano, Judi
1988

You're My One geographical
Silvano, Judi
1988

Trio
Spöndlin, Elisabeth
1988

Music In The Pause
Tsenova, Julia
1988

Animal Banter
Alberga, Eleanor
1989

Origo
Berstad, Ragnhild
1989

Gedanken zu 'Die Heimkehr'
Bottelier, Ina/Heinrich Heine
1989

1+1+1+1
Capdeville, Constança
1989

Three Dances
Duxbury, Rosemary
1989

Episode en forme d'oubli
Giraud, Suzanne
1989

Alusiones
Lara, Ana
1989

Octobre
Léandre, Joëlle
1989

Secret Life
Lockwood, Annea
1989

Nonet op.30 ("9") - für
Violino, Viola, Violoncello,
Kontrabaß, Flöte, Oboe,
Klarinette, Fagott und Harfe
Magidenko, Olga
1989

Kontakte
Marbé, Myriam (Lucia )
1989

Air Music
Miyake, Haruna
1989

Poly 1
Mountain, Rosemary
1989

Tetratunes
Nelson, Sheila M
1989

Un état de son rire
Renard, Claire, 1989

The Romance of Count Arnaldos
Weir, Judith
1989

Seele
Alvear, Maria de
1990

Quadri della Natura
Lucca, Silvia
1990

Are you sleeping?
Elliott, Catherine
1990

Dance
Elliott, Catherine
1990

March Of The Lemmings
Elliott, Catherine
1990

The drunken sailors' hornpipe
Elliott, Catherine
1990

This old man
Elliott, Catherine
1990

Tick tock
Elliott, Catherine
1990

Journey to...
Lann, Vanessa
1990

Three Moments musicaux
Moszumańska-Nazar, Krystyna
1990

Charmant
Silvestrini, Roberta
1990

Diálýsis
Sorg-Rose, Margarete
1990

Til heðurs peim er leita á vit hins ókunnuga
Þorkelsdóttir, Mist
1990

When I Was 27
Tsoupaki, Calliope
1990

Tulipanes negros: para clarinete bajo y contrabajo
Villanueva, María Cecilia
1990

5 Duets
Wang, Qiang
1990

San Jeronimo Variations
Wys, Margaret, De
1991

A Look Upon Death
Domíngues dos Santos, Rita de Cássia
1991

Rumba
Elliott, Catherine
1991

Bassoon
Epstein, Marti
1991

The Shell Rakovina Op. 49
Firsova, Elena
1991

Silenzio
Gubaidulina, Sofia
1991

Haku
Hayakawa, Kazuko
1991

Stone for solo double bass
Krausas, Veronika
1991

Studio
Ronchetti, Lucia
1991

Abendständchen
Schmidt, Mia
1991
Agité
Silvestrini, Roberta
1991

...kada bih mog'o biti drag...
Trbojević, Jovanka
1991

I Broke off a Golden Branch
Weir, Judith
1991

Two Poems By April Bernard
Wiemann, Beth
1991

Fusa
Wilkins, Caroline
1991

Fago
Zielińska, Lidia
1991

Convergencies
Beat, Janet
1991

Tatar Dance for bayan and two double basses
Gubaidulina, Sofia; Arr. Friedrich Lips.
1992

Vitrales
Lara, Ana
1992

Technitunes
Nelson, Sheila M.; Elliott, Catherine
1992

Rum-ba-ba
Rickard, Sylvia
1992

London Fantasies - Three Songs
Roe, Betty
1992

Madam Songs - Three Songs
Roe, Betty
1992

Tango
Schmidt, Mia
1992

Yours To Discover
Silvano, Judi
1992

The Cat and the Moon
Spatz, Alice
1992

Don’t Tell Susan
Williams, Amy
1992

Tributum
Ziffрин, Marilyn J.
1992

Esquisitando
Albright, Valerie
1993

Five Changing Pictures
Beamish, Sally
1993

Earth essence: air, earth, water, stars
Beilharz, Kirsty
1993

Risky
Bouchard, Linda
1993

Im Sonnenschein
(À Luz do Sol)
Lucca, Silvia de
1993

The Orchestra
Diesendruck, Tamar
1993

Serenade
Dinescu, Violeta
1993

March of the lemmings
Elliott, Catherine
1993

La cinquantaine
Elliott, Catherine; Gabriel-Marie
1993

Variations on Amazing grace and Simple gifts
Gannett, Diana
1993

My melancholy baby
Gannett, Diana, arr./Ernie Burnett, comp.
1993

Bleu et Ombre
Giraud, Suzanne
1993

In the Circumference of My Solitude
Lann, Vanessa
1993

Concerto for Double Bass and Orchestra
Raum, Elizabeth
1993

Ondas
Ray, Sônia
1993

Jeux
Richer, Jeannine
1993

Luna de enfrente
Ronchetti, Lucia
1993

No Jack, No King
Samuel, Virginia
1993

Wo das Schweigen anfängt
Schlünz; Annette
1993

Differenzen
Schmidt, Marth
1993

Amazing Solos
Schofield, Angela
1993

Opus 66
Silvano, Judi
1993

The third station of the cross
Szeto, Caroline
1993

Concertina
Ternes, Tina
1993

A través
Urteaga, Irma
1993

On my volcano for small ensemble
Ansink, Caroline
1994

Suite in orange
Carr-Boyd, Ann
1994
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ein Engel</td>
<td>Gubaidulina, Sofia</td>
<td>1994</td>
</tr>
<tr>
<td>Ének V: for marimba-player and contrabass</td>
<td>Kitazume, Yayoi</td>
<td>1994</td>
</tr>
<tr>
<td>Apparition at Timber Creek</td>
<td>LeVelle, Teresa</td>
<td>1994</td>
</tr>
<tr>
<td>A Bridge of Ice</td>
<td>Palmer, Juliet</td>
<td>1994</td>
</tr>
<tr>
<td>Mehr Vogel als Engels</td>
<td>Ronchetti, Lucia</td>
<td>1994</td>
</tr>
<tr>
<td>Folia</td>
<td>Saariaho, Kaija</td>
<td>1994</td>
</tr>
<tr>
<td>Sweet if you like</td>
<td>Tsoupaki, Calliope</td>
<td>1994</td>
</tr>
<tr>
<td>Rite On!?</td>
<td>Agnew, Elaine</td>
<td>1995</td>
</tr>
<tr>
<td>May Swale</td>
<td>Anderson, Beth</td>
<td>1995</td>
</tr>
<tr>
<td>Figures in a Landscape</td>
<td>Brown, Elizabeth</td>
<td>1995</td>
</tr>
<tr>
<td>SoundWorks Suite No. 2 for Young Players</td>
<td>Clarke, Rhona</td>
<td>1995</td>
</tr>
<tr>
<td>Figuren</td>
<td>Dinescu, Violeta</td>
<td>1995</td>
</tr>
<tr>
<td>Histoire de Babar, le petit éléphant</td>
<td>Griebling-Haigh, Margaret Ann</td>
<td>1995</td>
</tr>
<tr>
<td>Galgenlieder (Gallow songs) à 3</td>
<td>Gubaidulina, Sofia</td>
<td>1995</td>
</tr>
<tr>
<td>Maviba</td>
<td>Ho, Alice Ping Yee</td>
<td>1995</td>
</tr>
<tr>
<td>Going Up 1</td>
<td>Kulenty, Hanna</td>
<td>1995</td>
</tr>
<tr>
<td>Bambino sonoro</td>
<td>Lann, Vanessa</td>
<td>1995</td>
</tr>
<tr>
<td>Right from the start</td>
<td>Nelson, Sheila M.; Elliott, Catherine</td>
<td>1995</td>
</tr>
<tr>
<td>Le tentazioni di Girolamo</td>
<td>Ronchetti, Lucia</td>
<td>1995</td>
</tr>
<tr>
<td>Trailblaze</td>
<td>Roosa (Shuster), Alissa</td>
<td>1995</td>
</tr>
<tr>
<td>Romance</td>
<td>Spatz, Alice</td>
<td>1995</td>
</tr>
<tr>
<td>Valse Macabre</td>
<td>Stepalska-Spix, Joanna</td>
<td>1995</td>
</tr>
<tr>
<td>Crisálida</td>
<td>Aeschlimann-Roth, Esther</td>
<td>1996</td>
</tr>
<tr>
<td>Ein Baum ist ein Baum ist ein Baum</td>
<td>Aeschlimann-Roth, Esther</td>
<td>1996</td>
</tr>
<tr>
<td>Monolog, for double bass solo</td>
<td>Auerbach, Lera</td>
<td>1996</td>
</tr>
<tr>
<td>Bass is best!</td>
<td>Barratt, Carol/ Emery, Caroline</td>
<td>1996</td>
</tr>
<tr>
<td>Red Ochre</td>
<td>Beilharz, Kirsty</td>
<td>1996</td>
</tr>
<tr>
<td>Bass-ic Blues for Two</td>
<td>Day, Susan H.</td>
<td>1996</td>
</tr>
<tr>
<td>Rugá</td>
<td>Dinescu, Violeta</td>
<td>1996</td>
</tr>
<tr>
<td>Varigueras</td>
<td>Dinescu, Violeta</td>
<td>1996</td>
</tr>
<tr>
<td>Galgenlieder (à 5)</td>
<td>Gubaidulina, Sofia</td>
<td>1996</td>
</tr>
<tr>
<td>Touche</td>
<td>Hedström, Åse</td>
<td>1996</td>
</tr>
<tr>
<td>Pascal's Theorems</td>
<td>Marshall, Pamela J.</td>
<td>1996</td>
</tr>
<tr>
<td>Bas-Relief</td>
<td>Oblak, Jerica</td>
<td>1996</td>
</tr>
<tr>
<td>Into The Night</td>
<td>Spatz, Alice</td>
<td>1996</td>
</tr>
<tr>
<td>...Invoking the Gods</td>
<td>Tsenova, Julia</td>
<td>1996</td>
</tr>
<tr>
<td>Hymni ja salaisuus</td>
<td>Wennäkoski, Lotta</td>
<td>1996</td>
</tr>
<tr>
<td>Culebra de mar</td>
<td>Alvear, Maria de</td>
<td>1997</td>
</tr>
<tr>
<td>Hopscotch</td>
<td>Elliott, Catherine</td>
<td>1997</td>
</tr>
<tr>
<td>Tea-time rag</td>
<td>Elliott, Catherine</td>
<td>1997</td>
</tr>
<tr>
<td>The more the merrier</td>
<td>Elliott, Catherine</td>
<td>1997</td>
</tr>
<tr>
<td>Can't open a document</td>
<td>Koblenz, Babette</td>
<td>1997</td>
</tr>
<tr>
<td>Love Into Stone</td>
<td>McCombe, Christine</td>
<td>1997</td>
</tr>
<tr>
<td>Cismas</td>
<td>Rezende, Marisa</td>
<td>1997</td>
</tr>
<tr>
<td>Miranda's lament</td>
<td>Saariaho, Kaija</td>
<td>1997</td>
</tr>
<tr>
<td>Gerarde-Ungerade</td>
<td>Stepalska-Spix, Joanna</td>
<td>1997</td>
</tr>
</tbody>
</table>
Moldy Jello
Welch, Jeanette
1997

3:4, 5
Zaimont, Judith Lang
1997

Lemon Drops
Alexander, Kathryn
1998

Polka
Dawe, Margery; Elliott, Catherine
1998

Danse de l’aube
Chizy, Edith Canat de
1998

Troubled Repose
Faye-Ellen Silverman
1998

Gardens of Stone
Krausas, Veronika
1998

Four on The Floor
Larsen, Libby
1998

Blood roses: a cycle of five short pieces for string quintet with double bass
Meridan, Lissa
1998

Dreams of Dancing
Mountain, Rosemary
1998

Jingle bells: double bass quartet
Elliott, Catherine
1998

Contornos
Rosa (Franco), (Maria) Clotilde
1998

The hare in the moon
Samuel, Rhian
1998

Quartet for accordion, clarinet, double-bass and piano
Saunders, Rebecca
1998

Song
Anderson, Beth
1999

Southern Road
Anderson, Beth
1999

Tableau
Anderson, Beth
1999

While You Love Me
Anderson, Beth
1999

Gosto de Brasil
Aquino, Francisca; Vasconcellos, Ricardo
1999

Three Songs for Oboe and Bass (after poems by Pablo Neruda)
Clearfield, Andrea
1999

Stone Angel
Frances Hoad, Cheryl
1999

November 3rd
Gibson, Mara
1999

Moon Jazz: River on the Moon
K. Notareschi, Loretta
1999

Mnemosyne
Krausas, Veronika
1999

Park After Dark
Malawey, Victoria. 1999

Not Just a Place: dark memories from an old tango hall
McDowell, Cecilia
1999

Essential Extensions
Ratkje, Maja S. K.
1999

Ciel étoilé
Saariaho, Kaija
1999

Harrow-Lines
Sierra, Arlene
1999

Trial Balance
Silverman, Faye-Ellen
1999

Ternes, Tina
1999

Kvinnan froma
Porkelsdóttir, Mist
1999

The Three Ifs
Waring, Kate
1999

Like The Lily
White, Frances
1999

Distantia
Bachratá, Petra
2000

Scherzo da Fantasia IV
Dinescu, Violeta
2000

Kontrakion
Frances Hoad, Cheryl
2000

Three Fragments
Frances Hoad, Cheryl
2000

Redgum suite
Kats-Chernin, Elena. 2000

Snit
La Rose, Andrea
2000

Blue Giant
McDowell, Cecilia
2000

An Overcrowded Mind I Waste
McComas, Inez S.
2000

Fledermaus Fantasy
Shatin, Judith
2000
Chant
Silver, Sheila
2000

Cleveland Swale for Two
Double Basses and Piano
Anderson, Beth
2001

Ghent Swale for Double Bass
and Piano
Anderson, Beth
2001

Indigo Dreams
Carcas, Gila (Gillian)
2001

These Boots (are made for
dancing)
Castro-Robinson, Eve de
2001

Double Concerto
for viola and string bass
Ho, Alice Ping Yee
2001

Articulation
Kunieda, Harue
2001

Rondo for Tara
Trbojević, Jovanka
2001

Intonso
Villanueva, María Cecilia
2001

Harlem Songs
Anderson, Beth
2002

Duas Miniaturas Brasileiras
Aquino, Francisca/Vasconcellos,
Ricardo/ Gonzaga, Chinquinha
2002

Memory of a tango: for double
bass solo
Auerbach, Lera
2002

Short Mass for String Trio
Griffin, Rebekah
2002

Cypress
Palmer, Juliet
2002

Song of Caedmon
Rodgers, Sarah
2002

Prospero’s vision
Saariaho, Kaija
2002

Elf Grass
Southworth, Christine
2002

Jamu
Southworth, Christine
2002

Gelbe Lieder
Aeschlimann-Roth, Esther
2003

Drao
Borzelli, Silvia
2003

Visione03
Escot, Pozzi
2003

Inner Voice
LeBaron, Anne
2003

States of Mind
Price, Deon Nielson
2003

No Title Tango and Milonga
Ratkje, Maja S. K.
2003

On Wombs and Vowels
Ratkje, Maja S. K.
2003

Flug der Schwalben Op. 28,
Ternes, Tina
2003

The ABCs of Bass. Complete
Tecknique for Double Bass
Tucker Rhoda, Janice
2003

Prelude, aria, and burlesque
for string bass and
harpsichord
Fine, Elaine
2004

Talea
Gentilucci, Marta
2004

Time Management
Hindman, Dorothy
2004

Rondo, Bastard, Overture,
Explosion
Ratkje, Maja S. K.
2004

Axe rouge
Sikora-Rogulska, Elżbieta
2004

Amaryllis, an Elegy
Spatz, Alice
2004

Epigramme
Zechlin, Ruth
2004

When David Heart
Alessandrini, Patricia
2005

Duo senza titolo
Borzelli, Silvia
2005

Modales
Heredia, Carolina
2005

Dante’s View
Houghton, Monica
2005

Diffracted Terrains
Ker, Dorothy
2005

On The Prowl
Korb, Kristin
2005

Cloisonné
Krausas, Veronika
2005

For Peter H.
Léandre, Joëlle
2005

PLB
Makdissi-Warren, Katia
2005
Shy girl shouting music  
Mazzoli, Missy  
2005

The Forgotten and the Free  
Newmark, Mary Lou  
2005

Blue and Gray  
Saunders, Rebecca  
2005

fury I  
Saunders, Rebecca  
2005

Titane: na kontrabas solo  
Sikora-Rogulska, Elżbieta  
2005

Lavarayaha: for voice and double bass  
Tsenova, Julia  
2005

Menada: for voice and double bass  
Tsenova, Julia  
2005

Gran Sol Alto  
Alvear, María de  
2006

Widget  
O’Brien, Carolyn  
2006

Blue Heron: In Memory of James Tenney for piano and string bass  
Oliveros, Pauline  
2006

Basso Non-Profundo  
Schwendinger, Laura Elise  
2006

Music for Four Big Instruments  
Shapiro, Alex  
2006

Trimotion  
Thorvaldsdottir, Anna  
2006

Musica di Camera  
Tsenova, Julia  
2006

Richiami  
Borzelli, Silvia  
2007

Double bass concerto  
Brochocka, Katarzyna  
2007

Sonata: for double bass and piano  
Brochocka, Katarzyna  
2007

Sacapotras  
Dominguez Rangel, Natalia  
2007

Invocation  
Frances Hoad, Cheryl  
2007

Pentimento  
Gubaidulina, Sofia  
2007

Don Belianis de Grecia a Don Quijote de la Mancha  
Haessig, Sarah  
2007

Magic With Everyday Objects  
Mazzoli, Missy  
2007

Color Me Blue  
McKay, Dosia  
2007

Nocturne  
Omelchuk, Oxana  
2007

Herbarium  
Purgina, Julia, 2007

Chant du sommeil  
Rotaru, Diana  
2007

Ephemerals & Drones  
Spiropoulos, Georgia  
2007

Bare Feet Stamping  
Stott, Rachel  
2007

What Sound Will Chase Elephants Away? for two double basses  
Weir, Judith  
2007

Six Preludes  
Auerbach, Lera  
2008

Double Bass Concerto in the Style of Haydn  
Bailey, Judith  
2008

Chemin faisant  
Biston, Raphaële  
2008

Chamber Music  
Brochocka, Katarzyna  
2008

The Ogre’s Chamber  
Frances Hoad, Cheryl  
2008

Verso Snàm-dà-èn  
Ghisi, Daniele  
2008

Hirta: a sketch of daily life on St. Kilda : for double bass quartet  
Gordon, Katrina  
2008

Repentance  
Gubaidulina, Sofia  
2008

Scherzatina for Extended Bass and Piano  
Joyce, Mary Ann  
2008

Solitude in the City  
Mandel, Julie, 2008

Albedo.12  
Schedel, Margaret  
2008

Petite Grue  
Sierra, Arlene  
2008

Sweet William – A Little Suite  
Spatz, Alice  
2008

Carry the Bass  
Spatz, Alice  
2008

Khare  
Tsenova, Julia  
2008

250
Quarzsche auf der Suche nach Mozart - Concerto for Double Bass and Orchestra
Dinescu, Violeta
2009

Legno Metallico
Goldberg, Anne H.
2009

Fine Day? and Skerry Selkie
Gordon, Katrina
2009

Pretty Poly
Hasspacher, Margaret
2009

Celebration
Ida Pettersen, Agnes
2009

Quinteto sobre los poemas de Carlos Pintado
Marshall, Pamela J.
2009

Downward Spiral
Peña Young, Sabrina
2009

fury II
Saunders, Rebecca
2009

Mirror
Szeto, Caroline
2009

Suite for Dextwer
Wiemann, Beth, 2009

Stronghold
Wolfe, Julia
2009

Worcester Sauce
Bailey, Judith
2010

Lytaniae I
Dinescu, Violeta
2010

Bass-time Beginners
Donkin, Christine
2010

Feathered Friends: 12 Pieces for Beginner Double Bass
Gordon, Katrina
2010

Tales from the Far North
Gordon, Katrina
2010

Sotto voce
Gubaidulina, Sofia
2010

Invisible Topography
Harrison, Ellen R.
2010

Charleston noir
Kats-Chernin, Elena
2010

Hatchepsout
Makdisi-Warren, Katia
2010

The Elephant
McComas, Inez S.
2010

Destiny Bay - a fantasy
Spatz, Alice
2010

Hints and Hauntings (Pixilerations)
Volness, Kirsten
2010

Afternoon Reflections
Worthington, Rain
2010

Puzzles
Arkushyna, Anna
2011

Botanical Drawings for string quintet
Beamish, Sally
2011

Epilogue for string quartet
Beamish, Sally
2011

Hard Workin’ Woman
Borzelli, Silvia
2011

Own Pace: Amnesia 3
Borzelli, Silvia
2011

So far so good!
Donkin, Christine
2011

Minute Music - Examinate
Marshall, Pamela J.
2011

Movements for flute, double bass, vibraphone and percussion
Mamlok, Ursula
2011

Imperfect Unison
Nielsen, Mette
2011

"5/5"
Smet, Catherine
2011

Electronics 1
Williams, Danielle
2011

Shepherd’s Heyes
Bailey, Judith
2012

In Blissful Serenity
Brandman, Margaret Susan
2012

Pas de basse: suite for solo double bass
Brochocka, Katarzyna
2012

Bagatelle
Brys, Isabelle
2012

Tango Out of Control
Cheng, Michele
2012

InCantation
Elisha, Adrienne
2012

Shifting Colors
Faye-Ellen Silverman
2012

Askelade and The Seven Silver Ducks
Griegling-Haigh, Margaret Ann
2012

Harlequinade
Harrison, Sadie
2012
Theo's Lullaby
Harrison, Sadie
2012

You are the dust: from Song from the uproar
Mazzoli, Missy
2012

The Stutterer
Morehead, Patricia
2012

Mon chéir amy
Omelchuk, Oxana
2012

Sombre
Saariaho, Kaija
2012

Children of the Fire
Smith, Gabriella
2012

too big for the door.
Aoki Navarro, Fernanda
2013

Tandem Repeats
Burke, Christine
2013

La traición de las imágenes
Driscoll, Rebekah
2013

So sei es (So be it)
Gubaidulina, Sofia
2013

Sparring with Shadows
Harrison, Sadie
2013

Theo's Toddle
Harrison, Sadie
2013

Theo's Toddle (Version 2)
Harrison, Sadie
2013

Two movements from Harlequinade
Harrison, Sadie
2013

Wandering Through Night
Kramarchuk, Katerina
2013

Sillages
Krausas, Veronika
2013

Five for five
Kulenty, Hanna
2013

Rio
Magalhaes, Michelle Agnes
2013

Changes
McTee, Cindy
2013

Baião de Doze – Suite Tocando o Brasil
Rabelo, Thais
2013

Bossa Nova
Rabelo, Thais
2013

Chuva no Sertão
Rabelo, Thais
2013

Lembranças
Rabelo, Thais
2013

For my Cherokee Ancestors
Rae, Mary
2013

ZoomOrphia
Weinberg, Alyssa
2013

A Song For Lucy
Applegate, Cathy
2014

Felix in Hollywood
Applegate, Cathy
2014

For a Silent Movie
Applegate, Cathy
2014

Girl, Walking
Biver, Gina
2014

Gwendolyn Brooks song cycle for bass and voice
Bormet, Amy
2014

Solo Piece For Double Bass
Elise Chen, Christine
2014

Die Pilger Pilgrims
Gubaidulina, Sofia
2014

...when Love kept time...
Harrison, Sadie
2014

Caprice
Ho, Alice Ping Yee
2014

Lash, Leaves Space
Lash, Hannah
2014

Let it Come
Lorusso, Giulia
2014

Mas Nao Esatava Só
Montanari, Thais
2014

Sonate pour contrebasè et piano op. 52
Mulsant, Florentine
2014

Short Days Ago We Lived
Rae, Mary
2014

Bosun's cheer
Saariaho, Kaija
2014

Los bueyes perdidos
Scheps, Sofia
2014

Shifting Accents
Schwartz, Julia
2014

Vidi l'angelo nel marmo
Balch, Katherine
2015

Présence
Biston, Raphaèle
2015

Sonata for Double Bass and iTunes User Agreement
Cahill, Susan
2015
<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>On Shuffle</td>
<td>Feery, Amanda</td>
<td>2015</td>
</tr>
<tr>
<td>The Window</td>
<td>Harrison, Ellen R.</td>
<td>2015</td>
</tr>
<tr>
<td>A Journey</td>
<td>Harrison, Sadie</td>
<td>2015</td>
</tr>
<tr>
<td>Robin's lullaby : for double bass &amp; piano</td>
<td>Harrison, Sadie</td>
<td>2015</td>
</tr>
<tr>
<td>Chambre Double: pour contrebasse et électronique</td>
<td>Magalhaes, Michelle Agnes</td>
<td>2015</td>
</tr>
<tr>
<td>Loco reloj que canta muertas horas antiguas</td>
<td>Magalhaes, Michelle Agnes</td>
<td>2015</td>
</tr>
<tr>
<td>Tango, op. 102</td>
<td>Magidenko, Olga</td>
<td>2015</td>
</tr>
<tr>
<td>Wellen-Tango</td>
<td>Magidenko, Olga</td>
<td>2015</td>
</tr>
<tr>
<td>Four Moons of Pluto for 1 to 5 contrebasses players</td>
<td>Masaoka, Miya</td>
<td>2015</td>
</tr>
<tr>
<td>Getting Home (I must be...)</td>
<td>Meyer, Jessica</td>
<td>2015</td>
</tr>
<tr>
<td>Shosholoza</td>
<td>Panufnik, Roxanna</td>
<td>2015</td>
</tr>
<tr>
<td>Weeping</td>
<td>Pidgorna, Anna</td>
<td>2015</td>
</tr>
<tr>
<td>What else can I give him?</td>
<td>Pidgorna, Anna</td>
<td>2015</td>
</tr>
<tr>
<td>mini-fun(k)-piece</td>
<td>Purgina, Julia</td>
<td>2015</td>
</tr>
<tr>
<td>Rio São Francisco: Correnteza</td>
<td>Rabelo, Thais</td>
<td>2015</td>
</tr>
<tr>
<td>Sleep Now – a lullaby drama for soprano, bass flute and double bass</td>
<td>Rehnqvist, Karin</td>
<td>2015</td>
</tr>
<tr>
<td>Doppelgänger</td>
<td>Ratkje, Maja S. K.</td>
<td>2015</td>
</tr>
<tr>
<td>The Ticket for the Train</td>
<td>McComas, Inez S.</td>
<td>2015</td>
</tr>
<tr>
<td>Prelude to Making Tellus</td>
<td>Young, Nina C.</td>
<td>2015</td>
</tr>
<tr>
<td>The Windhover</td>
<td>Appleby, Anna</td>
<td>2016</td>
</tr>
<tr>
<td>Noise-induced hearing loss</td>
<td>Arias, Helga</td>
<td>2016</td>
</tr>
<tr>
<td>Different Mirrors</td>
<td>Cheng, Michele</td>
<td>2016</td>
</tr>
<tr>
<td>The Whole Earth Dances</td>
<td>Franches Hoad, Cheryl</td>
<td>2016</td>
</tr>
<tr>
<td>Reflections</td>
<td>Heredia, Carolina</td>
<td>2016</td>
</tr>
<tr>
<td>Porcupine for 5 basses</td>
<td>Krausas, Veronika</td>
<td>2016</td>
</tr>
<tr>
<td>On the raw and the cooked</td>
<td>McDevitt, Megan</td>
<td>2016</td>
</tr>
<tr>
<td>Opus 64</td>
<td>Mulsant, Florentine</td>
<td>2016</td>
</tr>
<tr>
<td>Solo I</td>
<td>Patterson, Andra</td>
<td>2016</td>
</tr>
<tr>
<td>Aglow</td>
<td>Peacocke, Gemma</td>
<td>2016</td>
</tr>
<tr>
<td>Introspection</td>
<td>Shapiro, Alex</td>
<td>2016</td>
</tr>
<tr>
<td>Microlattice</td>
<td>Simms, Bekah</td>
<td>2016</td>
</tr>
<tr>
<td>Table Manners</td>
<td>Wieland, Cassie</td>
<td>2016</td>
</tr>
<tr>
<td>Retrieve</td>
<td>Wolfe, Julia</td>
<td>2016</td>
</tr>
<tr>
<td>Distorted Attitudes V/ Coinciding Destinations</td>
<td>Abbasi, Anahita</td>
<td>2017</td>
</tr>
<tr>
<td>Phrases four songs for soprano, double bass and jingle bell</td>
<td>Bystrom, Britta</td>
<td>2017</td>
</tr>
<tr>
<td>Infinite Rooms: double concerto for violin/viola, double bass and orchestra</td>
<td>Bystrom, Britta</td>
<td>2017</td>
</tr>
<tr>
<td>A Dream of Trees</td>
<td>Clearfield, Andrea</td>
<td>2017</td>
</tr>
<tr>
<td>At Will</td>
<td>Dempsey, Lydia</td>
<td>2017</td>
</tr>
<tr>
<td>The Bear and the Eclipse</td>
<td>Guzzo, Anne M.</td>
<td>2017</td>
</tr>
<tr>
<td>Hair Band</td>
<td>Hindman, Dorothy</td>
<td>2017</td>
</tr>
<tr>
<td>Concertino for double bass and sinfonietta</td>
<td>Ida Pettersen, Agnes</td>
<td>2017</td>
</tr>
<tr>
<td>Herbarium for piano, double bass and percussion</td>
<td>Magalhaes, Michelle Agnes</td>
<td>2017</td>
</tr>
</tbody>
</table>
IN/OUT
McDevitt, Megan
2017

Wave + Lines
Peacocke, Gemma
2017

Quell
Socolofsky, Annika
2017

Volant
Sönmez, Defne
2017

Reflection
Spatz, Alice
2017

Zwei Stücke für Flöte und Kontrabass Op. 89
Ternes, Tina
2017

Dark Matter
Thompson, Sarah Elise
2017

Sin Sin Sin
Volness, Kirsten
2017

Silk
Washington, Shelley
2017

Excursion
Zwilich, Ellen Taaffe
2017

Cerulealina
Balch, Katherine
2018

Chroma: from wordlessness: contrabass
Bost-Sandberg, Lisa
2018

Omaggio a Geminiani for Double Bass and Orchestra
Cattini, Elena
2018

Voir dire
Cheng, Michele
2018

Three Frogs in Arco, Idaho
Cunningham, Flannery
2018

Concerto in E Minor “The Edge”
Dickinson, Wendy
2018

Theory as Liberatory Practice
Figgis-Vizueta, Inti
2018

Pasticcio for 4 Violas and Double Bass (or Cello)
Fine, Elaine
2018

Noir Vignettes
Garrop, Stacy
2018

vanishing
Heredia, Carolina
2018

Devlavi
Ishizaki, Hannah
2018

Wavelenghts
Ishizaki, Hannah
2018

Borealis
Komschlies, Chelsea
2018

Women Who Kill
Malawey, Victoria
2018

Dark with Excessive Bright - Concerto for double bass and string orchestra
Mazzoli, Missy
2018

Under vandspejlet
Nielson, Mette
2018

Quiver
Peacocke, Gemma
2018

Syrinx
Rae, Mary
2018

Speranze fuggite, sparite dalla
Ronchetti, Lucia
2018

A lot
Schwartz, Laura
2018

Divertimento
Smith, Gabriella
2018

Murmurations
Volness, Kirsten
2018

BaDaBaDaDa
Worthington, Rain
2018

Lament
Zwilich, Ellen Taaffe
2018

Grief's Spectrum
Pape, Rebecca
2019

IN A DARK ROOM, I WILL SHUT MY EYES
Burke, Christine
2019
LIST OF COMPOSERS

Aarne, Els
(aka Elze Janovna Paemurru)
(1917 - 1995)
Country: Ukraine/Estonia
Biography and Source: https://www.emic.ee/?sisu=heliloojad&mid=58&id=128&lang=eng&action=view&method=biograafia

Abbasi, Anahita
(b. 1985)
Country: Iran
Annotations: University of Music and Performing Arts Graz, Austria; University of California San Diego. Awards: 2015 Morton Gold ASCAP young composers award; work-scholarship from Experimentalstudio des SWR in Freiburg. Member of the IFCA (Iranian Female Composers Association). Schallfeld Ensemble in Graz, Austria.
Biography and Source: http://anahitaabbasi.com/about-2/
Contact: anahita.abbasi@gmail.com

Abe, Kyoko
(b. 1950)
Country: Japan/Austria
Annotations: Kunitachi school in Tokyo; Conservatory in Vienna; electroacoustic music under Prof. Dieter Kaufmann; IGNM member; honorary member of TA-MA-MU.
Biography and Source: http://abe.kyoko.at/en/biography.html
Contact: abe@kyoko.at

Aberdam, Elaine
Country: France/Israel/USA
Annotations: Conservatoire National de Region in Grenoble; Rubin Academy of Music and Dance in Jerusalem; University of Pennsylvania; U.C. Berkeley. Taught at University of Northern IOWA. IRCAM Annual Course in electronic music. Teaches at the University of Rhode Island.

Biography and Source: http://www.composer.aberdam.com/
Contact: http://www.composer.aberdam.com/index.php?composer=10&aberdam=0

Agnew, Elaine
(b. 1967)
Country: Ireland
Annotations: Queen’s University Belfast; Royal Conservatoire of Scotland Commissions: BBC Proms; RTÉ National Symphony; Scottish and Irish Chamber Orchestra. Major Individual Arts Award from the Arts Council of Northern Ireland
Biography and Source: http://elaineagnew.com/biog.html
Contact: info@elaineagnew.com

Ahrens, Peg
(b. 1950)
Country: USA
Annotations: Ohio State University; Mills College Oakland CA. Was a member of the San Francisco Opera Chorus. Recording engineer at Kent State University.
Biography and Source: AC

Alberga, Eleanor
(b. 1949)
Country: Jamaica/England
Annotations: Royal Academy of Music in London; The London Contemporary Dance Theatre; Royal Opera House; Women in Music Festival; Commissioned by The Scottish Chamber Orchestra
Biography and Source: https://eleanoralberga.com/?page_id=57
Contact: scores@eleanoralberga.com

Albert, Adrienne
(b. 1941)
Country: USA
Annotations: UCLA, Member of the LA Composers Forum; SAG; AFTRA; The American Music Center; ASCAP. Awards: National Endowment for the Arts;
ASCAP Awards; Meet The Composer; Copying Assistance Program grants.

**Biography and Source:**
http://adriennealbert.com/biography.html

**Contact:** adrienne@adriennealbert.com

**Albright, Valerie**
(b. 1959)

**Country:** USA/Brazil
**Annotations:** New England Conservatory; Universidade Estadual Paulista Júlio de Mesquita Filho; Pontificia Universidade Católica de São Paulo. Worked as a bass player at the Orquestra Sinfônica Municipal de Campinas, Orquestra do Estado de São Paulo, Orquestra Nova Sinfonieta and Orquestra do Teatro Municipal de São Paulo. Co-founder of Brazilian Society of Bassists; UNESP faculty (Double Bass Instructor)

**Biography and Source:** In Portuguese:
https://www.escavador.com/sobre/2062397/valerie-ann-albright

**Contact:** valbright@uol.com.br

**Alcalay, Luna**
(1928 - 2012)

**Country:** Croatia/Austria
**Annotations:** Vienna Academy of Music; Professor of piano at the Academy of Music and Performing Arts. Composition awards: Darmstadt; Gaudeamus competition; International ISCM competition in Italy, etc

**Biography and Source:** https://www.ricordi.com/en-US/Composers/A/Alcalay-Luna.aspx

**Allessandrini, Patricia**
(b. 1970)

**Annotations:** Conservatorio di Bologna; Conservatoire de Strasbourg; IRCAM; Princeton University; Sonic Arts Research Centre (SARC). Composer-in-residence at the 2010 soundSCAPE festival; International Contemporary Ensemble. Awards: Sond’Arte Composition Competition for Chamber Music with Electronics; Förderpreis in Composition by the Darmstädter Ferienkurse.

**Biography and Source:** http://patriciaalessandrini.com/short-bio

**Contact:** alessan@stanford.edu

**Alexander, Kathryn**
(b. 1955)

**Country:** USA
**Annotations:** Baylor University; Cleveland Institute of Music; Eastman School of Music; Tanglewood Music Center. Taught at the Oberlin Conservatory of Music; Dartmouth College; the University of Oregon; Teaches at Yale University. Awards: Guggenheim Fellowship; Radcliffe Fellowship at the Center for Advanced Study at Harvard University.

**Biography and Source:**
http://kathrynaalexander.org/bio.htm

**Contact:** http://kathrynaalexander.org/contact.htm

**Alsted, Birgitte**
(b. 1942)

**Country:** Denmark
**Annotations:** Royal Academy of Music in Copenhagen and Warsaw Music Academy (violin). Multimedia performances. Member of the Danish Music Council and the society “Kvinder i Musik” (“Women in Music”). Hakon Børresen Prize and Carl Nielsen and Anne Marie Carl-Nielsen Foundation's Prize.

**Biography and Source:**
https://everipedia.org/wiki/lang_en/Birgitte_Alsted/

**Alvear, Maria de**
(b. 1960)

**Country:** Spain/Germany
**Annotations:** Neues Musiktheater at the Musikhochschule Köln. Worked with Tsolagiu M.A. RuizRazo (Cherokee nation) and Rahkweeskeh (Tuscarora nation).

**Biography and Source:**
https://www.mariadealvear.com/english#maria-biography

**Contact:** info@mariadealvear.com

**Amalia, Anna. Princess of Prussia**
(1723 - 1787)

**Country:** Germany
**Annotations:** Abbess of Quedlinburg in 1755. Collector of music, music patron and composer. Studied musical theory and composition with Johann Philipp Kirnberger.

**Biography and Source:**
Anderson, Beth
(b. 1950)
Country: USA
Annotations: Studied with John Cage, Terry Riley, Robert Ashley and Larry Austin at Mills College and U.C. Davis. Member of I.A.W.M., and New York Women Composers. 
Biography and Source: http://www.beand.com/bios.html
Contact: beth@beand.com

Ansink, Caroline
(b. 1959)
Country: Netherlands
Annotations: Utrechts Conservatorium; Docerend Musicus; Uitvoerend Musicus degrees. Flutist with the Clara Schumann Orchestra in Cologne. Taught at the Utrechts Conservatorium. Second prize of DEDOK Mannheim. 
Biography and Source: https://everipedia.org/wiki/lang_en/Caroline_Ansink/

Aoki Navarro, Fernanda
Country: Brazil
Annotations: University of Sao Paulo – BA; UC Santa Cruz – MA; UC San Diego – PhD candidate. Acoustic and electroacoustic music, performance art and sound installation. 
Biography and Source: https://www.fernandanavarro.net/about.html
Contact: nandanavarro@gmail.com

Appleby, Anna
(b. 1993)
Country: England
Annotations: Royal Northern College of Music, Manchester. St Hilda's College, Oxford. Composer-in-residence with Merchant Sinfonia as part of 'Adopt A Composer' Music Fellow with Rambert Dance Company Composer in residence with Streetwise Opera GDST Trailblazer Award; Alan Rawsthorne Prize. Member of the Incorporated Society of Musicians and the Royal Philharmonic Society. 
Biography and Source: https://www.annaappleby.com/about-1/full-biography/
Contact: applebycomposer@gmail.com

Applegate, Cathy
(b. 1953)
Country: New Zealand/Australia
Annotations: Darwin Symphony Orchestra. Support from the School of Music at Charles Darwin University. Association with the Australian Music Centre. Honorable Mention at the CACS National Awards.
Biography and Source: http://www.cathy-applegate.com/
Contact: http://www.cathy-applegate.com/contact

Aquino, Francisca
Country: Brazil
Annotations: Prof. at the School of Music of Brasília. Degrees; Federal University of Goiás; University of Brasilia. Arrangements for the Ministry of External Relations. CDs “Classics of Brazilian Popular Music”. 
Biography and Source: https://www.assuntograve.com/francur.htm
Contact: Publisher: AssuntoGrave

Archer, Violet
(1913 - 2000)
Country: Canada
Annotations: McGill University; Yale University; Associate Diploma of the Royal Canadian College of Organists. Studied with Bèla Bartûk and Paul Hindemith. 
Biography and Source: https://www.musiccentre.ca/node/37184/biography

Arias, Helga
Country: Spain
Annotations: Conservatorio G. Verdi Milan; Kunstuniversität Graz; Conservatorio A. Boito Parma; Universität für Musik und darstellende Kunst Wien. Awards: international contest “Città di Udine”, the RCSM Victoria Eugenia de Granada contest for Symphonic Orchestra, the shut up and listen! Electroacoustic festival in Vienna. 
Biography and Source: http://helgaarias.wixsite.com/helgaarias/biography
Contact: aphelga@gmail.com

Arismendi, Diana
(b. 1962)
Country: Venezuela
Annotations: The Catholic University of America, Washington, DC.; L'Ecole Normale de Musique of Paris. Professor of the Universidad Simon Bolivar and Coordinator of Culture and Head of the Department of Social Sciences. Executive Director of the Latin American Festival of Music in Caracas

Biography and Source: https://www.babelscores.com/DianaArismendi

Arkushyna, Anna
(b. 1989)

Country: Ukraine

Biography and Source: https://www.babelscores.com/AnnaArkushyna

Contact: contact@babelscores.com

Aubert, Pauline Louise Henriette
(1894 - 1978)

Country: France
Annotations: Harpsichordist, pianist, professor and composer. Taught at the Amsterdam Conservatory. Worked in national libraries in Paris and Italy.

Biography and Source: AC

Aubin, Francine
(b. 1938)

Country: France
Annotations: First Prize in Composition of the Paris Conservatory. First woman to be awarded the Director of CA and be named "Director" of a National Conservatory in France. Symphonic Orchestra of the CNR of Rueil-Malmaison (director).


Contact: Publisher: Robert Martin

Auerbach, Lera
(b. 1973)

Country: Russia/USA


Contact: https://mediaresources.lerauerbach.com/index.php/contact/

Austin, Elizabeth R.
(b. 1938)

Country: USA

Biography and Source: http://www.elizabethaustinmusic.com/about.html

Bachratá, Petra
(b. 1975)

Country: Slovakia
Annotations: Comenius University in Bratislava; Academy of Performing Arts in Bratislava; University in Aveiro, Portugal. Awards: Musica Nova, International Electroacoustic Music Competition, Prague; International Electroacoustic Music Competition, Bourges (FR); Musica Nova, International Electroacoustic Music Competition, Prague (CZ).


Badian, Maya
(b. 1945)

Country: Romania/Canada
Annotations: Bucharest National University of Music. University of Montréal. Member of the Union of Romanian Composers and Musicologists; Canadian League of Composers. Prof. at the Canadian Royal Conservatory of Music Examinations.

Biography and Source: http://www3.sympatico.ca/badian/biography.html

Contact: badian@sympatico.ca
Bailey, Judith  
(b. 1941)  
Country: England 
Biography and Source: http://www.musicweb-international.com/bailey/biography.htm  
Contact: judithbaileymusic@gmail.com

Balch, Katherine  
(b. 1991)  
Country: USA  
Annotations: Yale School of Music; Columbia University; New England Conservatory. Composer-in-residence for the California Symphony Awards from ASCAP, BMI, the American Academy of Arts and Letters, and Chamber Music USA. Performed by the Tokyo, Minnesota, Oregon, Albany and California Symphony Orchestras. Faculty member of the Walden School in Dublin, New Hampshire.  
Biography and Source: http://www.katherinebalch.com/bio  
Contact: http://www.katherinebalch.com/contact

Barkin, Elaine  
(b. 1932)  
Country: USA  
Annotations: Taught at Queens College; the University of Michigan; Princeton University; UCLA. UCLA’s Javanese and Balinese Gamelan ensembles. Co-founded the OPEN SPACE Music publications series.  
Biography and Source: https://upclosed.com/people/elaine-barkin/

Barnett, Carol  
(b. 1949)  
Country: USA  
Annotations: University of Minnesota. Member of the American Composers Forum; International Alliance for Women in Music Upper Midwest Flute Association; American Society of Composers. Awards: Nancy Van de Vate International Composition Prize for Opera; Musica, Dei donum Optima; International Alliance for Women in Music (Ithaka).  
Biography and Source: https://carolbarnett.net/index.php?p=about  
Contact: carol@carolbarnett.net

Barratt, Carol  
(b. 1945)  
Country: UK  
Annotations: Music educator and composer. Royal College of Music. First female to be awarded the Martin Musical Scholarship for composition by the Philharmonia Society.  

Beach, Amy  
(1867 - 1944)  
Country: USA  
Annotations: "First female composer to have a symphony performed by a major orchestra (her “Gaelic” Symphony, premiered by the Boston Symphony Orchestra in 1896), she was also one of the first U.S. composers to have her music be recognized in Europe, and the first classical U.S. composer to achieve success without the benefit of European study." - from www.amybeach.org  
Biography and Source: https://www.amybeach.org/about/biography/

Beamish, Sally  
(b. 1956)  
Country: London/Scotland  
Biography and Source: https://www.sallybeamish.com/biography  
Contact: https://www.sallybeamish.com/contact

Beat, Janet  
(b. 1937)  
Country: England/Scotland  
Annotations: Birmingham Conservatoire; Birmingham University. Taught at the Royal Scottish Academy of Music and Drama. Cunningham Award. Sonic explorations and use of microtonality “She is one of the women pioneers in electronic music composition in Great Britain for her earliest musique concrete pieces belong to the late 1950s” (Boenke, Heidi M. (1988). Flute music by women composers: an annotated catalog.)  
Biography and Source: https://britishmusiccollection.org.uk/composer/janet-beat
Beilharz, Kirsty  
(b. 1971)  
**Country:** Australia  
**Annotations:** Composer, researcher of music, sonification and interaction design. The Dementia Centre. University of York; University of Sydney. Researches at the University of Notre Dame; University of New South Wales; Kolling Institute of Research, University of Sydney. Was the Director of Music Engagement at HammondCare and Professor of Music and Interaction Design at the University of Technology, Sydney.  
**Biography and Source:** http://www.kirstybeilharz.com.au/About.html  
**Contact:** kirsty@kirstybeilharz.com.au

Bell, Carla Huston  
(b. 1944)  
**Country:** USA  
**Annotations:** Published the book: "Olivier Messiaen' in 1984 (Boston).  

Bellor, Jennifer  
**Country:** USA  
**Annotations:** Eastman School of Music; Syracuse University; Cornell University. Visiting Lecturer at the University of Nevada. Performed by the National Opera, American Composers Orchestra, Seattle Women’s Jazz Orchestra (SWOJO), Las Vegas Philharmonic, Lviv Philharmonic.  
**Biography and Source:** http://www.jenniferbellor.com/?page_id=13  
**Contact:** info@jenniferbellor.com

Bernofsky, Lauren  
(b. 1967)  
**Country:** USA  
**Annotations:** Hartt School; New England Conservatory; Boston University. Commissioned by the Hartford Ballet and the Bloomington Symphony Orchestra. Awards: National Flute Association’s Newly Published Music Competition; National Foundation for the Advancement of the Arts; Contempo Festival OPERA PUPPETS Mainstage Award.  
**Biography and Source:** http://laurenbernofsky.com/bio.php  
**Contact:** http://laurenbernofsky.com/contact.php

Berstad, Ragnhild  
(b. 1956)  
**Country:** Norway  
**Annotations:** The Norwegian State Academy of Music;University in Oslo. Developed new glass instruments. Dresdner Festival der Zeitgenössischen Musik. Premiered by the Oslo Philharmonic Orchestra. Awarded Nordheim Prize (composer of the year). Society of Norwegian composers.  
**Biography and Source:** http://ragnhildberstad.org/08.php  
**Contact:** http://ragnhildberstad.org/07.php

Bertucci, Lea  
**Country:** USA  
**Annotations:** Composer, performer and sound designer. Collaborated with Big! Dance Theater, Pig Iron Theater, Piehole!, and Mallory Catlett. MacDowell Fellow in composition; ISSUE Project Room Artist-in-Residence  
**Biography and Source:** http://lea-bertucci.com/contact.html  
**Contact:** qujunktions@googlemail.com

Beyer, Johanna  
(1888 - 1944)  
**Country:** Germany/ USA  
**Annotations:** Deutscher Konservatorien and Musikseminare; Mannes College of Music.  
**Biography and Source:** https://en.wikipedia.org/wiki/Johanna_Beyer

Biase Bidart, Lycia Di  
(1910 - 1990)  
**Country:** Brazil  
**Annotations:** Pianist, violinist, conductor, music educator and composer from Vitoria, Espirito Santo. Studied in Rio de Janeiro with Neusa Franca (piano); Magdalena Tagliaferro and Giovanni Giannetti for (harmony and composition).  
**Biography and Source:** https://books.google.com/books?id=lvoQQU1QLQC&pg=PA62&dq=Lycia+de+Biase+Bidart&hl=pt-BR#v=onepage&q=Lycia%20de%20Biase%20Bidart&f=false
Biston, Raphaële
(b. 1975)
Country: France
Annotations: Performed by 2e2m, Ensemble Modern, Ensemble Orchestral Contemporain, l'Instant Donné, Multilatérale, Ear Unit, Le Concert Impromptu, Les Temps Modernes, Divertimento Ensemble, Ex Novo, Quatuor Béla, Charlotte Testu.
Biography and Source: https://www.raphaelebiston.fr/raphaele-biston/
Contact: rbiston@gmail.com

Bittová, Iva
(b. 1958)
Country: Czech Republic
Biography and Source: https://www.bittova.com/about
Contact: iva@bittova.com

Biver, Gina
Country: USA
Annotations: George Mason University; Berklee College of Music. Awards: Strauss Fellowship Grant from the Arts Council of Fairfax County; Artist Residencies at Virginia Center for the Creative Arts; American Music Center; American Composers Forum. Fuse Ensemble.
Biography and Source: http://ginabiver.com/about
Contact: gina@biverstudio.com

Bonafé, Valéria
(b. 1984)
Country: Brazil
Annotations: University of Sao Paulo, Master’s and PhD. Musikhochschule Stuttgart. Professor at EMESP - Sao Paulo State School of Music. Researcher at NuSom - Research Center on Sonology. Activist at Sonora - Music and Feminism.
Biography and Source: https://www.valeriabonafe.com/bio
Contact: valeriabonafe@valeriabonafe.com

Borisova, Elena (Lena Orsa)
Country: Russia
Biography and Source: https://composerelena.wordpress.com/about/
Contact: composerelena@gmail.com

Bormet, Amy
Country: USA
Biography and Source: http://amykbormet.com/about/
Contact: http://amykbormet.com/contact/

Borzelli, Silvia
(b. 1990)
Country: Italy/Netherlands
Biography and Source: https://silviaborzelli.com/2-tent/
Contact: borzellisilvia@gmail.com

Bost-Sandberg, Lisa
Country: USA
Annotations: Composer and flutist. Bismarck-Mandan Symphony Orchestra. Teaches at the University of North Dakota. Served in the faculties of the University of Mary, the University of North
Biography and Source: https://www.lisabost.com/about/
Contact: lisa@lisabost.com

Bottelier, Ina
(b. 1943)
Country: Netherlands
Annotations: Biography and Source: https://vimeo.com/inabottelier/about
Contact: info@redfrogmusic.biz

Bouchard, Linda
(b. 1957)
Country: Canada
Annotations: Founded the New Experimental Music, Art and Production (NEXMAP). Performed by the Montréal Symphony Orchestra, Toronto Symphony Orchestra, Royal Concertgebouw Orchestra, Vancouver Symphony Orchestra. Awards from Princeton Composition Contest; Fromm Music Foundation Award from Harvard University and National Association of Composers USA Contest. Wrote several other works including bass (6+ players), including "The House of Words, a Chamber opera" (2003) premiered at the NYU Experimental Theatre.
Biography and Source: http://lindabouchard.com/about/bio/
Contact: linda@lindabouchard.com

Boulanger, Nadia
(1887 - 1979)
Country: France
Contact:

Brandman, Margaret Susan
(b. 1951)
Country: Australia

Biography and Source: http://margaretbrandman.com/bio.html
Contact: margaret@margaretbrandman.com

Briggs, Nancy Louise
(b. 1950)
Country: USA
Annotations: University of California Berkley; Royal Conservatory of Music, Netherland; Mills College, Center for Contemporary Music; University of California San Diego. Awards: Elizabeth Mills Crothers’ Prize; Aspen Music Festival Scholarship.
Biography and Source: AC

Brochocka, Katarzyna
(b. 1982)
Country: Poland
Annotations: Composer and Pianist. Awards: Capital Fringe Festival Audience Award for the Best Musical Theatre & Opera; Opera Vista Artistic Director’s Prize; David Walter/ISB International Composition Competition. Album: "Brochocka, Weinberg: Double Bass Works".

Brown, Elizabeth
(b. 1953)
Country: USA
Biography and Source: http://elizabethbrowncomposer.com/about/
Contact: elibrooklyn@yahoo.com

Bruzdowicz-Titel, Joanna
(b. 1943)
Country: Poland


Contact: Polish Music Center

---

**Brys, Isabelle**

Annotations: Teaches Cello and Double Bass at music school level.

Contact: https://isabellebrys.musicaneo.com/contact.html

---

**Buchanon, Dorothy**

(b. 1945)

Country: New Zealand

Annotations: Composer, pianist and violist. Cambridge University; Christchurch Symphony Orchestra. Was the president of the Composers' Association of New Zealand and first woman to join the Musicians' Union. Smokefree Women's Composing Festival. Officer of the New Zealand Order of Merit (ONZM) for a lifetime's involvement in music.

Biography and Source: https://www.sounz.org.nz/contributors/1015

---

**Buczek, Barbara**

(1940 - 1993)

Country: Poland

Annotations: Composer and pianist. State Music Liceum in Krakow. PWSM (now the Academy of Music); Faculty of Humanities of the Maria Curie-Skłodowska University in Lublin (doctoral dissertation: "Meeting of contemporary music with plastic arts as a problem of philosophy of culture. The years 1945-1990.") Awards: N. Paganini International Composition Competition; International Composition Competition in Vienna.


---

**Burke, Christine**

(b. 1991)

Country: USA

Annotations: University of Iowa; Duquesne University. Projects with the Chicago Civic Orchestra Fellows, JACK Quartet, Talea Ensemble, Heavy Air, The Living Earth Show, NOW Ensemble, Kamratón Ensemble, and the Eclectic Laboratory Chamber Orchestra. Christine Burke Ensemble.

Biography and Source: https://www.burkechristine.com/about

Contact: cburkecomp@gmail.com

---

**Byström, Britta**

(b. 1977)

Country: Sweden

Annotations: Royal Swedish College of Music. Performed by the BBC Symphony Orchestra; Norwegian Radio Orchestra; Swedish Radio Orchestra; Detroit Symphony Orchestra; Malmö Symphony Orchestra.

Biography and Source: http://www.musicalesclassical.com/composer/long-bio/Britta-Byström

Contact: Publisher: Edition Wilhelm Hansen

---

**Cahill, Susan**

Country: USA


Biography and Source: http://www.susancahill.com/about-susan-cahill.php

Contact: susan@SusanCahill.com

---

**Capdeville, Constança**

(1937 - 1992)

Country: Spain/Portugal

Annotations: Lisbon Conservatorio Nacional. Taught at the National Conservatory and the New...
University of Lisbon. German TV series Stahlkammer Zürich. Specialized her education in music to the study of ancient music. Additional piece: Conversa entre um Contrabaixo e uma Inquietação (M. Cintra), 1988 (scenic music).

**Biography and Source:**
https://musicalics.com/en/node/86947

---

**Carcas, Gila (Gillian)**
(b. 1963)

**Country:** England/Israel

**Annotations:** Composer, educator. Durham University. Taught at the Southampton University and the Royal College of Music. Album "Transformations."

**Biography and Source:**
http://www.carcas.net/index.html

**Contact:** http://www.carcas.net/index.html

---

**Carr-Boyd, Ann**
(b. 1938)

**Country:** Australia

**Annotations:** Composer, musicologist. University of Sydney. Studied in London with Peter Racine Fricke and Alexander Goehr. Albert H. Maggs Composition Award. Co-founder of the Lane Cove Symphony Orchestra.

**Biography and Source:**
http://www.anncarrboyd.com/about/

**Contact:** fandangoreturns@gmail.com

---

**Castro-Robinson, Eve de**
(b. 1956)

**Country:** England/New Zealand

**Annotations:** Premieres and commissions: BBC Scottish Symphony Orchestra, New Zealand Symphony Orchestra, the Auckland Philharmonia, Chamber Music New Zealand, the New Zealand String Quartet. SOUNZ Contemporary Award. University of Auckland.

**Biography and Source:**
https://www.sounz.org.nz/contributors/1001

**Contact:**mailto:e.decastro@auckland.ac.nz

---

**Cattini, Elena**
(b. 1975)

**Country:** Italy

**Annotations:** Institut A.Tonelli; G.B.Martini Conservatory. Awards: Poesie in musica; Cesenatico; Simone Ciani; Musica e arte. Professor at Circolo musicale di Carpi, Istituto Musicale Vecchi-Tonelli; University of Florence.

**Biography and Source:**
http://www.elencattini.it/biografia.html

**Contact:** info@elenacattini.it

---

**Cecconi, Monic**
(b. 1936)

**Country:** France


**Biography and Source:**
https://everipedia.org/wiki/lang_en/Monic_Cecconi-Botella/

---

**Charbonnier, Janine**
(b. 1926)

**Country:** France

**Annotations:** Co-founded the Groupe de Musique Algorithmique de Paris (GMAP). First concert of algorithmic music, programming in Fortran - Rodin Museum in Paris; partnership with the Bull Centre National Computing Electronics.

**Biography and Source:**
https://www.revolvy.com/topic/Janine%20Charbonnier

---

**Chaves, Mary Elizabeth**
(b. 1957)

**Country:** USA

**Annotations:** Cellist, pianist, violinist, teacher, composer. University of Lowell. Founder director of the Circle of Creative Arts.

**Biography and Source:**
AC

---

**Cheng, Michele**

**Country:** Taiwan/USA

**Annotations:** University of California, Irvine; National Sun Yat-sen University. Awards: u19-CREATE YOUR WORLD; Prix Ars Electronica; Women in Computer Music Scholarship; MTNA Teacher Enrichment Grant.

**Biography and Source:**
https://www.michelecheng.com/bio

**Contact:** https://www.michelecheng.com/contact-
Childs, Mary Ellen
(b. 1957)
Country: USA
Annotations: Ensemble CRASH. International Multi-Image Festival. American Film and Video Festival. Commissions from the Kronos Quartet; the Saint Paul Chamber Orchestra; Opera America. Awards: United States Artist Friends Fellowship; Bush Foundation Fellowships; McKnight Foundation Fellowships; Meet The Composer; American Composers Forum.
Biography and Source: http://www.maryellenchilds.com/bio
Contact: info@maryellenchilds.com

Chizy, Edith Canat de
(b. 1950)
Country: France
Annotations: Named Chevalier des Arts et Lettres, Officier of the Ordre National du Mérite, Chevalier de la Légion d’Honneur. First woman composer to be admitted to the Institut de France. Taught at the Paris Regional Conservatory. Awarded the Grand Prize of the President of the Republic by the Académie Charles Cros.
Biography and Source: http://www.edithcanatdechizy.com/biographie.html

Clarke, Rhona
(b. 1958)
Country: Ireland
Annotations: University College, Dublin. Queen’s University, Belfast. Commissions from RTÉ, the Cork International Choral Festival, Concorde, Music Network and the National Concert Hall. Member of Aosdána. Lecturer at the St. Patrick’s College, DCU.
Biography and Source: http://rhonaclarke.com/biography.html
Contact: http://rhonaclarke.com/contact--list-of-works.html

Clarke, Rosemary
(1920 - 2005)
Country: USA

Clearfield, Andrea
(b. 1960)
Country: USA
Annotations: Temple University DMA; University of the Arts - MA; Muhlenberg College - BA. Steven R. Gerber Composer in Residence with the Chamber Orchestra of Philadelphia. Commissioned by The Philadelphia Orchestra. Independence Foundation Fellowship in the Arts; American Academy in Rome, the Rockefeller Foundation’s Bellagio Center, The MacDowell Colony, Yaddo, Ucross, Blue Mountain Center.
Biography and Source: http://www.andreaclearfield.com/bio/
Contact: http://www.andreaclearfield.com/contact/

Cleveland, Julie
Country: USA
Annotations: Cape Ann Piano Studio.

Coates, Gloria
(b. 1938)
Country: USA/Germany
Annotations: Louisiana State University; Columbia University in New York. Organized the German-American Music Series in Munich. Founded the music program for the University of Wisconsin’s Semester Abroad. Finalist at the International Koussevitzky Award.
Contact: gloricoates@Yahoo.com

Colin-De Clerk, Jeanne
(b. 1924)
Country: Belgium
Annotations: Royal Conservatory of Music in Brussels. Taught at the Music Academy in Anderlecht.
Biography and Source: https://books.google.com/books?id=IvoQQU1QLQC&pg=PA127&dq=Jeanne+Colin-De+Clerck+(b.+1924)&hl=en&ei=aQM1TZPWYNYP88AbTIzACA&sa=X&oi=book_result&ct=result&r esnum=6&ved=0CDsQ6AEwBQ#v=onepage&q&f=false

Collins Stoop, Margaret
Annotations: Mannes College of Music; Smith College; Yuet Wah Music School; Aaron Copland School of Music, City University of New York. Taught at the Westport Music Center, Connecticut. Founded the Adesso Choral Society. Masterworks Prize; a Finalist in the American Romanian Team for
Cunningham, Flannery

Country: USA
 Annotations: Composer and musicologist. Princeton University; University College Cork; Stony Brook University; University of Pennsylvania. Commissioned by the Minnesota Center Chorale, the Cornell University Chorus, the College of St. Benedict/St. John’s University, and Grace Chorale of Brooklyn. International Medieval Congress; International Computer Music Conference.
 Biography and Source: https://flannerycunningham.com/bio
 Contact: flannancunningham@gmail.com

Dare, Marie

(1902 - 1976)

Country: Scotland/England
 Annotations: Guildhall School of Music. Soloist in a Victory concert at the Royal Albert Hall, in the presence of Queen Alexandra. Awards: Society of Women Musicians. Principal cellist of the Reid Orchestra; proficient double bass player.

Davidson, Tina

(b. 1952)

Country: Sweden/USA
 Biography and Source: http://www.tinadavidson.com/biography/
 Contact: tina@tinadavidson.com

Dempsey, Lydia

(b. 1993)

Country: USA
 Annotations: Composer, oboist. Bowling Green State University; University of Iowa. Awards: Search for New Music Competition, Ellen Taaffe Zwillich Prize; Honorable mention in the International Alliance for Women in Music; President's Award for Academic Achievement at Bowling Green State University (BGSU); Bernice Ely Coulon Award.
 Biography and Source: http://www.lydiadempsey.com/
 Contact: lydia-dempsey@uiowa.edu

Diamond, Arline

Annotations: Wrote a piece called Largo including the bass (6 instruments).
 Biography and Source: https://www.worldcat.org/search?q=au%3ADiamond%2C+Arline.&qt=hot_author

Dickinson, Wendy

Country: UK
 Annotations: Writer, composer and musical director. Awards: Kenneth Branagh Drama Writing Awards; Pitch Your Play scheme at Theatre Royal Haymarket; runner up for both the 2017 PROJECT Trio Composition Competition and 2018 Bass Europe Lucca Composition Competition.
 Biography and Source: https://wendydickinson.co.uk/about/
 Contact: https://wendydickinson.co.uk/contact/

Diehnelt, Kim

Country: USA
 Annotations: Founded the Helsinki Camerata. Artistic Director of the Sounds of the South Loop in Chicago, and Director of Chamber Music at the Helsinki University. Semi-finalist for The American Prize in Composition in the Professional Orchestra. Performed by the Women’s Community Orchestra in Oakland CA, Northwest Symphony Orchestra, and American Chamber Opera.
 Biography and Source: https://kimdiehnelt.instantencore.com/web/bio.aspx
 Contact: kim@kimdiehnelt.com
Diesendruck, Tamar  
(b. 1946)

Country: USA  
Biography and Source: https://www.berklee.edu/people/tamar-diesendruck  
Contact: tdiesendruck@berklee.edu  

Dinescu, Violeta  
(b. 1953)

Country: Romania/Germany  
Contact: violeta.dinescu@uni-oldenburg.de  

Dobson, Elaine  
(b. 1945)

Country: England/New Zealand  
Biography and Source: https://www.sounz.org.nz/contributors/1032  
Contact: SOUNZ  

Domínguez Rangel, Natalia  
(b. 1981)

Country: Colombia/Netherlands/Austria  
Annotations: Conservatorium van Amsterdam. Resident at Klangraum - AIR Krems; Resident at The Brno House of Arts; Resident at Kultur Kontakt Austria. Awards: Fonds Podium Kunsten; Winner of music composition prize “Tera de Marez Oyens prijs”. Teaches at ArtEZ Academie voor Art & Design.  
Biography and Source: http://nataliadominguezrangel.com/pages/bio/  
Contact: me@nataliadominguezrangel.com  

Donkin, Christine  
(b. 1976)

Country: Canada  
Annotations: Composer and educator. University of Alberta; University of British Columbia Performed by The Toronto Symphony, Symphony New Brunswick, Symphony Nova Scotia, Thirteen Strings, Elektra Women’s Choir, and DaCapo Chamber Choir.  
Biography and Source: http://www.christinedonkin.com/about  
Contact: http://www.christinedonkin.com/contact  

Driscoll, Rebekah  
(b. 1980)

Country: USA  
Annotations: Sarah Lawrence College; Brooklyn College Conservatory, City University of New York. Member of the American Composers Forum and the American Society of Composers. Authors and Publishers (ASCAP).  
Biography and Source: http://www.rebekahdriscoll.com/bio/  
Contact: music@rebekahdriscoll.com.
Dunlop, Isobel V.S.
(1901 - 1975)
Country: Scotland
Annotations: Founded the Scottish musical group: Saltire Music Group or Saltire Singers.

Durrwachter, Wendy
Country: USA
Annotations: University of Wisconsin; Indiana University; University of Minnesota. Arrowhead Regional Arts Council Career Development Grant.
Biography and Source: https://www.wendydurrwachter.com/
Contact: https://www.wendydurrwachter.com/contact.html

Duxbury, Rosmeary
Country: England
Annotations: Music and Inter-Arts at Bretton Hall College. Leeds University. MA in Professional Media Composition, Chichester University. Was a violinist in the Leicestershire School of Music. Member of the British Academy of Songwriters, Composers and Authors and Performing Rights Society.
Biography and Source: http://www.rosemaryduxbury.com/music/Composer_Rosmeary_Duxbury_biography.html
Contact: music@rosemaryduxbury.com

Eichenwald, Sylvia
(b. 1947)
Country: Switzerland
Biography and Source: AC

Elisha, Adrienne
Country: USA
Annotations: Composer and violist. University of Buffalo. Awards: Thayer Award in Music Composition; Meet the Composer; American Music Center; Cleveland Chamber Music Society. Commissioned by the The Cleveland Chamber Symphony, New York New Music Ensemble, and The Chamber Orchestra of Boston.
Biography and Source: https://www.ncomusic.org/adrienne-elisha

Elliot, Catherine
Country: England
Biography and Source: http://londonmozartplayers.com/cathy-elliott/

Epstein, Marti
(b. 1959)
Country: USA
Annotations: University of Nebraska; University of Colorado; Boston University. Professor of Composition at Berklee College of Music; Faculty of Boston Conservatory. Commissions from the Paul Jacobs Memorial Commissioning Fund, the CORE Ensemble, ALEA III, and Sequitur New Music Ensemble.
Biography and Source: http://martiepstein.squarespace.com/bio-2
Contact: marti@martiepstein.com

Esther Rofe
(1904 - 2000)
Country: Australia
Annotations: Royal College of Music in London. Studied with Gordon Jacob and Ralph Vaughan Williams; Composer-of-Honour in the School of Music Conservatorium at Monash University; Australia Day Citizen of the Year award from the City of Boroondara.

Eubanks, Rachel Amelia
(1922 - 2006)
Country: USA
Annotations: University of California - BA; Columbia University – MA; Pacific Western University in California - D.M.A. Eastman School of Music, University of Southern California, and Westminster Choir College. Studied with Nadia Boulanger at the American Conservatory in France.
Founder and director of the Eubanks Conservatory of Music in Los Angeles.

**Biography and Source:**

---

**Even-or, Mary**  
(1939 – 1989)

**Country:** Israel  
**Annotations:** Studied Law at Tel Aviv University. Music Teachers' Seminary in Tel Aviv; Oranim Seminar; Rubin Academy of Music in Tel Aviv. Explores themes from the Bible, Hebrew poetry, Kabbalistic poetry, and Japanese poetry. Was a member of the International Association of Women Composers.

**Biography and Source:**
https://www.jewishvirtuallibrary.org/even-or-mary

---

**Farrenc, Louise**  
(1804 - 1875)

**Country:** France  
**Annotations:** Composer, virtuoso pianist and teacher. The only woman who held a full chair at the Paris Conservatoire during the nineteenth century. Received piano lessons from Ignaz Moscheles and Johann Nepomuk Hummel. Prix Chartier of the Académie des Beaux-Arts.

**Biography and Source:**

---

**Feery, Amanda**  
(b. 1984)

**Country:** Ireland/USA  
**Annotations:** Princeton University; Trinity College Dublin; M.Phil in Music and Media Technologies. Collaborated with the RTÉ National Symphony Orchestra, Alarm Will Sound, Amatis Trio, Chamber Choir Ireland.

**Biography and Source:**
https://www.amanda-feery.com/about  
**Contact:** feeryayaya@gmail.com

---

**Figgis-Vizueta, Inti**

**Country:** USA  
**Annotations:** Director of Inclusion at the Boulanger Initiative; curator for Score Follower. Awards: Koster Grant for Summer Study; JMU New Music for Young Musicians; and Mizzou International Composer's Festival. Performed by loadbang, PUBLIQuartet, Hypercube, RTE Contempo String Quartet.

**Biography and Source:**
http://www.inticomposes.com/about.html  
**Contact:** http://www.inticomposes.com/contact.html

---

**Fine, Elaine**

**Country:** USA  
**Annotations:** Juilliard School of Music. Eastern Illinois University. Eastern Symphony Orchestra. Reviewing staff of the American Record Guide. Served on the faculty of the Stadtmusikschule Schladming.

**Biography and Source:**
http://www.dwightwinenger.net/finebio.htm  
**Contact:** elainefine@gmail.com

---

**Fine, Vivian**  
(1913 - 2000)

**Country:** USA  
**Annotations:** Over 140 works. Chicago Musical College. Aaron Copland’s Young Composers Group. Helped found the American Composers Alliance. Professor at Bennington College in Vermont. New York University (1945-48), Juilliard (1948), and SUNY Potsdam (1951). Awards: Guggenheim Fellowship; National Endowment for the Arts.

**Biography and Source:**
http://www.vivianfine.org/main/biography.htm

---

**Firsova, Elena**  
(b. 1950)

**Country:** Russia/UK  
**Annotations:** Studied music in Moscow with Alexander Pirumov, Yuri Kholopov, Edison Denisov and Philip Herschkowitz. Blacklisted as one of the "Khrennikov's Seven" at the Sixth Congress of the Union of Soviet Composers. Commissions from the Concertgebouw Orchestra, Brodsky Quartet, Manchester Wind Orchestra, Schubert Ensemble, Freden Festival, BBC Proms.

**Biography and Source:**

---

**Fowler, Jennifer**  
(b. 1939)

**Country:** Australia/England  
**Annotations:** University of Western Australia. Worked at the Electronic Music Studios of the University of Utrecht. Prize from the Academy of the
Arts in Berlin; International Competition for Women Composers in Mannheim, Germany; Miriam Gideon prize from the International Association of Women in Music

**Biography and Source:**

---

**Fox, Erika**
(b. 1936)

**Country:** Austria/England

** Annotations:** Royal College of Music, London. performed at London’s South Bank and Queen Elizabeth Hall. Inspired by East European folk traditions and Jewish liturgical chant. Composition Workshops in the Junior Department of The Guildhall School Of Music And Drama.

**Biography and Source:**  
http://www.erikafox.co.uk/about/  
**Contact:** erika3fox@gmail.com

---

**Frances Hoad, Cheryl**
(b. 1980)

**Country:** UK

** Annotations:** Yehudi Menuhin School; Gonville and Caius College (Cambridge University). Prizes: Purcell Composition Prize; the Bach Choir Carol Competition; the BBC Young Composers Workshop; Cambridge Composer’s Competition. Commissions from BBC, the Surrey Philharmonic, the Manchester International Cello Festival.

**Biography and Source:**  
https://www.cherylfranceshoad.co.uk/bio  
**Contact:** https://www.cherylfranceshoad.co.uk/contact

---

**Fritz, Sherilyn Gain**
(b. 1957)

**Country:** Canada

** Annotations:** University of British Columbia.

---

**Garrop, Stacy**

**Country:** USA

**Annotations:** University of Michigan-Ann Arbor; University of Chicago; Indiana University-Bloomington. Awards: Fromm Music Foundation Grant, Barlow Prize, three Barlow Endowment commissions, Detroit Symphony Orchestra’s Elaine Lebenbom Memorial Award. Performed by Albany Symphony, Detroit Symphony Orchestra, Minnesota Orchestra, Kronos Quartet, and others. Taught at Roosevelt University.

**Biography and Source:**  
https://garrop.com/About/Biography/  
**Contact:** mail@garrop.com

---

**Gentilucci, Marta**
(b. 1973)

**Annotations:** Conservatory F. Morlacchi in Perugia; Conservatory L. Cherubini in Florence; University of Music in Stuttgart; Master in Composition-Computer-Music with Marco Stroppa and Oliver Schneller in Stuttgart; Harvard University. Internationalen Ferienkurs Darmstadt scholarship-prize; International Computer Music Conference in Huddersfield, UK.

**Biography and Source:**  
http://martagentilucci.com/about/  
**Contact:** info@martagentilucci.com

---

**Ghisi, Daniele**
(b. 1984)

**Country:** Italy

**Annotations:** University of Milan-Bicocca; G Donizetti Conservatory in Bergamo. Awards: J. S. Mayr prize. V. Bucchi; O. Sindici; E. Ocon; GERMI competitions. Commissioned by the French Ministry of Culture, Royaumont, GRAME, the Fondazione Spinola-Banna per l’Arte, and the Venice Biennale.

**Biography and Source:**  
http://www.danieleghisi.com/biography/  
**Contact:** contact@danieleghisi.com

---

**Gibson, Mara**

**Country:** USA

**Annotations:** Bennington College; SUNY Buffalo. London College of Music. Associate Professor at Louisiana State University. Taught at the UMKC Conservatory. Awards: MacDowell Colony Fellow; Distinguished Music Educator Award; National Endowment for the Arts; ASCAP Plus Awards.

**Biography and Source:**  
http://maragibson.com/bio/  
**Contact:** gibson.mara@gmail.com

---

**Ginsberg, Debra Lynn**
(b. 1963)

**Country:** USA

**Annotations:** Ball State University; Truman State University and William Jewell College. Assistant Professor of Music at Manchester College; Director of Choral Organizations and instructor of applied
voice and conducting. Was the opera chorus director
for the Illinois Opera Theatre.

**Biography and Source:**

**Gipps, Ruth**
(1921 - 1999)

**Country:** England
**Annotations:** Royal College of Music; Durham University. Cobbett prize of the Society of Women Musicians. Founded the London Repertoire Orchestra. Faculty at Trinity College; the Royal College of Music; and Kingston Polytechnic.

**Biography and Source:**
https://www.independent.co.uk/arts-entertainment/obituary-ruth-gipps-1077990.html

**Giraud, Suzanne**
(b. 1958)

**Country:** France
**Annotations:** Strasbourg Conservatory. Paris Conservatory. Accademia Chigiana of Siena. Studied spectral music with Tristan Murail and Hugues Dufourt for a year. Composed on the UPIC under the direction of Iannis Xenakis. Awards: prix Georges Bizet of the Académie des Beaux-Arts and the prix Georges Enesco of the SACEM.

**Biography and Source:**
http://www.suzannegiraud.com/biography/
**Contact:** http://www.suzannegiraud.com/contact/

**Glanville-Hicks, Peggy**
(1912 - 1990)

**Country:** Australia/USA
**Annotations:** Composer and music critic. Royal College of Music in London. Studied composition with Ralph Vaughan Williams. First Australian composer whose work was performed at an International Society for Contemporary Music Festival. Musical director at the Museum of Modern Art in New York.

**Biography and Source:**
http://www.womensaustralia.info/leaders/biogs/WLE0658b.htm

**Goldberg, Anne H.**

**Country:** USA
**Annotations:** Composer, choreographer, interdisciplinary performances, educator. Wellesley College; Massachusetts Institute of Technology; Manhattan School of Music; Cornish College of the Arts. Co-Founder and artistic director of the Tempus Continuum Ensemble. Part of the Synthesis Aesthetics Project.

**Biography and Source:**
https://www.annehgoldberg.com/home/
**Contact:** https://www.annehgoldberg.com/contact

**Gonzaga, Chinquinha**
(1847 - 1935)

**Country:** Brazil
**Annotations:** Francisca Edwiges Neves Gonzaga, composer, pianist and the first woman conductor in Brazil. Pioneer of "choro". Important figure to the construction of the Brazilian identity and popular culture of the country.

**Biography and Source:**
https://www.allmusic.com/artist/chiquinha-gonzaga-mn0001918566

**Gordon, Katrina**

**Country:** Scotland

**Biography and Source:**
http://www.recitalmusic.net/spweb/creators.php?creatorid=23957
**Contact:** katrinathurso@aol.com

**Graciane, Finzi**
(b. 1945)

**Country:** France
**Annotations:** Admitted to the National Advanced Music Conservatory in Paris when she was only 10 years old. Grand Prix for Symphonie Promotion from the SACEM; Georges Enesco Prize from the SACEM; "Prix Musique SACD". Prof. at the Paris National Advanced Music Conservatory. Vice-President of the International Society for Contemporary Music. Résident Composer with the Lille National Orchestra.

**Biography and Source:**
**Contact:** gfinzi2002@yahoo.fr
Griffin, Rebekah

Country: USA

Gubaidulina, Sofia
(b. 1931)

Country: Tatar/Russia/Germany

Gut, Ursula
(b. 1955)

Country: Switzerland

Guzzo, Anne M.

Country: USA
Annotations: Professor at the University of Wyoming. Founded and directs the Wyoming Festival: New Music in the Mountains. Composer-in-residence for the Denver-based Colorado Chamber Orchestra. Biography and Source: http://anneguzzo.com/biography Contact: anneguzzo@gmail.com

Gyring, Elizabeth
(1886 - 1970)

Country: Austria/USA
Annotations: Studied with Joseph Marx and Ludwig Gzaczkes; Vienna Academy of Music. Washington State University

Haessig, Sarah
(b. 1980)

Country: Switzerland
Annotations: Basel Academy of Music; Musikhochschule Luzern. Studied with Ivan Klansky, Roland Moser, and Dieter Ammann. Biography and Source: https://www.musinfo.ch/en/personen/komponisten/?pers_id=1384 Contact: haessigsarah@gmail.com

Harrison, Ellen R.

Country: USA
Annotations: University of California, Berkeley; IRCAM, Paris; Musikhochschule in Stuttgart; University of Illinois. Adjunct Associate Professor of Composition at the University of Cincinnati College-Conservatory of Music. Awards: Jacob K. Javits fellowship; Ohio Arts Council Individual Excellence Awards; International League of Women Composers; Rebecca Clarke Society. Biography and Source: https://www.ellenruthharrison.com/copy-of-home?fbclid=IwAR0ceVa8r-QiyYEp3JWbiLbxFRVGFGOKizZnQxOHFAb0yYG150U4Dveu2w Contact: harriseo@ucmail.uc.edu

Harrison, Sadie
(b. 1965)

Country: Australia/UK
Annotations: King’s College, London. Performed by London Chamber Symphony, Bournemouth Sinfonietta, the Kreutzer Quartet and the Kaskados Trio. Published by the University of York Music Press. Arts Council England Grants for the Arts; PRSF Women Make Music Award. Biography and Source: http://www.sadieharrisoncomposer.co.uk/biography.html Contact: sadieelizabethharrison@hotmail.co.uk
Hasspacher, Maggie  
**Country:** USA  
**Biography and Source:** http://maggiehasspacher.com/biography/  
**Contact:** http://maggiehasspacher.com/contact/  

Hayakawa, Kazuko  
**Country:** Japan  
**Annotations:** Tokyo University of Fine Arts  

Hays, Sorrel, pseudonym of Doris Ernestine  
(b. 1941)  
**Country:** USA  
**Annotations:** University of Tennessee at Chattanooga; Hochschule für Musik in Munich, Germany. Taught at Cornell College in Iowa. Gaudeamus Competition. Yildiz University, Istanbul.  
**Biography and Source:** https://upclosed.com/people/sorrel-hays/  

Hedstrøm, Åse  
(b. 1950)  
**Country:** Norway  
**Biography and Source:** https://www.asehedstrom.no/en/biografi/kort  
**Contact:** aase.hedstrom@gmail.com  

Henderson, Moya  
(b. 1941)  
**Country:** Australia  
**Biography and Source:** https://www.moyahenderson.com/moya-henderson  
**Contact:** https://www.moyahenderson.com/contact  

Heredia, Carolina  
(b. 1981)  
**Country:** Argentina/USA  
**Annotations:** National University of Villa Maria; Córdoba State Conservatory of Music; University of Michigan; University of Missouri School of Music. Assistant Professor in Music Composition and Assistant Director of the Mizzou New Music Initiative at the University of Missouri. Commissioned and premiered by JACK Quartet, Derek Bermel, Alarm Will Sound, Aspen Contemporary Ensemble. Khemia Ensemble.  
**Biography and Source:** https://www.carolinaheredia.com/about/  
**Contact:** https://www.carolinaheredia.com/contact  

Hess Reit, Alyssa  
**Country:** USA  
**Annotations:** Performed with the Orchestra of St. Lukes, the Pittsburgh Symphony, and the Metropolitan Opera. Commissioned by the New York Scandinavian Music Festival and the Philadelphia Orchestra. Faculty of Pre-college Division of the Manhattan School of Music, Hunter College, and the Music Conservatory of Westchester.  
**Biography and Source:** http://www.alyssareit.com/about.html  
**Contact:** alyssahreit@gmail.com  

Hindman, Dorothy  
(b. 1966)  
**Country:** USA  
**Annotations:** Associate Professor of Composition at the Frost School of Music, University of Miami. Commissioned/performed by: Bent Frequency Chamber Ensemble; Pulse Ensemble; Empire City Men’s Chorus; Robert Black, Women’s Philharmonic Orchestra; Alabama Symphon. Awards: Iron
Composer; Artist Access Grant from the Miami-Dade County Department of Cultural Affairs; University of Miami Provost Research Award, NoteNova Choral Competition.

**Biography and Source:**
http://dorothyhindman.org/bio/
**Contact:** d.hindman@miami.edu

**Ho, Alice Ping Yee**  
(b. 1960)

**Country:** Hong Kong/Canada  
**Annotations:** Indiana University; University of Toronto. Performed by China National Symphony Orchestra, Polish Radio Choir, the Toronto Symphony Orchestra, the Vancouver Symphony Orchestra. Awards: Prince Edward Island Symphony Composers Competition; Canadian Composers Competition; International League of Women Composers Competition. University of Toronto Professor Emeritus.

**Biography and Source:**
https://www.musiccentre.ca/node/37481/biography

**Holst, Imogen Clare**  
(1907 - 1984)

**Country:** UK  
**Annotations:** Composer, musicologist, arranger, conductor. Eothen School; St Paul's Girls' School; Royal College of Music. Artistic director of the Aldeburgh Festival. Organizer of the Council for the Encouragement of Music and the Arts and the English Folk Dance and Song Society. The only child of the composer Gustav Holst.

**Biography and Source:**

**Hölszky, Adriana**  
(b. 1953)

**Country:** Romania/Germany  
**Annotations:** Bucharest Music Conservatory, Musikhochschule in Stuttgart. Studied with Olga Rosca-Berdan, Ştefan Niculescu, and Milko Kelemen. Held teaching position at the State University of Music and Performing Arts Stuttgart and Rostock University of Music and Theatre. Teaches at Mozarteum University of Salzburg. Member of the Academy of Fine Arts in Berlin.

**Biography and Source:**
http://cimro.ro/adriana-holszky/

**Hopkins, Sarah**  
(b. 1958)

**Country:** Australia  

**Biography and Source:**
http://sarahhopkins.com/bio.html
**Contact:** sarah@sarahhopkins.com

**Houghton, Monica**  
(b. 1954)

**Country:** USA  
**Annotations:** Cleveland Institute of Music; Harvard University (Chinese Language and Literature and East Asian Studies). Member of the Cleveland Composers Guild. Thanatopolis Music Prize; New Music New England Concert Award.

**Biography and Source:**
https://www.monicaahoughton.com/bio/
**Contact:** https://www.monicaahoughton.com/bio/

**Hovda, Eleanor**  
(1940 – 2009)

**Country:** USA  
**Annotations:** Composer and dancer. American University in Washington D.C.; Sarah Lawrence College. Full professor/composer-in-residence at Princeton and Yale universities, and Bard College. Performed by the St. Louis Symphony; Kronos Quartet; and the Netherlands Wind Ensemble.

**Biography and Source:**
https://nmbx.newmusicusa.org/Remembering-Eleanor-Hovda/

**Ida Pettersen, Agnes**  
(b. 1981)

**Country:** Norway  
**Annotations:** Composer, musicologist, conductor, piano accompanist, and concert producer. University of Oslo; The Norwegian Academy of Music; Toneheim Folkehøgskole. Member of The Norwegian Composers Association; the New Musics Composers group (NMK)

**Biography and Source:**
http://agnesidapettersen.com/about  
**Contact:** agnespettersen@hotmail.com
Ida, Carroll  
(1905 - 1995)  
**Country:** England  
**Annotations:** Matthy School of Music (Principal in 1958). Royal Northern College of Music. President of the Incorporated Society of Musicians. Awarded the OBE. Freelance double bass player. Leading figure in Chetham's School of Music, European String Teachers Association and the National Youth Orchestra.  
**Biography and Source:**  
https://archiveshub.jisc.ac.uk/search/archives/e1a5d7c1-b907-3106-a007-765fa2108edd

Irman, Regina  
(b. 1957)  
**Country:** Switzerland  
**Annotations:** Composer, guitarist, percussionist.  
Winterthur Conservatory. Professor at the Teacher’s College of the Canton of Thurgau in Kreuzlingen at Lake Constance, Switzerland. Lecturer at the Pädagogischen Hochschule Thurgau. Scholarship from the City of Zurich; Commissioned by the Women's Congress of Bern.  
**Biography and Source:**  
https://www.iscm.org/catalogue/composers/irman-regina-f-switzerland  
**Contact:** mail@regina-irman.ch

Ishizaki, Hannah  
(b. 2000)  
**Country:** USA  
**Annotations:** Composer, violinist, conductor.  
Juilliard School. Youngest female composer ever to have a world premiere with the Pittsburgh Symphony Orchestra. Emerging Composer in the Tribeca New Music’s Young Composer Competition Division II for Prism. Solo Winner in the Pittsburgh Concert Society’s (PCS) Young Artist Competition.  
**Biography and Source:**  
https://www.hannahishizaki.com/about  
**Contact:** https://www.hannahishizaki.com/contact

Joëlle, Léandre  
(b. 1951)  
**Country:** France  
**Annotations:** Double bass player, improviser, composer. Paris Conservatory. Worked with Merce Cunningham and John Cage. Premiered pieces by Scelsi, Fénélon, Hersant, Lacy, Campana, Jolas. Visiting Professor at Mills college, Oakland, CA. She has about 150 recordings to her credit.

Biography and Source: https://www.joelle-leandre.com/biography/2/  
Contact: https://www.joelle-leandre.com/contact/

Jolas, Betsy  
(b. 1926)  
**Country:** France  
**Annotations:** Bennington College. Conservatoire National Supérieur de Musique de Paris. Awards: International Conducting Competition of Besançon; Copley Foundation of Chicago; American Academy of Arts; Koussevitzky Fondation; Grand Prix National de la Musique; Grand Prix de la Ville de Paris. Taught at Tanglewood, Yale, Harvard.  
**Biography and Source:**  
http://www.betsyjolas.com/niv_2.php3?ch=6&nav=0  
**Contact:**  
http://www.betsyjolas.com/niv_2.php3?ch=6&nav=0

Joyce, Mary Ann  
(b. 1937)  
**Country:** USA  
**Annotations:** Fontbonne University and Washington University, St. Louis. Taught at Fontbonne University and Manhattanville College. Performance Awards by The College Music Society, ASCAP, IAWM, Vanguard Voices, Manhattan Choral Ensemble. Performed by the Kiev Symphony, Kiev King Singers and Oxnaya Oleskaya; Petersburg State Orchestra and Chorus.  
**Biography and Source:**  
http://maryannjoyce.com/biography/  
**Contact:** http://maryannjoyce.com/contact/

K. Notareschi, Loretta  
(b. 1977)  
**Country:** USA  
**Annotations:** University of California; University of Southern California; Zoltán Kodály Pedagogical Institute of Music in Kecskemét. Professor at the Regis University, Chamber Music America Residency Partnership at Children’s Hospital Colorado with The Playground Ensemble.  
**Biography and Source:**  
http://lorettanotareschi.com/  
**Contact:** http://lorettanotareschi.com/contact-and-order-scores/
Karpman, Laura  
(b. 1959)  

Country: USA  
Annotations: Phillips Academy at Andover; National Music Camp, Interlochen, Michigan; University of Michigan School of Music; Juilliard School. Awards: Ives Fellowship from the American Academy of Arts and Letters; Meet the Composer; ASCAP Foundation grants. ASCAP Film Scoring workshop.  
Biography and Source: http://www.laurakarpman.com/about/  
Contact: http://www.laurakarpman.com/contact

Kats-Chernin, Elena  
(b. 1957)  

Country: Australia  
Annotations: Yaroslavl Music School; Gnessin State Musical College in Moscow; Sydney Conservatorium of Music. Member of the Australian Music Centre. Performed by The Seymour Group, The Song Company, the Sydney Alpha Ensemble, Dame Evelyn Glennie, Bang on a Can All-Stars, Chamber Made Opera, the Australian Chamber Orchestra and the Sydney Symphony Orchestra.  
Contact: Publisher: Boosey & Hawkes

Ker, Dorothy  
(b. 1965)  

Country: New Zealand  
Annotations: Auckland University; York University. Research Fellowships at Reading University; Sheffield University (Senior Lecturer in Composition). Commissioned by London Symphony Orchestra. 2015 Composers Association of New Zealand Trust Fund Award.  
Biography and Source: https://www.sounz.org.nz/contributors/1060  
Contact: d.ker@sheffield.ac.uk

Kitazume, Yayoi  
(b. 1945)  

Country: Japan  
Annotations: Tokyo University of the Arts. Studied with composers Yoshiro Ikeuchi and Akio Yashiro.

Knoles, Amy  
Country: USA  
Biography and Source: https://www.amyknoles.org/accomplishments  
Contact: aknoles@calarts.edu

Koblenz, Babette  
(b. 1956)  

Country: Germany  
Biography and Source: http://www.babettekoblenz.de/  
Contact: info@babettekoblenz.de

Kolb, Barbara  
(b. 1939)  

Country: USA  
Biography and Source: https://web.archive.org/web/20110717033703/http://www.amc.net/BarbaraKolb

Komschlies, Chelsea  
(b. 1991)  

Country: USA  
Annotations: Curtis Institute of Music; University of Colorado. Awards: The Alfredo Casella Award; Thurston Manning Composition Award; Cecil Effinger Fellowship in Composition. Fellowships: Copland House, Mizzou International Composers Festival, Aspen Music Festival, the Fontainebleau School.  
Biography and Source: https://www.komschlies.com/about  
Contact: chelsea@komschlies.com
Kzeluhová, Jitka  
(1966 - 1989)  
**Country:** Czech Republic  
**Annotations:** Music Conservatory of Prague. Academy of Musical Arts. Teacher at the Sophia School in Slovakia. Member of the Association for Contemporary Music Přítomnost and Association of Czech Composers. Leader of Christian Community ecclesiastical music in Stuttgart.  
**Biography and Source:** https://www.musicbase.cz/composers/495-kozeluhova-jitka/  

Kraevska, Sofia  
(b. 1975)  
**Country:** Ukraine/Canada  
**Annotations:** University of Ottawa – BA; Diplome Superier - Schola Cantorum in Paris, France; University of Miami Frost School of Music – MA; University of Miami – DMA. World première concert halls and venues include Carnegie Hall, the Basilica of the Dominican Friars (Poland), Saints Peter and Paul Garrison Church (Lviv, Ukraine). Taught at Ball State University  
**Biography and Source:** http://sofiakraevska.com/about.html  
**Contact:** http://sofiakraevska.com/contact.html  

Kramarchuk, Katerina  
(b. 1988)  
**Country:** Moldova/USA  
**Annotations:** Ciprian Porumbescu in Kishinev, Moldova; Manhattan School of Music; Curtis Institute of Music. American Conservatory in Fontainebleau, France. Awards: National Foundation for Advancement in the Arts award; Down Beat Magazine and MTNA State Piano Competition.  
**Biography and Source:** https://www.atlanticmusicfestival.org/artists/katerina-kramarchuk/  
**Contact:**  

Krausas, Veronika  
(b. 1963)  
**Country:** Australia/Canada/USA  
**Annotations:** University of Toronto; McGill University in Montreal; Thornton School of Music at USC in Los Angeles. Performed by the Los Angeles Philharmonic, The Industry, New York City Opera, Tanglewood Contemporary Music Festival, and Piano Spheres for Gloria Cheng.  
**Biography and Source:** http://www.veronikakrausas.com/about.html  

Kulenty, Hanna  
(b. 1961)  
**Country:** Poland/Netherlands  
**Annotations:** Karol Szymanowski School of Music. Fryderyk Chopin Music Academy. Royal Conservatory in The Hague. Awards: Stanislaw Wyspianski Award; Composers’ Competition from the Warsaw branch of the Polish Composers’ Union; UNESCO Mozart Medal from the International Music Council.  
**Biography and Source:** http://www.hannakulenty.com/05.1_biography.html  
**Contact:** info@donemus.nl  

Kunieda, Harue  
(b. 1958)  
**Country:** Japan  
**Annotations:** Toho Music School for Children; Tokyo National University of Fine Arts and Music. Japanese Government Overseas Study Program. Professor at Kumamoto University. Member of the Japan Society for Contemporary Music and the 21st Century Composer’s Association.  
**Biography and Source:** https://www.haruekunieda.com/english.html  

La Rose, Andrea  
**Country:** USA  
**Annotations:** Flutist, composer, and improviser. University of Massachusetts at Amherst; The Boston Conservatory; CUNY’s Graduate Center. Anti-Social Music and thingNY, A/B Duo, Lone Wolf Tribe, and Wild Rumpus.  
**Biography and Source:** http://www.reloadsaneaR.com/me.html  
**Contact:** andrea@reloadsaneaR.com  

Lackman, Susan Cohn  
(b. 1948)  
**Country:** USA  
**Annotations:** Temple University; The American University; Rutgers University. Professor at Rollins College, in Winter Park, Florida. Treasurer of the International Alliance for Women in Music and executive director and board of directors chair of Florida’s Festival of Orchestras.
Lane, Elizabeth  
**Country:** England  
**Annotations:** Cardiff University; Royal College of Music. Senior Lecturer in Composition and Performance at the University of the West of England. Performed by the Royal Philharmonic Orchestra.  
**Biography and Source:** https://www.lizlane.co.uk/biography.html  
**Contact:** liz@lizlane.co.uk

Lann, Vanessa  
**Country:** USA/Netherlands  
**Annotations:** Professor of Music at Webster University in Leiden. Musical director at the American Repertory Theater. Performed at the Lincoln Center (NY), De Doelen (Rotterdam), Philharmonie and Konzerthaus (Berlin), Symphony Hall (Boston), Concertgebouw and Muziekgebouw aan ’t IJ (Amsterdam) and Wigmore Hall (London).  
**Biography and Source:** http://www.lann.dds.nl/bio.htm  
**Contact:** vlann33@hotmail.com

Lara, Ana  
(b. 1959)  
**Country:** Mexico  
**Annotations:** University of Maryland, College Park. Conservatorio Nacional de Música. Founded the Sociedad Mexicana de Música and the Festival Música y Escena in Mexico City. Composer-in-residence to the Orquesta Sinfónica Nacional in Mexico City.  
**Biography and Source:** http://composers21.com/compdocs/laraa.htm  
**Contact:** analarazavala@gmail.com

Larsen, Libby  
(b. 1950)  
**Country:** USA  
**Annotations:** Widely performed. Grammy award-winner. Co-founded the Minnesota Composers Forum (American Composer’s Forum). Former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress. Held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.  
**Biography and Source:** https://libbylarsen.com/index.php?contentID=243  
**Contact:** https://libbylarsen.com/as_contact-us

Lash, Hannah  
(b. 1981)  
**Country:** USA  
**Annotations:** Commissions: The Fromm Foundation, the Boston Symphony Orchestra, the Alabama Symphony Orchestra, Carnegie Hall, Cabrillo Festival of Contemporary Music, American Composers Orchestra. Awards: ASCAP Morton Gould Young Composer Award, a Charles Ives Scholarship from the American Academy of Arts and Letters, a Fromm Foundation Commission.  
**Biography and Source:** http://hannahlash.com/biography/  
**Contact:** h@hannahlash.com

Lauber, Anne  
(b. 1943)  
**Country:** Switzerland/Canada  
**Annotations:** University of Montreal. PhD. Performer: Montreal, Toronto, Quebec, Ottawa, Denver Philharmonic, Mexico State Symphony, Seoul Songpa National Orchestra  
**Biography and Source:** https://www.annelauber.net/biography  
**Contact:** info@annelauber.net

Leahy, Mary Weldon  
(b. 1926)  
**Country:** USA  
**Annotations:** North Texas State University. First prize in Wisconsin state contest for a string quartet and a song in 1949.  
**Biography and Source:** AC

LeBaron, Anne  
(b. 1953)  
**Country:** USA  
**Annotations:** Composer and harpist. Columbia University; University of Alabama. Member of the Corporation of Yaddo and American Composers Forum. Member of the School of Music faculty at CalArts. Copland House Residency in New York. Commissioned by Los Angeles Library Foundatione and Ferrero Foundation.
Lejet, Édith  
(b. 1941)  
Country: France  
Annotations: Paris Conservatory. Taught at Sorbonne; the National Conservatory of Music and Dance in Paris and Ecole Normale de Musique de Paris Alfred Cortot. Prize Bleustein-Blanchet; Second Grand Prix de Rome; Nadia and Lili Boulanger Prize; Florence Gould Prize.  
Contact: edith-lejet.com/english/contact_va.php

LeVelle, Teresa  
(b. 1966)  
Country: USA  
Annotations: Southwestern College; Aspen School of Music; Bowling Green State University; Indiana University. Faculty at Whittier College. Awarded the Indiana University Dean's Prize for Composition. Participated in the Toledo New Music Festival and Mid West Composers Symposium.  
Biography and Source: https://www.whittier.edu/academics/music/LeVelle  
Contact: tlevelle@whittier.edu

Lockwood, Annea  
(b. 1939)  
Country: New Zealand/USA  
Annotations: University of Canterbury; the Royal College of Music; Darmstädter Ferienkurse; Hochschule für Musik Köln. Taught electronic music at Vassar College. Sound art, installations, text-sound, performance art and concert music. Henry Cowell Award.  
Biography and Source: http://www.annealockwood.com/biography/  
Contact: annea@annealockwood.com

London, Barbara  
Country: USA  
Annotations: University of Maine at Augusta and Berklee College of Music in Boston. First female Chair at Berklee. Barbara London Quartet  
Biography and Source: http://www.wildaster.com/Site/Bio_Contact.html  
Contact: wildaster@me.com

Lorusso, Giulia  
(b. 1990)  
Country: Italy  
Annotations: Milan Conservatory; Cursus IRCAM and a Master’s degree at CNSMDP; Ferienkurse für Neue Musik di Darmstadt; Impuls Academy a Graz and Accademia Chigiana di Siena. Commissioned by Spinola-Banna for the arts Foundation; Radio-France; ProQuartet.  
Biography and Source: http://brahms.ircam.fr/giulia-lorusso  
Contact: giulia.lorusso90@gmail.com

Loudová, Ivana  
(1941 - 2017)  
Country: Czech Republic  
Annotations: Prague Conservatory. Paris Conservatory under Oliver Messiaen and André Jolivet. Groupe de Recherches Musicales in Centre Bourdan with ORTF. Professor at AMU. Composer-in-residence with the American Wind Symphony Orchestra. Award Heidelberger Kunstpreis (SRN).  
Contact: http://loudova.cz/en/contacts/

Louie, Alexina  
(b. 1949)  
Country: Canada  
Annotations: JUNO award for Best Classical Composition. Jules Léger Prize for Chamber Music, the National Arts Centre Composers Award, the Chalmer’s Award in Composition, an honorary doctorate from the University of Calgary. Named an Officer of the Order of Canada. Gemini Award for Best Original Music Score for a Documentary Program or Series  
Biography and Source: http://www.alexinalouie.ca/bio  
Contact: http://www.alexinalouie.ca/contact
Lucca, Silvia de

Country: Brazil
Annotations: Composer, pianist, violist. University of São Paulo; Zurich and Geneva Conservatories. Was member of the jury of the Camargo Guarnieri National Composition Competition and assistant conductor of the Armando Alvares Penteado Foundation and Santo Américo choirs. Project ‘Eu adoro música, mas não entendo nada!’ (I love music but I don’t understand anything!)
Biography and Source: http://silviadelucca.art.br/en/biography/
Contact: http://silviadelucca.art.br/contato/

Luff, Enid
(b. 1935)

Country: Wales
Biography and Source: https://www.impulse-music.co.uk/primavera/enid-luff/

Lund, Gudrun
(b. 1930)

Country: Denmark
Biography and Source: http://www.editions.dk/composer/gudrun-lund

Lutyens, Elisabeth
(1906 - 1983)

Country: England
Annotations: First woman to chair the Composers' Guild of Great Britain. Royal College of Music. Daily Telegraph Chamber Music Competition. Recorded by Helen Gaskel with the Griller Quartet Awarded the Cobbett Medal for chamber music. Commander of the Order of the British Empire (CBE), later elevated to Dame Commander (DBE).
Biography and Source: https://www.notablebiographies.com/supp/Supplement-Ka-M/Maconchy-Elizabeth.html

Magalhaes, Michelle Agnes
(b. 1979)

Country: Brazil
Annotations: University of Campinas (Unicamp) - BA MA; University of Sao Paulo - PhD. Awards: fellowships, residences and commissions from Radcliffe Institute (Harvard University), Fapesp, Camargo Foundation, Villa Sträuli, Brazilian Culture Minister, Fondazione Giorgio Cini Venezia, IRCAM and Siemens Foundation.
Biography and Source: https://www.michelleagnes.net/vita

Magidenko, Olga
(b. 1954)

Country: Russia/Germany
Annotations: Moscow Chaikovsky Conservatory, Studied with Prof. Lev Vlassenko and Prof. Aram Khachaturian. Member of the Union of Composers of the USSR.
Biography and Source: https://furore-verlag.de/womencomposers/overview_a-z/m/ Contact: Publisher: Furore Verlag

Maguire, Janet
(b. 1927)

Country: USA/Italy
Orchestration (G. Schirmer) and Nuits Parisiennes (RCA, Bote & Bock).

Maire, Jacqueline (b. 1912)
Country: England

Makdissi-Warren, Katia (b. 1970)
Country: Canada
Biography and Source: https://www.musiccentre.ca/node/37783/biography

Malawey, Victoria
Country: USA
Annotations: Indiana University. Teaches at the Macalester College in St. Paul, Minnesota. Awards: International Alliance of Women in Music New Music Competition Patsy Lu Prize; Dean’s Dissertation Prize; International Alliance of Women in Music Pauline Alderman Award for the best article in feminist music scholarship - “Respect” (Popular Music, May 2014)
Biography and Source: http://victoriamalawey.com/
Contact: info@victoriamalawey.com

Mamlok, Ursula (1923 - 2018)
Country: Germany/USA
Annotations: Studied with Professor Gustav Ernst and Emily Weissgerber. Commissioned by the San Francisco Symphony. Manhattan School of Music.
Biography and Source: https://www.milkenarchive.org/artists/view/ursula-mamlok/
Contact:

Mandel, Julie
Country: USA
Annotations: UCLA. Long Island Composers’ Alliance; New York Women Composers; American Composers Forum and ASCAP. Awards: Burton Award for Contemporary Music; ASCAP Awards; Meet The Composer.
Biography and Source: http://www.juliemandel.com/
Contact: http://www.juliemandel.com/contact/

Marbé, Myriam Lucia (1931 - 1997)
Country: Romania
Annotations: Composer, journalist and musicologist. Taught at the Bucharest Conservatory; Film director at the Casa de Filme in Bucharest. Darmstadt New Music Summer School in West Germany; the Royan Festival for Contemporary Music in France.
Biography and Source: https://everipedia.org/wiki/lang_en/Myriam_Marbe/
Contact:

Marcela Rodriguez, Diana
Biography and Source: https://soundcloud.com/dmrodrigz
Contact: dmrodriguezmusic@gmail.com

Marcus, Bunita (b. 1952)
Country: USA
Biography and Source: http://bunitamarcus.com/bio.html
Contact: B@bunitamarcus.com

Marez Oyens, Tera de (1932 - 1996)
Country: Netherlands
Biography and Source: http://www.terademarezoyens.nl/en/biography.html

Marić, Ljubica
(1909 - 2003)
Country: Serbia
Annotations: State Conservatory in Prague. Professor at the Faculty of Music in Belgrade. Associate professor at the Department for quartertone music at the Prague State Conservatory Composition inspired by Byzantine Orthodox church music. Member of the Serbian Academy of Sciences and Arts.
Biography and Source: http://ljubicamaric.com/ Contact: http://ljubicamaric.com/contact/

Marshall, Pamela J.
(b. 1954)
Country: USA
Annotations: Horn player and composer. Eastman School of Music; Yale School of Music. The k a rl h e nn i ng Ensemble. Developed sounds for Kurzweil Music Systems. Spindrift Music publishing company. Concord Orchestra; Carlisle Chamber Orchestra
Biography and Source: https://www.spindrift.com/spbio1.php  Contact: info@spindrift.com

Martin, Judith Reher
(b. 1949)
Country: USA
Annotations: Organist, electronic synthesis, singer, composer. Indiana University, School of Music. Founded the Electronic and New Music Ensembles whilst at the university.
Biography and Source: AC

Masaoka, Miya
(b. 1958)
Country: USA
Annotations: Mills College; San Francisco State University. Ass. Prof. Columbia University. Grants/Commissions: Doris Duke Artist Award, the Alpert Award in the Arts, The Gerbode Foundation, The Electronic Music Foundation, the MAP Fund.
Biography and Source: http://miyamasaoaka.com/bio-cv/ Contact: miyamasaoaka@gmail.com

Mason, Deborah
Country: USA
Annotations: Mount Holyoke College; Crane School of Music; New York University. Composer, visual artist, and arts administrator. Assists at The Chamber Music Society of Lincoln Center.
Biography and Source: http://debmasonstudio.com/Composers_Notes_Bio.html  Contact: debmason1@aol.com

Matsui, Sato
Country: Japan/USA
Annotations: Composer and violinist. The Juilliard School; Williams College. Resident Composer for the Creative Movement and Gestures Program at the Banff Centre for Arts and Creativity in Canada. Juilliard Choreo-Comp Project. Workshop conducted at the Women in Need shelter in Manhattan.
Biography and Source: http://www.satomatsui.com/thecomposer  Contact: http://www.satomatsui.com/contact

Mazzoli, Missy
(b. 1980)
Country: USA
Annotations: Yale School of Music; the Royal Conservatory of the Hague; Boston University. Awards: Foundation for Contemporary Arts Award, four ASCAP Young Composer Awards, a Fulbright Grant to The Netherlands, the Detroit Symphony’s Elaine Lebenbom Award and others.
Biography and Source: http://www.missymazzoli.com/about-missy/ Contact: missy@missymazzoli.com

McComas, Inez S.
(b. 1977)
Country: USA
Annotations: University of Cincinnati-College Conservatory of Music; University of Michigan; Florida Southern College. Commissioned by the Cincinnati Ballet, Bell(e) Collective, Tromboteam!, The Ottawa New Music Creators. Taught at Wilberforce University, University of Cincinnati College-Conservatory of Music and Palm Beach Atlantic University.
Biography and Source: https://www.imcomposed.com/about  Contact: https://www.imcomposed.com/contact
McCombe, Christine  
(b. 1967)  
Country: Australia/UK  
Annotations: University of Melbourne; Victorian College of the Arts; Royal Scottish Academy of Music and Drama; University of Edinburgh. Awards: The Dorian Le Galienne Composition Award; The Lyrebird Music Society A.N.A. Prize for Composition; and Keith and Elizabeth Murdoch Fellowship. Performed by the BBC Scottish Symphony Orchestra and the Vienna Piano Trio.  
Biography and Source: https://christinemccombe.com/biog/  
Contact: cm@christinemccombe.com

McCormick, GaeLEN  
Country: USA  
Biography and Source: http://www.bassretreat.com/team/gaelen-mccormick/

McDließt, Megan  
(b. 1985)  
Country: USA  
Annotations: University of Michigan – DMA; University of California – BA; San Francisco Conservatory of Music – MA. Part of the bass duo Shade & Light. ÆPEX Ensemble, Null Point, Wooden Cities, and Slee Sinfonietta. Associate Director and Artist Teacher for Buffalo String Works.  
Biography and Source: https://meganmcdevitt.wordpress.com/bio/  
Contact: medevilttbass@gmail.com

McDowall, Cecilia  
(b. 1951)  
Country: England  

McTee, Cindy  
(b. 1953)  
Country: USA  
Annotations: University of Iowa; Yale University; Pacific Lutheran University. Awards: Guggenheim Fellowship for Creative Arts, US & Canada; a Composers Fellowship from the National Endowment for the Art; American Academy of Arts and Letters. Taught at the Pacific Lutheran University and University of North Texas.  
Biography and Source: http://www.cindymctee.com/narrative_bio.html  
Contact: mctee@unt.edu

Meridan, Lissa  
(b. 1972)  
Country: New Zealand  
Annotations: University of Auckland. Director of the Lilburn Electroacoustic Music Studios at the New Zealand School of Music in Wellington. Sonic Arts Programme. Chaired the Australasian Computer

Biography and Source:
https://www.sounz.org.nz/contributors/1118

Meyer, Jessica

Country: USA
Annotations: Composer, violist, educator. Performed by the Roomful of Teeth; PUBLIQuartet and Lorelei Ensemble. Workshops at The Juilliard School, the Curtis Institute of Music, the Teaching Artists of the Philadelphia Orchestra, and the Manhattan School of Music.

Biography and Source:
https://jessicameyermusic.com/about/
Contact: violajessicameyer@gmail.com

Miller, Elma
(b. 1954)

Country: Canada
Annotations: Composer, music typographer, writer and teacher. University of Toronto. Awards: Els Kaljot-Vaarman Prize (Sweden); Sir Ernest MacMillan Award; Honourable Mention in the R. Murray Schafer International competition for Music and Play; Canadian Women’s Mentorship award in Arts and Culture.

Biography and Source:
https://musiccentre.ca/node/37435/biography
Contact: elmami@idirect.com

Misurell-Mitchell, Janice

Country: USA
Annotations: Composer, lecturer, flutist and vocal artist. Northwestern University; the Peabody Conservatory; Goucher College. Teaches at the School of the Art Institute of Chicago. Participated in the Greensboro New Music Festival, the International Alliance for Women in Music Congress in Beijing, the Voices of Dissent series at the Bowling Green College of Musical Arts, the Randspiele Festival in Berlin.

Biography and Source: https://jmisurell-mitchell.com/about/
Contact: jmisurell@aol.com

Miyake, Haruna
(b. 1942)

Country: Japan
Annotations: Juilliard School of Music. Edward Benjamin Award. Often uses traditional Japanese instruments in her compositions. Debut as a pianist at age 14 playing Mozart with the Tokyo Symphony orchestra.

Biography and Source:
https://everipedia.org/wiki/lang_en/Haruna_Miyake/

Montanari, Thais

Country: Brazil

Biography and Source:
http://www.thaismontanari.com/bio/
Contact: thaismontanari@riseup.net

Morehead, Patricia
(b. 1940)

Country: USA
Annotations: Composer and oboist. University of Chicago. Retired adjunct faculty of Columbia College and Dominican University. Leader of the Composers Forum at the Merit School of Music. Awarded the Search for New Music Competition of the International League of Women Composers and an Alaska Council of the Arts Commission. Founder and former Artistic Director of CUBE Contemporary Chamber Ensemble. Past president of the International Alliance of Women in Music and American Women Composers Midwest.

Biography and Source:
http://www.patriciamorehead.com/bio/
Contact: http://www.patriciamorehead.com/contact/

Morrison, Julia Maria

Country: USA
Annotations: Critic, writer, and composer. University of Iowa; University of Minnesota; North Texas State University. Published poetry books. Researched Catholic liturgical music and Mahler’s Tenth Symphony.

Biography and Source: AC
Moszumańska-Nazar, Krystyna  
(1924 - 2008)

Country: Ukraine/Poland  
Annotations: State Higher School of Music in Kraków. Taught at the Academy of Music in Kraków. Awards: Young Composers’ Competition of the Polish Composers’ Union; International Competition for Women Composers in Mannheim; First Prize/Gold Medal, International Competition for Women Composers in Buenos Aires; Prime Minister’s Award. Honoris Causa doctorate from the Music Academy in Kraków  
Biography and Source: https://polishmusic.usc.edu/research/composers/krystyna-moszumanska-nazar/  
Contact: Polish Music Center

Murakumo, Ayako  
(b. 1949)

Country: Japan  
Annotations: Graduate School of Aichi Prefecture Univ. of the Arts. Awards: Nagoya City Cultural Promotion Prize; the Incentive Prize for Original Theatrical Art from the Agency of Cultural Affairs; Kyushu competition.  

Negrón, Angelica  
(b. 1981)

Country: Puerto Rico/USA  
Annotations: Conservatory of Music of Puerto. New York University, doctoral candidate at The Graduate Center (CUNY). Commissioned by the Albany Symphony, Bang on a Can All-Stars, A Far Cry, MATA Festival and others. Part of the indie band Balún.  
Biography and Source: https://www.angelicanegron.com/bio  
Contact: angelica.m.negron@gmail.com

Newmark, Mary Lou  
(b. 1956)

Country: USA  
Annotations: Electric violinist, composer, and poet. University of Southern California; University of California, Los Angeles. Performed by the Culver City Chamber Orchestra; Montpelier Chamber Orchestra; double bassist Tom Peters, the St. Matthew’s Chamber Orchestra. Awards: 2015 SAGE Award for Best Musical Score; Bettylou Scandling Hubin Award in Music Technology; Los Angeles Chapter of the American Composers Forum; Mu Phi Epsilon Professional Grants.  
Biography and Source: https://www.greenangelmusic.com/bio/aboutmarylou  
Contact: marylou@greenangelmusic.com

Mracek, Ann Michelle  
(b. 1956)

Country: USA  
Annotations: Pianist, orchestral conductor, singer and composer. University of Kansas.  
Biography and Source: AC

Mulsant, Florentine  
(b. 1962)

Country: France  
Annotations: Conservatoire National Supérieur de Musique in Paris; the Schola Cantorum; Academia Chigiana in Siena. Taught at the University of Paris IV-Sorbonne. Composer in Residence at Marseille National Conservatory. Awarded the Nadia and Lili Boulanger Prize from the Académie des Beaux-Arts.  
Contact: florentinemulsant@club-internet.fr

Nielson, Mette  
(b. 1985)

Country: Denmark  
Annotations: The Danish Royal Academy of Music; the Royal Academy of Music in Aarhus. Awards: The Axel Borup-Jørgensen Composer's Prize, Carl Nielsen and Anne Marie Carl-Nielsens’s Grant, the Anckerske Grant and a grant from Astrid and Aksel Agerby’s Memorial Foundation.
Nova Sondag, Jacqueline  
(1935 - 1975)  
**Country:** Belgium/Colombia  
**Annotations:** Bogotá Conservatory; Di Tella Institute, Buenos Aires. Studied aleatory and electronic techniques. Performed by Colombia SO; Venezuela Symphony Orchestra; Washington National Symphony Orchestra, and Nueva Música. “One of the first Latin American women to obtain international acclaim for her compositions” - Grove Music  
**Biography and Source:** http://carolynobrienmusic.com/bios

Obrovská, Jana  
(1930 - 1987)  
**Country:** Czech Republic  
**Annotations:** Prague Conservatory. Concours International de Guitarre, Paris. Worked as an editor for the Supraphon music publishing house in Prague. Studied with Berta Kabeláčová and Jaroslav Řídý.  
**Biography and Source:** https://www.musicbase.cz/composers/697-obrovskaja/

Biography and Source: https://oxanaomelchuk.com/
Contact: omelchukoxana@gmx.de

Oppenheim, Eleonore

Country: USA
Annotations: Juilliard School; Yale School of Music; Stony Brook University. Member of the Fulbright Specialist Roster. Worked with Philip Glass, Steve Reich, and Meredith Monk.

Biography and Source:
https://www.eleonoreoppenheim.com/
Contact: eleonore@eleonoreoppenheim.com

Ore, Cecilie

(b. 1954)

Country: Norway
Annotations: Norwegian Academy of Music and in Paris; Institute of Sonology in Utrecht; Sweelinck Conservatory in Amsterdam. Text-based projects. Performed and Commissioned by the BBC Symphony Orchestra, Ensemble Mordern, BBC Singers, and the Norwegian National Opera & Ballet.

Biography and Source:
http://www.cecilieore.no/biography
Contact: cecore@online.no.

Orenstein, Joyce E.

Country: USA
Annotations: University of Chicago; Stanford University; UCLA; The City College of the City University of New York; Rutgers University. Mark Brunswick Award for Composition. Composers Guild of New Jersey.

Biography and Source:
https://www.newyorkwomencomposers.org/profiles.php?id=ORE01
Contact: jeorenstein@optonline.net

Owens, Susan Elizabeth

(b. 1943)

Country: USA
Annotations: Composer, pianist. University of Iowa; Anderson University in SC. Performed in the Composers Workshop concerts at the University of Iowa, Midwest Composers Symposium, and Exchange of Midwest Collegiate Composers.

Biography and Source: C
Contact: rebecca-pape@uiowa.edu

Palmer, Juliet

(b. 1967)

Country: New Zealand/Canada
Annotations: Princeton University; Auckland University; Trinity College London. Canadian nominee for ISCM World Music Days; K.M. Hunter Award nominee; Best Experimental Short for Slip at Toronto International Short Film Festival; Prix Ars Electronica Honorable Mention; Toronto Star Best Independent Opera for Stitch.

Biography and Source:
http://www.julietspalmier.com/bio/
Contact: http://www.julietspalmier.ca/contact/

Panufnik, Roxanna

(b. 1968)

Country: England
Annotations: Royal Academy of Music. Performed by the Tallinn Philharmonic; World Orchestra for Peace; the Birmingham Symphony Orchestra; National Radio Symphony Orchestra of Poland and the BBC Last Night of the Proms. Influenced by world music.

Biography and Source:
http://www.roxannapanufnik.com/biography.asp
Contact:
http://www.roxannapanufnik.com/contact.asp

Pape, Rebecca

Country: USA
Annotations: Composer, pianist. University of Iowa; Anderson University in SC. Performed in the Composers Workshop concerts at the University of Iowa, Midwest Composers Symposium, and Exchange of Midwest Collegiate Composers.

Biography and Source: C
Contact: rebecca-pape@uiowa.edu
Patterson, Andra  
(b. 1964)  
**Country:** New Zealand  
**Annotations:** Victoria University of Wellington in New Zealand. Emergent Composers’ Award. Performed at the 40th St Magnus International Festival; Orkney Camerata; and The Assembly Project.  
**Biography and Source:** http://andrapatterson.net/info.html  
**Contact:** info@andrapatterson.net

Pavlova-Nevler, Alla  
(b. 1952)  
**Country:** Ukraine  
**Annotations:** Ippolitov–Ivanov Music Institute; Gnesin Academy of Music in Moscow. Part of the Union of Bulgarian composers and Bulgarian National Opera. Member of New York Women Composers, Inc., and the International Alliance for Women Composers.  
**Biography and Source:** http://allapavlova.com/biography.html  
**Contact:** http://allapavlova.com/contact.php

Peacocke, Gemma  
**Country:** New Zealand/USA  
**Biography and Source:** https://www.gemmapeacocke.com/about  
**Contact:** https://www.gemmapeacocke.com/contact

Pelegri i Marimón, Maria Teresa  
(1907 - 1995)  
**Country:** Spain  
**Annotations:** She was a Member of the Asociació de Catalana Compositors. Studied piano with Gilbert Camins and Caries Pellicer and composition with José Soler. Interested in the Second Viennese School.  
**Biography and Source:** 68 compositors catalans (Barcelona, 1989)

Peña Young, Sabrina  
**Country:** USA  
**Annotations:** Composer and Music Technology Expert. University of South Florida in Tampa; Florida International University. Publications at The New Music Box, SAI Panpipes, Percussive Notes, SEAMUS Music Journal, IAWM Music Journal, and Kapralova Society Journal. Member of the New York Women Composer’s Association, the International Alliance for Women in Music, Madrinas, Vox Novus, and the Buffalo Movie and Video Makers.  
**Biography and Source:** https://sabrinapenayoung.wordpress.com/  
**Contact:** spenayoung@gmail.com

Pentland, Barbara Lally  
(1912 - 2000)  
**Country:** Canada  
**Annotations:** Juilliard School of Music; Berkshire Music Center. Taught at the Toronto Conservatory of Music and University of British Columbia. Influenced by Paul Hindemith, Igor Stravinsky, and Anton Webern. Member of the Order of Canada.  
**Biography and Source:** https://www.britannica.com/biography/Barbara-Lally-Pentland

Perry, Julia  
(1924 - 1979)  
**Country:** USA  
**Annotations:** Westminster Choir College in Princeton, New Jersey; Juilliard School of Music; Berkshire Music Center in Tanglewood, Massachusetts. Studied with Lugia Dallapiccola and Nadia Boulanger. Music faculty at Florida A & M College; and Atlanta University. Awards: National Association of Negro Musicians, the Boulanger Grand Prix, and the National Institute of Arts and Letters.  
**Biography and Source:** https://www.blackpast.org/african-american-history/perry-julia-amanda-1924-1979/

Petra-Basacopol, Carmen  
(b. 1926)  
**Country:** Romania  
**Annotations:** Bucharest Conservatory of Music. Philosophy at the University of Bucharest. Darmstadt Center for New Music. Doctorate from the Sorbonne in Paris. Taught at Bucharest Conservatory. Published book: L’originalité de la musique
roumaine à travers les œuvres d’Enesco, Jora et Paul Constantinescu.

Biography and Source:
http://www.romanianmusiconline.com/Articles/CarmenPetraBasacopol.htm

Philiba, Nicole
(b. 1937)

Country: France
Annotations: Taught at the Paris Conservatory.

Pidgorna, Anna
(b. 1985)

Country: Ukraine/Canada
Annotations: Mount Allison University in Sackville, New Brunswick; University of Calgary; Princeton University. Grant from the Canada Council for the Arts; SOCAN Foundation Young Composers’ Awards. Boston Metro Opera Contempo Fest. Commissioned by Toronto’s New Music Concerts, Soundstreams and 21C Festival.

Biography and Source:
http://www.annapidgorna.com/bio/
Contact: http://www.annapidgorna.com/contact/

Piechowska-Pascal, Alina
(b. 1937)


Biography and Source: AC

Polin, Claire
(1926 - 1995)

Country: USA
Annotations: Composer, musicologist, and flutist. Philadelphia Conservatory; the Juilliard School; Tanglewood. Performed by Seoul National Symphony Orchestra, New York Philharmonia, and Israel Bach Society. Faculty at Rutgers University.

Biography and Source:
https://everipedia.org/wiki/lang_en/Claire_Polin/

Pozzi, Escot
(b. 1933)

Country: Peru/USA

Biography and Source:
https://necmusic.edu/faculty/pozzi-escot

Price, Deon Nielsen

Country: USA
Annotations: Brigham Young University; University of Michigan; University of Southern California. National Association of Composers, USA; International Alliance for Women in Music; American Society of Composers, Authors and Publishers. Artistic Director/Conductor of annual MESSIAH Sing-Ins. Retired faculty at El Camino College in Torrance, CA.

Biography and Source:
http://culvercrest.com/deonprice/bio.html

Procaccini, Teresa
(b. 1934)

Country: Italy
Annotations: Composer and music educator. Directed the Conservatory of Foggia; Taught at the Accademia di Santa Cecilia in Rome. Festival of Città di Castello, the Academy "Respighi" of Assisi, the "Internationalen Meisterkursen" of Duren (Germany) and the Summer Music Frentana Lanciano.

Biography and Source:
https://www.teresaprocaccini.it/biografia/
Contact: t.procaccini@tiscali.it

Purgina, Julia
(b. 1980)

Country: Austria
Annotations: Composer and violist. University of Music and Performing Arts Vienna; Berlin University of the Arts; Vienna University. Awards: Theodor Körner Prize, Gustav Mahler Youth Orchestra Stipend, the Viktor Fohn Stipend, the Antonio Salieri Composition Prize. Appointed University Professor and Head of Strings at the MUK (Musik und Kunst Privatuniversität der Stadt Wien).

Biography and Source:
https://www.juliapurgina.net/biography
Contact: https://www.juliapurgina.net/contact
Rabelo, Thais

Country: Brazil
Annotations: Universidade Federal da Bahia, Master’s degree. Universidade Federal de Sergipe. Conservatório de Música de Sergipe. Orquestra Sinfônica de Sergipe. Professor at Colégio de Aplicação of UFS. Universidade Federal de Minas Gerais, ongoing PhD. Awards: Prêmio Música nas Nuvens – Comunicação; Prêmio RIdIM-BRASIL.

Radigue, Éliane
(b. 1932)

Country: France
Biography and Source: http://www.lovely.com/bios/radigue.html

Rae, Mary

Country: USA
Annotations: Performed at the Whitehall Palace in London. Studied flute with Michelle Sahm and voice with Jocelyn Alaimo and Clara Shear.
Biography and Source: Contact: maryraemusic@aol.com

Raum, Elizabeth
(b. 1945)

Country: Canada
Annotations: Atlantic Symphony Orchestra; Regina Symphony Orchestra. Commissions: Royal Winnipeg Ballet, St. Lawrence String Quartet, Symphony Nova Scotia, the Calgary Philharmonic. President of the Regina Musical Club. Awards: Canadian Composer; Saskatchewan Order of Merit; Living the Arts Award; Best Classical Composition for Western Canadian Music Awards.
Biography and Source: https://elizabethraum.com/?page_id=94
Contact: elizabeth@elizabethraum.com

Ray, Sônia
(b. 1963)

Country: Brazil
Contact: Sonia@musica.ufg.br

Rehnqvist, Karin
(b. 1957)

Country: Sweden
Annotations: Conducted and was the artistic director of the choir Stans Kör. Composer in Residence with the Scottish Chamber Orchestra and Svenska Kammarorkestern. Explores the dramatic vocal technique of Kulning. Honorate doctorate at The Birmingham City University. Widely performed composer.
Biography and Source: http://karin-rehnqvist.se/eng/biography/
Contact: http://karin-rehnqvist.se/eng/contact/

Ratkje, Maja S. K.
(b. 1973)

Country: Norway
Annotations: Norwegian State Academy of Music in Oslo. Awards: Norway’s coveted Edvard Prize; UNESCO and the International Rostrum of Composers in Paris; Arne Nordheim Prize; nominated for the Nordic Council Music Prize.
Biography and Source: http://ratkje.no/bio/bio-short-elaborate-english/
Contact: http://ratkje.no/buy/

Reid, Sally
(b. 1948)

Country: USA
Annotations: University of Texas in Austin. Served on the music faculty at Abilene Christian University in Abilene, Texas. Awards: Mu Phi Epsilon; American Society of Composers; Fifth International Festival of Women Composers at Indiana University of Pennsylvania. Served as editor of the International League of Women Composers and as president of the International Alliance for Women in music.
Biography and Source: https://www.revolvy.com/topic/Sally%20Johnston%20Reid
Reis, Hilda Pires dos
(1919 - 2001)
Country: Brazil
Annotations: Rio de Janeiro, RJ, Brasil [ref.: EMB; MUSICON]; Enciclopedia da Musica Brasileira
Biography and Source: http://www.nestordehollandacavalcanti.mus.br/comp ositores/rcomp.htm

Renard, Claire
(b. 1944)
Country: France
Biography and Source: https://everipedia.org/wiki/lang_en/Claire_Renard/ 

Rezende, Marisa
(b. 1944)
Country: Brazil
Annotations: Escola Nacional de Música (now UFRJ); University of California, Santa Babara. Taught at UFPE and UFRJ. Visiting Research Fellow at the University of Keele, England. Co-founder of the “Associação Nacional de Pesquisa e Pós-Graduação em Música” (National Association of Research and Graduate Studies in Music – Brazil) and the “Laboratório de Música e Tecnologia” (Laboratory of Music and Technology). Grupo Música Nova.
Biography and Source: [http://www.operatoday.com/content/2007/11/tom_m oore_inter_1.php]; and [https://www.academia.edu/4960592/Contrastes_de_Marisa_Rezende_um_estudo_dos_toques_pian%C3 %ADsticos_na_m%C3%BAsica_contempor%C3%A2nea_brasileira_-_ _disserta%C3%A7%C3%A3o_de_Mestrado_UFR

Richer, Jeannine
(b. 1924)
Country: France
Contact: 14 rue Sain-Lazare 75009 Paris

Rickard, Sylvia
(b. 1937)
Country: Canada
Annotations: University of British Columbia. Okanagan Composers’ Festival; Casalmaggiore International Chamber Music Festival, in Italy. Member of the Canadian Music Centre; League of Composers; Cambridge International Biographical Society.
Biography and Source: http://sylviarickard.ca/index.htm
Contact: sylviarickard@shaw.ca

Robert, Lucie
(b. 1936)
Country: France
Biography and Source: Short bio in program notes: https://uiowa.edu/cnm/article/concert-iv-1

Rodgers, Sarah
(b. 1953)
Country: UK
Annotations: Composer and conductor. Has been composing professionally since 1982. Commissioned by the Eastern Orchestral Board (now known as Orchestras Live), the Arts Council of England and Regional Arts Boards.
Biography and Source: https://www.impulse music.co.uk/sarahrodgers/biography/
Contact: sarah@impulse-music.co.uk

Rodrigue, Nicole
(1943 - 2010)
Country: Canada
Annotations: École de musique Vincent d'Indy; Faculty of Music of the University of Montreal; McGill University; University of Montreal. Taught at the School Commission of Montreal.
Biography and Source: http://musiccentre.ca/node/37363/biography
Roe, Helen Mary Gabrielle  
(b. 1955)  
Country: England  
Annotations: English violinist and composer.  
Oxford University.  
Biography and Source: AC

Ronchetti, Lucia  
(b. 1963)  
Country: Italy  
Annotations: Columbia University; École pratique des hautes études en Sorbonne; IRCAM, Paris;  
University of Paris I-Sorbonne; University of Rome; Conservatorio Santa Cecilia, Rome. Awards: Grant of the SACEM (Commission Jeune public); Deutscher Theaterpreis "Der Faust"; Künstlerinnenpreis, Heidelberg; Composer-in-residence at Villa Concordia, Bamberg.  
Biography and Source: http://www.luciaronchetti.com/en/about/p6  
Contact: info@luciaronchetti.it

Roosa (Shuster), Alissa  
(b. 1962)  
Country: USA  
Biography and Source: https://www.cim.edu/sites/default/files/2018-09/Shuster%2C_Alissa.pdf  
Contact: https://www.cim.edu/faculty/alissa-shuster

Rosa Franco, Maria Clotilde  
(1930 - 2017)  
Country: Portugal  
Annotations: Conservatório Nacional in Lisbon.  
Harp soloist at the Orquestra Sinfónica do Porto and the Orquestra Sinfónica Nacional in Lisbon. One of the founders of: Grupo de Música Contemporânea de Lisboa. Taught at Escola de Música do Conservatório Nacional in Portugal.  
Biography and Source: http://www.gmcl.pt/clotilderosa/biography.htm

Rotaru, Diana  
(b. 1981)  
Country: Romania  
Annotations: Teaches at the National University of Music in Bucharest Artistic director of SonoMania new music ensemble; Co-artistic director of InnerSound International New Arts Festival. Multimedia projects with SeduCânt synchretic group. Romanian Academy’s George Enescu Award; ISCM-IAMIC Young Composer Award.  
Biography and Source: https://www.dianarotaru.com/bio.htm  
Contact: dirotaru@yahoo.com

Rueff, Jeanine  
(1922 - 1999)  
Country: France  
Annotations: Studied and taught at the Paris Conservatory. Awards: Prix Favareille-Chailley-Richez; second place in the Grand Prix de Rome.  
Biography and Source: https://everipedia.org/wiki/Jeannine_Rueff

Ruehr, Elena  
(b. 1963)  
Country: USA  
Biography and Source: http://www.elenaruehr.org/wp/  
Contact: ruehr@mit.edu

Rusnak, Christina  
Country: USA  
Annotations: University of North Texas. Member of the Landscape Music Composers Network and the International Alliance for Women in Music. Performed by the Third Angle New Music Ensemble, Bottom Line Duo, Sounds of Late, the Kiev Philharmonic Orchestra, and the Beaverton Symphony.  
Biography and Source: https://christinarusnak.com/bio/  
Contact: christina@christinarusnak.com
Saariaho, Kaija  
(b. 1952)  
**Country:** Finland  
**Annotations:** Developed techniques of computer-assisted composition. Works with tape and live electronics. Awards: Gravemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, and Polar Music Prize.  
**Biography and Source:** http://saariaho.org/biography/  
**Contact:** Paul Sacher Foundation in Basel, Switzerland. Chester Music and Edition Wilhelm Hansen, part of the Music Sales Group.

Saunders, Rebecca  
(b. 1967)  
**Country:** England/Germany  
**Annotations:** Edinburgh University. Professor at the Hanover University of Music. Member of the Berlin Academy of Arts and Sachsen Academy of Arts. Awards: Paul Hindemith Prize, Royal Philharmonic Society Awards; BASCA British Composer Award; GEMA Music Prize for Instrumental Music; and RPS Award.  
**Biography and Source:** https://britishmusiccollection.org.uk/composer/rebecca-saunders  
**Contact:** Publisher: Edition Peters

Samter, Alice  
(1908 - 2004)  
**Country:** Germany  
**Annotations:** Klindworth-Scharwenka Conservatory; Academy of Music in Berlin. Taught at Spandau schools. Member of the GEDOK Berlin, the International Working Group on Women and Music and the International League of Woman Composers (USA). Federal Cross of Merit. Founded the Alice Samter Foundation at the Berlin University of the Arts.  
**Biography and Source:** https://everipedia.org/wiki/lang_en/Alice_Samter/  
**Contact:** http://www.alice-samter.de/alice/ajax.aspx/kontaktanfrage.html

Samuel, Rhian  
(b. 1944)  
**Country:** England  
**Annotations:** Premiered by the BBC National Orchestra of Wales. Awards: ASCAP-Rudolph Nissim Award; first prize at the Greenwich Festival; Glyndwr Medal for services to the Arts in Wales; Hon DMus from the University of Wales.  
**Biography and Source:** https://www.rhiansamuel.com/

Sanguesa, Iris  
**Country:** Chile  
**Annotations:** Percussionist, pianist, conductor and composer. National Conservatory of Music with Herminia Raccagni, Flora Guerra and German Berner. Instituto De Tella in Buenos Aires.  
**Biography and Source:** AC  
**Contact:**

Schedel, Margaret  
**Country:** USA  
**Annotations:** University of Cincinnati; State University of New York at Buffalo; Peabody Institute of the Johns Hopkins University; Goucher College. Associate Professor of Music at Stony Brook University. Deep Listening Certificate. Awards: Ruth Anderson Prize: International Alliance of Women in Music; Emerging Media in the Digital Humanities at the Library of Congress; College Music Society Mid-Atlantic Chapter Composition Prize.  
**Biography and Source:** http://schedel.net/files/M_Schedel.CV.pdf  
**Contact:** gem@schedel.net

Scheps, Sofía  
(b. 1987)  
**Country:** Uruguay  
**Annotations:** Studied and teaches at the University of the Republic in Uruguay. University of Barcelona (Sound Art). Sound design, music composition and audio postproduction for audiovisual pieces and scenic arts.  
**Contact:** beat.scheps@gmail.com

Scherchen-Hsiao, Tona  
(b. 1938)  
**Country:** Switzerland/Spain  
**Annotations:** Salzburg Mozarteum; Groupe de Recherches Musicales; Paris Conservatoire. Studied with Henze, Ligeti, Messiaen, and Schaeffer. Received training in traditional Chinese music from Xiao Shuxian (Hsiao Shu-sien). Awards: Koussevitzky Foundation; the Grand Prix Hervé Dujardin of the SACEM and the Gaudeamus Foundation.
Schlünz; Annette
(b. 1964)
Country: Germany
Annotations: Dessau School of Music; Dresden Musikhochschule; Akademie der Künste Berlin. Taught at the Dresden Hochschule für Musik; and Brandenburg New Music Colloquium. Co-founder of the "Compagnie de Quatre" France-Germany. Awards: Hanns Eisler Prize; Heidelberg Artists Prize; 2nd International Forum of French Ensembles; Scholarship at Women Composers residence "Die Höge"; Scholarship at the Künstlerhof Schreyahn.


Schmidt, Mia
(b. 1952)
Country: Germany
Annotations: University of Tübingen - MA; Hochschule für Musik Freiburg. Awards: VIII Internationalen Kompositionswettbewerb der GEDOK; IRINO - Preis für Kammermusik; Premio Europa.

Contact: mia.schmidt@gmx.de

Schwartz, Laura
Country: USA
Annotations: University of Pittsburgh; University of California; Illinois State University. Andrew Mellon Predoctoral Fellowship. Artist residency with the University of Pittsburgh Department of Physics and Astronomy. Performed by Pittsburgh Jazz Orchestra and University of Pittsburgh Symphony Orchestra.

Biography and Source: http://www.lauraroseschwartz.com/about-1
Contact: lauraroseschwartz@gmail.com

Schwendinger, Laura Elise
(b. 1962)
Country: Mexico/USA
Annotations: University of California, Berkeley. Professor of Composition at The University of Wisconsin Madison. Awards: Guggenheim, Koussevitzky and Fromm Foundations, Radcliffe Institute-Harvard University. First composer to win the American Academy in Berlin Prize. League of Composers/ New Music USA. Resident composer with the Richmond Symphony Orchestra.

Biography and Source: https://www.lauraschwendinger.com/short-bio-longer-bios
Contact: lschwendinge@wisc.edu

Sekacz, Ilona
(b. 1948)
Country: England

Biography and Source: https://everipedia.org/wiki/lang_en/Ilona_Sekacz/

Semegen, Daria
(b. 1946)
Country: USA
Annotations: Eastman School of Music; Yale University; Rochester Institute of Technology. Was a sound engineer at the Collection of World Music (Columbia University). Director of the Electronic Music Studio; Associate Professor of Composition, Theory and Electronic Music Composition at the Stony Brook University.

Biography and Source: https://www.stonybrook.edu/commcms/music/people-and-staff/composition/daria_semegen
Contact: Daria.Semegen@stonybrook.edu

Semegen, Daria
(b. 1946)
Country: USA
Annotations: Eastman School of Music; Yale University; Stony Brook University. Taught at Columbia-Princeton Electronic Music Center. Awards: the first woman awarded a McKim Commission from the Library of Congress, six National Endowment for the Arts grants, two BMI awards, two awards from Yale University, a National Chamber Music Competition prize.

Biography and Source: https://www.stonybrook.edu/commcms/music/people/faculty-and-staff/composition/daria_semegen
Contact: Daria.Semegen@stonybrook.edu
Sergeyeva, Tatyana Pavlovna  
(b. 1951)  
Country: Russia  
Biography and Source: https://www.classicalarchives.com/composer/3328.html#tvf=tracks&tv=about  
Contact: music@samuil.ru

Shapiro, Alex  
(b. 1962)  
Country: USA  
Annotations: Mannes College of Music; The Juilliard School's Pre-College; Manhattan School of Music. Participated at the Aspen Music School and Festival. Co-founded the ASCAP Composer Career Workshop. ASCAP Board of Directors; American Composers Forum of Los Angeles.  
Biography and Source: http://www.alexshapiro.org/ASBio.html  
Contact: hello@alexshapiro.org

Shatin, Judith  
(b. 1949)  
Country: USA  
Annotations: Douglass College; The Juilliard School; Princeton University. Professor Emerita and Founder of the Virginia Center for Computer Music at the University of Virginia. President of the American Women Composers Inc. Awards: Composer Fellowships from the National Endowment for the Arts, American Music Center, Meet the Composer, and the New Jersey State Arts Council.  
Biography and Source: https://www.judithshatin.com/biography/  
Contact: https://www.judithshatin.com/contact/

Shrude, Marilyn  
(b. 1946)  
Country: USA  
Annotations: Alverno College; Northwestern University. Founder and former director of the Mid-American Center for Contemporary Music. Distinguished Artist Professor of composition at Bowling Green State University. American Academy of Arts and Letters Lifetime Achievement Award. Cleveland Arts Prize for Music.  
Biography and Source: https://www.marilynshrude.com/biography/  
Contact: mshrude@bgsu.edu

Sierra, Arlene  
(b. 1970)  
Country: USA  
Annotations: Oberlin College-Conservatory; Yale School of Music; University of Michigan. Reader in Composition and Deputy Head of School at Cardiff University School of Music. Fellowship from the American Academy of Arts and Letters. Takemitsu Prize; Latin GRAMMY nominee. Comissions from BBC Philharmonic, the New York Philharmonic, and Seattle Symphony.  
Biography and Source: http://arlenesierra.com/biography/biography.html  
Contact: http://arlenesierra.com/contact.html

Sikora-Rogulska, Elżbieta  
(b. 1943)  
Country: Poland  
Annotations: Studied with Pierre Schaeffer; Francois Bayle and Betsy Jolas. Co-founded the Group of Composers KEW. Awards: Composers Competition in Dresden, Germany; Prix Magistère in Bourges, France; SACD Prize Nouveau Talent Musique; the French Distinction, Chevalier des Arts et des Lettres; the Knight’s Cross of the Merit Order of the Polish Republic.  
Biography and Source: http://www.elzbietasikora.com/Biography  
Contact: elzbieta_sikora@hotmail.com

Silvano, Judi  
(b. 1951)  
Country: USA  
Annotations: Temple University, Music and Dance. Awards: Meet the Composer; New York State Council on the Arts; Top 10 Vocalists in Down Beat magazine. Member of the Wallkill River School of Art, the Woodstock Artists Guild.  
Biography and Source: http://judisilvano.com/about/  
Contact: Silvano@hvc.rr.com

Silver, Sheila  
(b. 1946)  
Country: USA  
Annotations: University of California at Berkeley; Brandeis University. Professor of Music at the State
University of New York, Stony Brook. Awards: Opera America Discovery Grant for Female Composers; Guggenheim Fellowship; 2016 NYSCA Commission Award; Rome Prize; Prix de Paris, American Academy; Institute of Arts and Letters Composer Award.

Biography and Source: http://www.sheilasilver.com/2212-2/
Contact: argenta@sheilasilver.com

Silvestrini, Roberta
(b. 1964)

Country: Italy
Annotations: Conservatorio G. Rossini di Pesaro; Conservatorio G. B. Martini di Bologna; l’Accademia Chigiana di Siena; all’Accademia S. Cecilia di Roma.

Biography and Source: http://www.cidim.it/cidim/content/314619?db=bdci&id=242832
Contact: robertasilvestrini@libero.it

Simms, Bekah
(b. 1990)

Country: Canada
Annotations: Esprit Orchestra, Continuum Contemporary Music, the Victoria Symphony Orchestra, the Madawaska Quartet, TorQ Percussion Quartet, and Duo Concertante. She's also the co-founder and co-artistic director of Caution Tape Sound Collective. Awards: Toronto Emerging Composer Award; Karen Kieser Prize in Canadian Music. Commissions/funding from: Canada Council for the Arts, Ontario Arts Council, and Toronto Arts Council.

Contact: bekahsimms@gmail.com

Simons, Netty
(1913 - 1994)

Country: USA
Annotations: Third Street Music School; New York University; Juilliard School of Music. Producer at Carnegie Hall. Recording Publication Award from the Ford Foundation.

Biography and Source: http://archives.nypl.org/mus/20287

Skarecky, Jana
(b. 1957)

Country: Czech Republic/ Canada
Annotations: Wilfrid Laurier University (Waterloo, Ontario); University of Sydney, Australia. Chair of the Association of Canadian Women Composers; member of the National Council of the Canadian League of Composers. Teaches at the Royal Conservatory of Music in Toronto, and in Mississauga and Hamilton.

Biography and Source: http://musiccentre.ca/node/37429/biography
Contact: skarecky@gmail.com

Sleeth, Natalie
(1930 - 1992)

Country: USA
Annotations: Composer, organist. Wellesley College in Massachusetts. Honorary doctorate from West Virginia Wesleyan College and Nebraska Wesleyan College. Composed sacred music. Widely performed at the United Church of Canada.

Biography and Source: https://everipedia.org/wiki/lang_en/Natalie_Sleeth/

Smet, Catherine

Country: Belgium
Annotations: Jacques Dalcroze Institute; Academies of Music in Brussels and Antwerp. Teaches at the Jacques Dalcroze Institute; ‘Maison de la Creation’ (Laeken, Brussels); ‘Blanches et Noir’ (Saint Gilles, Brussels. Jazz, improvisation and Latin-American music.

Contact: https://www.jazzinbelgium.com/sendmail/dest=10009711609795099111101160979099116115047054050050/dest_name=Catherine%20Smet

Smirnova, Tatiana (Tatjana)
(b. 1940)

Country: Russia

Smith, Julia Frances
(1905 - 1989)

Country: USA
Annotations: University of North Texas College of Music; Juilliard School; New York University; Pianist

**Biography and Source:**
https://tshaonline.org/handbook/online/articles/fsmrj

---

**Smith, Gabriella**

**Country:** USA  
**Annotations:** Princeton University; Curtis Institute of Music. Symphony’s Composer Lab & Workshop Fellow with the Nashville Symphony. Artist fellow at the Instituto Sacatar on the island of Itaparica in Bahia, Brazil. Awards: BMI Student Composer Award; SCAP Leo Kaplan Award; American Modern Ensemble Ninth Annual Composition Competition; Pacific Musical Society Composition Competition.  
**Biography and Source:**
http://www.gabriellasmith.com/About.html  
**Contact:**
http://www.gabriellasmith.com/Contact.html

---

**Snížková, Jitka**  
(b. 1924)

**Country:** Czech Republic  
**Annotations:** Composer, music educator and musicologist. Studied and taught at the Prague Conservatory. Mozart Society (president).  
**Biography and Source:**
http://www.kapralova.org/WOMEN.htm  
**Contact:**

---

**Socolofsky, Annika**

**Country:** USA  
**Annotations:** Princeton University; Carnegie Mellon University. 2019 Stone Composer Fellow for the Great Lakes Chamber Music Festival. Collaborated with the Rochester Philharmonic, Albany Symphony, Knoxville Symphony Orchestra, Dogs of Desire, and Eighth Blackbird. Awards: Fromm Foundation Commission, Cortona Prize; BMI Student Composer Award.  
**Biography and Source:**
http://www.akssocolofsky.com/bio  
**Contact:** annika@socolofsky.org

---

**Sönmez, Defne**

**Country:** Turkey  
**Contact:** define.sonmez@hotmail.com

---

**Soukup, Betsy**  
(b. 1986)

**Country:** USA  
**Annotations:** Bassist, composer, and improvisor. Released the CD *This Disquiet*.  
**Biography and Source:**
http://www.betsysoukup.com/about.html  
**Contact:** betsybass@gmail.com

---

**Soulage, Marcelle**

(1894 - 1970)

**Country:** Peru/France  
**Biography and Source:**
http://everything.explained.today/Marcelle_Soulage/

---

**Southworth, Christine**

(b. 1978)

**Country:** USA  
**Annotations:** MIT; Brown University (Computer Music & Multimedia Composition). Co-founded Ensemble Robot. Member of MIT-based Gamelan Galak Tika. Performed by Kronos Quartet, Calder Quartet, Bang on a Can All-Stars, Gamelan Semara Ratih, California EAR Unit.  
**Biography and Source:**
http://christinesouthworth.com/bio.shtml  
**Contact:** southsea@kotekan.com

---

**Spatz, Alice**

**Country:** USA  
**Biography and Source:**
https://www.linkedin.com/in/alice-spatz-9237b046/  
**Contact:** Contact: Berkshire Music School. 30 Wendell Ave. Pittsfield, MA 01201 Phone: (413) 442-1411 http://berkshiremusicschool.org/
Spiropoulos, Georgia  
(b. 1965)  
Country: Greece  
Annotations: IRCAM’s Composition and Musical Computing Annual Course. Commissions from IRCAM-Centre Pompidou, the Ensemble Intercontemporain, the French Ministry of Culture, the Ministry of Culture of Baden-Württemberg & GegenWelten Festival of Heidelberg. Knight of the Order of Arts and Letters.  
Biography and Source: http://www.georgiaspiropoulos.com/bio.html  
Contact: mail@georgiaspiropoulos.com

Spöndlin, Elisabeth  
(b. 1923)  
Country: Switzerland  
Annotations: Performed at the radio broadcast ‘Musikmacher ohne Öffentlichkeit’. Culture prize from the canton of Solothurn.  
Biography and Source: https://www.musinfo.ch/en/personen/komponisten/?pers_id=76

St John, Kathleen  
(b. 1942)  
Country: USA  
Biography and Source: http://www.kathleenstjohn.com/Kathys%20Life%204.htm  
Contact: kat@kathleenstjohn.com

Steiner, Gitta  
(1932 - 1990)  
Country: USA  
Annotations: Juilliard School of Music; Tanglewood.  
Biography and Source: http://www.beand.com/meet.html

Stepalska-Spix, Joanna  
(b. 1967)  
Country: Poland

Stott, Rachel  
(b. 1960)  
Country: England  
Annotations: Wells Cathedral School; Churchill College, Cambridge; Guildhall School of Music and Drama. Residency at Blackpool Victoria Hospital. Performed at the London South Bank, Wigmore Hall, St John’s Smith Square.  
Biography and Source: https://rachelsecondpaper.wordpress.com/about/  
Contact: https://rachelsecondpaper.wordpress.com/contact/

Sutherland, Margaret  
(1897 - 1984)  
Country: Australia  
Annotations: Marshall Hall Conservatorium. Member of the Council for Education, Music and the Arts (CEMA); Australian Advisory Committee for UNESCO; the National Gallery Society of Victoria. Honorary Doctorate of Music from the University of Melbourne. Pioneered new music in Australia.  

Szeto, Caroline  
(b. 1956)  
Country: Australia  
Annotations: University of Sydney; Trinity College of Music, London. Awards: Composer Fellowship from the Performing Arts Board of the Australia Council for the Arts; Ignaz Friedman Memorial Prize; Donald Peart Memorial Prize. Several of Szeto’s works consist of Chinese elements.  
Contact: mail@carolineszeto.com

Szőnyi, Erzsébet  
(b. 1924)  
Country: Hungary  
Annotations: Zoltán Kodály’s musical vision. Professor at the Liszt Academy.  
Biography and Source: https://www.iks.hu/index.php/newsletter1/199-szonyi-biography  
Contact: H- 1124 Budapest Ormódi u. 13 II 9 - Hungary
Szreder, Maria

Country: Poland

Ternes, Tina
(b. 1969)

Country: Germany
Annotations: Johannes Gutenberg Universität; Wiesbaden Music Academy; Studied double bass at the school of music in Kaiserslautern. Awards: "Crossover Composition Award" Mannheim (2nd Prize); Adkins Foundation Donne in Musica.
Biography and Source: https://www.tina-ternes.de/en/vita
Contact: https://www.tina-ternes.de/en/conta

Terzian, Alicia
(b. 1934)

Country: Argentina
Biography and Source: http://aliciatezrian.com/?page_id=2
Contact: http://aliciatezrian.com/?page_id=33

Thomas, Karen P.
(b. 1957)

Country: USA
Annotations: Composer and conductor. University of Washington. Artistic Director and Conductor of the Seattle Pro Musica Awards: NEA; The American Academy and Institute of Arts and Letters; Meet the Composer; Margaret Hillis Award for Choral Excellence.
Biography and Source: https://karenpthomas.com/about/
Contact: karen@karenpthomas.com

Thompson, Sarah Elise
(b. 1996)

Country: Australia

Biography and Source: https://www.sarahelisethompson.com/about
Contact: https://www.sarahelisethompson.com/contact

Þorkelsdóttir, Mist
(b. 1960)

Country: Iceland
Annotations: Reykjavík College of Music; Hamline University; the State University of New York; Boston University. Teaches composition at the Reykjavík College of Music. Member of the Iceland Music Information Centre and Icelandic Composer’s Society.
Biography and Source: http://shop.mic.is/OriginatorDetail/57707

Thorvaldsdottir, Anna
(b. 1977)

Country: Iceland
Biography and Source: http://www.annathorvalds.com/bio
Contact: http://www.annathorvalds.com/contact

Trbojević, Jovanka
(1963-2017)

Country: Serbia/Finland
Annotations: Secondary Music School “Mokranjac” in Belgrade; Prague Music Academy; Sibelius Academy in Helsinki. Performed by the OperaNord; Tampere Philharmonics. Grant from the Arts Council of Finland.
Biography and Source: http://composers.rs/en/?page_id=1358
Tsenova, Julia
(1948 - 2010)
Country: Bulgaria
Biography and Source: http://www.juliatsenova.com/

Tsoupaki, Calliope
(b. 1963)
Country: Greece/Netherlands
Annotations: Hellinicon Conservatory in Athens; Royal Conservatory in The Hague. Pepinières Foundation for young artists. Taught at the Koninklijk Conservatorium. Holland Festival; Composer in residence with the Sweelinck Conservatorium Amsterdam.
Biography and Source: https://www.calliopetsoupaki.com/en/biography/
Contact: https://www.calliopetsoupaki.com/en/contact/

Tucker Rhoda, Janice
Country: USA
Annotations: New England Conservatory of Music. McGill University, Penn State University, Royal Conservatory of Music, Vancouver Academy of Music, Cambridge Center for Adult Education. Author of the The ABCs of Strings and Complete Technique.
Biography and Source: http://www.abcs...strings.com/jtrbio.html
Contact: abcsofstrings@gmail.com

Urteaga, Irma
(b. 1929)
Country: Argentina
Biography and Source: http://www.musicaclasic...arctica/urteaga/index.htm
Contact: guia@musicaclasic...arctica.com

Usher, Julia
(b. 1945)
Country: England
Biography and Source: https://en.wikipedia.org/wiki/Julia_Usher
Contact: Primavera Music. julia.usher1@btinternet.com

Villanueva, María Cecilia
(b. 1964)
Country: Argentina
Annotations: Studied and teaches at the Universidad Nacional de La Plata, Argentina. Awards: German Forum Junger Komponisten; Elizabeth Schneider prize; Premio de la Ciudad de Buenos Aires. Residences at the Akademie Schloss Solitude, Stuttgart; the Künstlerhof Schreyahn and the Künstlerdorf Schöppingen.
Biography and Source: https://www.re...articles/villanueva-maria-cecilia-1964-1

Volness, Kirsten
Country: USA
Annotations: University of Michigan; University of Minnesota. Teaches at the University of Rhode Island. Awards: 2017 MacColl Johnson Fellowship; Fellowship in Music Composition from the Rhode Island State Council on the Arts. Performed by NOW Ensemble, Transient Canvas, Hub New Music, Colorado Quartet, Experiential Orchestra, Cambridge Philharmonic, and Ann Arbor Symphony Orchestra.
Biography and Source: https://www.kirstenvolness.com/bio.htm
Contact: kirsten@kirstenvolness.com

Vorlová, Sláva Miroslava Johnová
(aka Mira Kord)
(1894 - 1973)
Country: Czech Republic
Biography and Source:  
http://www.kapralova.org/VORLOVA.htm

Vosganian, Mihaela Stanculescu  
(b. 1961)  
Country: Romania  
Biography and Source:  
Contact: mihaela_vosganian @ yahoo.com

Walker, Gwyneth van Anden  
(b. 1947)  
Country: USA  
Annotations: Brown University; Hartt School of Music. Taught at Hartt School of Music, the Hartford Conservatory and the Oberlin College Conservatory. Vermont Arts Council's Lifetime Achievement Award.  
Biography and Source:  
https://vermonthistory.org/research/vermont-womens-history/database/walker-gwyneth?tmpl=component&print=1

Wallach, Joelle  
(b. 1946)  
Country: USA  
Annotations: Sarah Lawrence College; Columbia University; Manhattan School of Music. Awards: Inter-American Music Awards; American Composers Alliance nominee for the Pulitzer Prize in Music. Performed by the New York Choral Society; New York Philharmonic Ensembles.  
Biography and Source:  
http://joellewallach.com/biography/  
Contact: joelle@joellewallach.com

Wang, Qiang  
(b. 1935)  
Country: China  
Annotations: Studied and taught at the Shanghai Conservatory of Music. World Youth Music Composition Competition.  
Biography and Source:  
http://chinesewomancomposers.org/1.html

Waring, Kate  
(b. 1953)  
Country:  
Annotations: Louisiana State University in Baton Rouge; Paris Conservatory. Studied with Betsy Jolas and Iannis Xenakis. Diplome d’Etudes Approfondies. Taught at the University of Memphis in Tennessee. Director of Key Works.  
Biography and Source:  
https://keyworksmusic.com/about/

Warren, Betsy  
(b. 1921)  
Country:  
Annotations: Harvard University’s Radcliffe College. Studied with Nadia Boulanger at the Longy School of Music. Taught at the New England Conservatory of Music. Performed at the Royal College of Music in London; The New Orleans Opera; and Boston Public Library.  
Biography and Source:  
https://cci.musicaneo.com/13198_betsy_warren-davis.html

Washington, Shelley  
Country: USA  
Annotations: Composer, saxophonist, and educator. Truman State University; NYU Steinhardt; Princeton University. Founding member of the composer collective Kinds of Kings.  
Biography and Source:  
https://www.shelleywashington.com/bio/  
Contact: https://www.shelleywashington.com/contact

Weinberg, Alyssa  
(b. 1988)  
Country: USA  
Annotations: Princeton University; Curtis Institute of Music; Manhattan School of Music; Vanderbilt University. Performed by eighth blackbird, So Percussion, Iarla Ó Lionáird, the Aizuri Quartet, the Louisville Orchestra, the New Jersey Symphony Orchestra, Arx Duo and Kaleidoscope Chamber Orchestra.  
Biography and Source:  
http://weinbergmusic.com/biography/  
Contact: http://weinbergmusic.com/contact/
Weir, Judith  
(b. 1954)  
Country: England  
Annotations: City of Birmingham Symphony. Commissioned by the Boston Symphony Orchestra; the Minnesota Orchestra and the London Sinfonietta. Awards: Critics’ Circle, South Bank Show, Elise L Stoeger and Ivor Novello awards, a CBE and the Queen’s Medal for Music.  
Biography and Source: http://www.judithweir.com/about  
Contact: kate.johnson@musicsales.co.uk

Welch, Jeanette  
Country: USA  
Annotations: University of California; University of Iowa. Performs with Orchestra Iowa; Waterloo/Cedar Falls Symphony. Faculty at the Preucil School of Music; Kirkwood Community College. Performs with the Doug Longbehn Trio (jazz).  
Biography and Source: http://www.kirkwood.edu/site/index.php?p=34113  
Contact: jeanette.welch@kirkwood.edu

Wennäkoski, Lotta  
(b. 1970)  
Country: Finland  
Annotations: Béla Bartók Conservatory in Budapest; Sibelius Academy. Performed by the Los Angeles Philharmonic Orchestra; BBC Symphony Orchestra; The Polytech Choir and the Finnish RSO; Scottish Chamber Orchestra.  
Biography and Source: https://www.lottawennakoski.com/34873  
Contact: lotta.wennakoski@gmail.com

White, Frances  
(b. 1960)  
Country: USA  
Annotations: University of Maryland; Brooklyn College; Princeton University. Awards: Prix Ars Electronica, Austria; the Institut International de Musique Electroacoustique de Bourges, France; the International Computer Music Association. Part of the Djerassi Resident Artists Program.  
Biography and Source: http://rosewhitemusic.com/about-frances-white/  
Contact: frances@rosewhitemusic.com

Wieland, Cassie  
(b. 1994)  
Country: USA  
Biography and Source: https://cassiewieland.com/about/  
Contact: cassie.wieland1@gmail.com

Wiemann, Beth  
Country: USA  
Annotations: Composer and clarinetist. Oberlin College and Princeton University. Teaches at the University of Maine. Performed by the New York New Music Ensemble, Continuum, Parmassus, Earplay, the Buffalo New Music Ensemble. Awards: the Orvis Foundation, Colorado New Music Festival, American Women Composers.  
Biography and Source: http://home.earthlink.net/~bwiemann/beffpage_001.htm  
Contact: beth.wiemann@umit.maine.edu

Williams, Amy  
(b. 1969)  
Country: USA  
Annotations: Bennington College. Master’s degree in piano at University at Buffalo. Associate professor at the University of Pittsburgh. Performed by Pittsburgh Symphony Orchestra, Buffalo Philharmonic Orchestra, Ensemble Aleph, JACK Quartet. Awards: Wayne Peterson Composition Prize, Audio Inversions Composition Prize, Thayer Award for the Arts, ASCAP Award for Young Composers.  
Biography and Source: http://amywilliamsmusic.com/biography/  
Contact: http://amywilliamsmusic.com/contact/

Williams, Danielle  
Country: USA  
Annotations: Harvard Graduate School of Education “Arts in Education”; Blair School of Music at Vanderbilt University; New England Conservatory. Taught at the Al Kamandjati School of Music in Ramallah, in Palestine and Makumira University. Was a Boston Philharmonic Fellow with Benjamin Zander's Orchestra Concert Diachromies.
Wolf, Samantha

Country: Australia

Biography and Source:
https://www.samanthawolfmusic.com/about
Contact:
https://www.samanthawolfmusic.com/contact

Wolfe, Julia
(b. 1958)

Country: USA
Annotations: Pulitzer Prize for Music. MacArthur Fellow; Herb Alpert Award in Music. Co-founder/co-artistic director of Bang on a Can; Artistic Director of NYU Steinhardt Music Composition. Wolfe has several other large ensemble works including the double bass.

Biography and Source:
https://juliawolfemusic.com/about/bio
Contact: info@juliawolfemusic.com

Worthington, Rain

Country: USA
Annotations: Member of the American Composers Forum and New York Women Composers. V Encontro Internacional de Cordas Festival in Brazil. Premieres in Tokyo, Oxford University, and Delhi Music Society in India. Guest composer at Missouri State University. CD Dream Vapors.

Biography and Source:
https://rainworthington.com/about/
Contact: rainworthington@gmail.com

Wys, Margaret De

Country: USA

Biography and Source:
https://bombmagazine.org/articles/margaret-de-wys/
Contact: mdewys@hotmail.com

Young, Nina C.
(b. 1984)

Country: USA
Annotations: McGill and MIT, Columbia University. Assistant Professor of Composition and Director of Electronic Music at UT Austin; Visiting Composer at the Peabody Institute. Awards: Rome Prize in Musical Composition; Koussevitzky Commission; Charles Ives Scholarship; Aspen Music Festival’s Jacob Druckman Prize.

Biography and Source:
http://www.ninacyoung.com/
Contact: ninacyoung.composer@gmail.com

Zaimont, Judith Lang
(b. 1945)

Country: USA
Annotations: The American Prize in Chamber Music Composition; National Endowments; Aaron Copland Award. Performed by the Philadelphia Orchestra; Baltimore Symphony; Camerata Bern; Berlin and Czech Radio symphonies. Editor-in-chief of the book series The Musical Woman: An International Perspective.

Biography and Source:
Contact: judithlangzaimont@gmail.com

Zakrzewska - Nikiporczyk, Barbara Maria
(b. 1946)

Country: Poland
Annotations: Composer, musicologist and librarian. Poznań Academy of Music; Institute of History, Adam Mickiewicz University in Poznań. Worked in Poznań University Library at the Section of Musical Collections. Librarian at the Polish Music Center. Awarded the Kościuszko Foundation Fellowship.

Biography and Source:
https://polishmusic.usc.edu/research/composers/barbara-zakrzewska/
Zechlin, Ruth
(1926 - 2007)
Country: Germany
Annotations: Studied and taught at the Music Academy in Leipzig. Deputy organist at the Nikolai Church in Leipzig. Lecturer at the German College of Music in Berlin. Member of the DDR Academy of Arts, Berlin; Free Academy of the Arts of Mannheim; honorary member of the German Music Council.

Zhvanetskaia, Inna Abramovna
(b. 1937)
Country: Ukraine

Zielińska, Lidia
(b. 1953)
Country: Poland
Biography and Source: https://polishmusic.usc.edu/research/composers/lidia-zielinska/
Contact: lidia.zielinska@xl.wp.pl

Zieritz, Grete Von
(1899 - 2001)
Country: Germany
Annotations: Fraz Conservatory. Taught at Stern Conservatory and Berlin Hochschule fur Music. First woman to receive the title of honorary professor from the Austrian president in 1958.
Biography and Source: http://books.google.com/books?id=IvoQQU1QL_QC&pg=PA511&lpg=PA511&dq=Grete+von+Zieritz+noton+grove&source=bl&ots=iHxxuNlus6&sig=IWXt

Ziffrin, Marilyn J.
(1926 - 2018)
Country: USA
Annotations: University of Wisconsin in Madison; Columbia University. Taught at New England College. Member of the National Association of Composers and Conductors. New Hampshire Music Teachers Association Composer; Honorable Mention in the Music Teachers National Association Shepherd Competition.
Biography and Source: https://www.meaningfulfunerals.net/obituary/marylin-ziffrin?fh_id=12966

Zimmermann, Margrit
(b. 1927)
Country: Switzerland
Annotations: École Normale de Musique de Paris; Giuseppe Verdi Conservatory in Milan. Trained as a conductor under Ewald Körner and Umberto Cattini. Jubiläumsstiftung der Schweizerischen Bankgesellschaft award.

Zwilich, Ellen Taaffe
(b. 1939)
Country: USA
Annotations: The Juilliard School. Francis Eppes Distinguished Professorship at Florida State University. First woman to receive the Pulitzer Prize in Music. Awards: Elizabeth Sprague Coolidge Chamber Music Prize; Arturo Toscanini Music Critics Award; Ernst von Dohnányi Citation; four Grammy nominations.
Biography and Source: https://www.zwilich.com/composer/press-kit
Contact: Public relations: jennifer.wada@verizon.net
LIST OF RECORDINGS

Anderson, Beth
Quilt Music - Beth Anderson, 2004

Record Label: Albany Records USA
Double Bass Works: Cleveland Swale for Two Double Basses and Piano; Harlem songs; Song Tableau; While You Love Me
Performers: Darren Campbell, db; Kirsty Matheson, db; Johannes Wallmann, pf
OCLC number: 58042584
Contact: infoalbany@aol.com

Auerbach, Lera
Secret Memories, 2012

Record Label: Simax
Double Bass Works: Memory of a tango
Performers: Dan Styffe, db; Peter Herresthal, vn; Oslo Philharmonic Orchestra Jukka-Pekka Saraste, cond
OCLC number: 811206805

Ayako, Murakumo
Japanese Composers, 1989

Record Label: Tokyo, Japan: Japan Federation of Composers, (manufactured by Fontec)
Double Bass Works: Interspersion for viola, violoncello and contrabass
OCLC number: 21491282

Beyer, Johanna
Festival of Women Composers International - Chamber Music of Margaret Griebling-Haigh and more, 2008

Record Label: Al Teare Recording
Double Bass Works: Movement for Double Bass and Piano
Performers: Andrew Kohn, db; Cynthia Anderson, ob; Catharine Thieme, narr.; Christine Kefferstan, pf
Contact: 183 Shenot Road, Wexford, PA 15090

Modern American Bass, 2006/2011

Record Label: New World Records
Double Bass Works: Movements for Double Bass and Piano
Performers: Robert Black, db; John McDonald, pf
OCLC number: 758441388
Contact: info@newworldrecords.org
Sticky Melodies, 2004/2008

Record Label: New World Records

Double Bass Works: Movements for Double Bass and Piano
Performers: Nicholas Synot, db; Kim Bastin, pf
OCLC number: 228379613
Contact: info@newworldrecords.org

Bittová, Iva
Elida, 2004, 2005

Record Label: Cantaloupe,
Double Bass Works: Elida
Performers: Robert Black, db; David Cossin, perc; Lisa Moore, pf; Mark Stewart, gui; Wendy Sutter, vc; Evan Ziporyn, cl
OCLC number: 61342405

Brochocka, Katarzyna
Double bass Works, 2015, 2014

Record Label: CD Accord, Poland
Double Bass Works: Pas de basse: suite for solo double bass; Sonata for double bass and piano;
Double bass concerto: version for double bass and piano
Performers: Karol Kowal, db; Katarzyna Brochocka, pf
OCLC number: 922461933

Bruzdowicz, Joanna
Penderecki Symphony no. 2 - Bruzdowicz Double Bass Concerto. Violin Concerto, 1984

Record Label: Olympia/Pavane Records
Double Bass Works: Concerto for Double Bass
Performers: State Philharmonic Orchestra "Arthur Rubinstein" in Lodz. Andrzej Markowski, cond; Fernando Grillo, db
OCLC number: 25370632
Contact: http://www.olympiarecords.com

Burrell, Diana
Visible Bass Line: A Man, a Woman and a Double Bass, 2001

Record Label: Lowri Records
Double Bass Works: Angelus
Performers: Lowri Blake, vc/V; Peter Buckoke, db
OCLC number: 931148790

Carcas, Gila (Gillian)
Transformations, 2005

Record Label: Music & Media
Double Bass Works: Indigo Dreams
Performers: Danny Felsteiner, db
OCLC number: 933887446

Castro-Robinson, Eve de
Steeps Steps - Andrew Uren, 2012
Record Label: Launch Music International Ltd.
Double Bass Works: These Boots (are made for dancing): for bass clarinet, bass trombone and double bass

Chizy, Edith Canat de
Record Label: IKG Edition
Double Bass Works: Dance de l’aube
Performers: Irina-Kalina Goudeva, db
OCLC number: 123033020

Clearfield, Andrea
The Light Wraps You: New Music for Oboe, 2007
Record Label: MSR Classics
Double Bass Works: Three songs for oboe and double bass, after poems by Pablo Neruda
OCLC number: 229892420

Darboven, Hanne
Hanne Darboven - Opus 17A, 1996
Record Label: Dia Art Foundation
Double Bass Works: Opus 17A
Performers: Robert Black, db
OCLC number: 39106942
Contact: https://www.diaart.org

Dare, Marie
Central State University Music Department presents James S. Denton, double bass and tenor, R. Randal Riebe, double bass ... in recital, 1979
Record Label: Central State University, Edmond, Okla.
Double Bass Works: Menuet
Performers: R. Randal Riebe, db
OCLC number: 49614577

Day, Susan H.
Music for Intermediate Level Double Bass, 1996
Record Label: American String Teachers Association
Double Bass Works: Bass-ic Blues for Two

Gannett, Diana
Old Wine, New Bottles,
Double Bass Works: Scottish Traditional 23
S'sluich an oidhche nochd, 'sgur suari Slionar eubh'agus icla - arr. by Diana Gannett
Performers: Diana Gannett, db; Volkan Orhon, db

Gannett, Diana / Schumann, Clara
Lady Bass, 1994/1997
Double Bass Works: Drei Romanzen, op. 22 (1853) - Clara Schumann, arr. by Diana Gannett; Variations on Amazing grace and Simple gifts, arr. By Diana Gannett
Performers: Diana Gannett, db; Scott Barnum, db; Rene Lecuona, pf
OCLC number: 39618149

Giraud, Suzanne
Corrado Canonici, contrabass, 1995
Performers: Corrado Canonici, db; Ombretta Macchi, V
OCLC number: 39337823
Musique Française au Féminin, 2004/2005

**Double Bass Works:** Episode en forme d'oubli  
**Performers:** Axel Salles, db; Dominique Lacomblez, perc; Stéphanie Carne, cl  
**OCLC number:** 192059767

---

Griebling-Haigh, Margaret  
Askelad and the Seven Silver Ducks, 2012

**Record Label:** Musicalligraphics  
**Double Bass Works:** Askelad and the Seven Silver Ducks. A Traditional Norwegian Folk Tale Set to Music  
**Performers:** Carrie Veccione, ob/eh; Rolf Erdahl, db (The Vecchione-Erdahl Duo)  
**OCLC number:** 928632677  
**Contact:** www.musicalligraphics.com

---

Grossman, Deena  
Works - Deena Grossman; Komachi Ono; Jooyong Ahn (...), 1985

**Double Bass Works:** Music of spaces; Sea Cliff hands quartet  
**Performers:** Shepherd School Symphony Orchestra; Rick Vizachero, db  
**OCLC number:** 71255909

---

Gubaidulina, Sofia  
Repentance: Chamber Music, 2013/2014

**Record Label:** Åkersberga, Sweden: BIS  
**Double Bass Works:** Repentance: 2008, for cello, three guitars and double bass; Sotto voce: for viola, double bass and two guitars  
**Performers:** Wen-Sinn Yang, vc; Franz Halász, Jacob Kellermann, Lucas Brar, gui; Philipp Stubenauch, db; Hariolf Schlichtig, va; Philipp Stubenauch, db.  
**OCLC number:** 885369616  
**In Memoriam,** 2013/2014  
**Record Label:** Åkersberga, Sweden: BIS  
**Double Bass Works:** So sei es

---

Hindman, Dorothy  
Tightly Wound, 2017

**Record Label:** 965; Innova  
**Double Bass Works:** TimeManagement  
**Performers:** Robert Black, db  
**OCLC number:** 1030258897

---

Hovda, Eleanor  
The Eleanor Hovda collection, 1980s/2012

**Record Label:** St. Paul, MN: Innova,  
**Double Bass Works:** Journey Music
Performers: Janis Weller, Irene Pruzan, Holly Clemans, Susan Morrissey, fl; Nancy Bjork, Michael Smith, Noel Chelberg, Greg Hippen, db
OCLC number: 768802596

Irman, Regina
Schwarzes Glück 2, 2001
Record Label: Zürich: Migros-Genossenschaftsbund
Double Bass Works: Hügel bei Céret: für zwei Bratschen und Kontrabass
Performers: Anna Pfister, Mariana Doughty, va; Daniela Giacobbo, db; Ensemble Concerto di viole; Ensemble Klangheimlich
OCLC number: 605429784

Jolas, Betsy
Joëlle Léandre - Contrebasse Et Voix/Doublebass and Voice, 1988
Record Label: Adda, France
Double Bass Works: Episode Huitième
Performers: Joëlle Léandre, db, V
OCLC number: 20613816

Kanach, Sharon
Joëlle Léandre - Contrebasse Et Voix/Doublebass and Voice, 1988
Double Bass Works: J'ai Tant Reve

Ker, Dorothy
Diffracted Terrains: Chamber Music, 2007
Record Label: Lorelt
Double Bass Works: Diffracted terrains duo
Performers: Duo Lontano
OCLC number: 191662319

Knoles, Amy
Men in the Cities – Amy Knoles, 1999
Record Label: Echograph
Double Bass Works: Men in the Cities
Performers: Basso Bongo (Amy Knoles and Robert Black
OCLC number: 49202868

State of the Bass - Robert Black; Richard Zvonar; Jan Williams; Amy Knoles; James Sellars; Orlando Jacinto Garcia; Paul Dresher; John Cage, 1994
Record Label: O.O. Discs,
Double Bass Works: Big and Cheap

Performers: Robert Black, db
OCLC number: 31731029

Kolb, Barbara
Figments, Chansons bas, Three place settings, 1972
Double Bass Works: 3 Place settings
Performers: Julius Eastman, narr; with perc, vn, cl, and db, Barbara Kolb, cond. In the 4th: New England Contemporary
OCLC number: 14403517

Kunieda, Harue
Japanese composers 1988, 1988
Double Bass Works: Élévation II : pour cinq exécutants
Performers: Adam Kuenzel, fl; Todd Palmer, cl; David Hall, mar; Timothy Adams, perc; Aldo Fabrizi, db
OCLC number: 20224554

Lara, Ana
"Planos" Witold Lutoslawski; Charles Norman Mason; Ana Lara; Joaquín Gutierrez Heras; Karlheinz Stockhausen; Silvestre Revueltas, 1999/2002
Record Label: Actus
Double Bass Works: Vitrales: para viola, cello y contrabajo
Performers: Omar Hernández Hidalgo, va; Marta Fontes Sala, vc; Víctor Flores, db
OCLC number: 1032007381

Larsen, Libby
Circle of friends, 2005/2015
Record Label: North Hampton, NH: Navona Records
Double Bass Works: Four on the Floor
Performers: Curtis Macomber, vn; Norman Fischer, vc; Jeanne Kierman, pf; Susanne Mentzer, Mez; James Dunham, va; Craig Rutenberg, pf; Deborah Dunham, db.
OCLC number: 927457089

Léandre, Joëlle
Joëlle Léandre - Sincerely, 1985/1994
Record Label: Plainisphere
Double Bass Works: Pommardons-nous; Meditation; Hein ! quoi, je n'entends plus; Bassomaniaque; Sky over Hudson Street; Let's get Pommard; To Jimmy; Biscotte; Du cote de Chatillon
Performers: Joëlle Léandre, db  
OCLC number: 718329203  
Contact: info@plainisphare.ch

Frau Musica (nova), 1999

Record Label: JHM-Vertrieb  
Double Bass Works: Two of Eighteen colors  
Performers: Lauren Newton, V; Joëlle Léandre, db  
OCLC number: 83577879


LeVelle, Teresa
The Shadowlands, 2003/2006

Record Label: Innova  
Double Bass Works: Apparition at Timber Creek  
Performers: Ann Yeung, hp; Michael Cameron, db  
OCLC number: 124083174

London, Barbara
Miracle Contrabass, 1981

Record Label: Camerata Records  
Double Bass Works: Almost Spring  
Performers: Knut Guettler, db; Keiko Ogura, pf  
OCLC number: 676635940  
Contact: https://www.allmusic.com/artist/camerata-records-mn0000245024/credits

Lutyens, Elisabeth
The British Double Bass, 2008

Record Label: Meridian Records  
Double Bass Works: The Tides of Time  
Performers: Leon Bosch, db; Sung-Suk Kang, pf  
OCLC number: 192083974  
Contact: http://www.meridian-records.co.uk

Maconchy, Elizabeth
The British Double Bass, 2008 (View Lutyens, Elisabeth)

Double Bass Works: Music for Double Bass and Piano

Magalhaes, Michelle Agnes
Conversation pieces - Florentin Ginot, 2016

Record Label: Conservatoire national supérieur de musique et de danse de Paris,

Double Bass Works: Chambre Double: pour contrebasse et électronique  
OCLC number: 951164888

Makdissi-Warren, Katia
OktoEcho - La 5e Route Bleue, 2010

Record Label: MV010; Elyxium  
Double Bass Works: Hatchepsout  
Performers: Marianne Trudel, pf; Ismail Hakki Fencioglu, (oud & voix); Patrick Graham, perc; Peter Herbert, db; Étienne Lépine-Lafrance, db  
OCLC number: 794210137

Mamlok, Ursula

Double Bass Works: Movements for flute, double bass and two percussionists  
Performers: Jeffrey Levine, db; Owen James, fl; Richard Fitz, perc  
OCLC number: 840186057

Masaoka, Miya
Triangle of resistance - Miya Masaoka, 2016

Record Label: Innova Recordings – Innova 945  
Double Bass Works: Four Moons of Pluto  
Performers: Jennifer Choi; Esther Noh; David Wallace, va; Alex Waterman; Satoshi Takeishi; Ben Vida; James Ilgenfritz; Richard Carrick; Miya Masaoka

Mazzoli, Missy
Awake, 2010

Record Label: New Amsterdam Records  
Double Bass Works: Magic with everyday objects  
Performers: Now Ensemble  
OCLC number: 727025312

Misurrell-Mitchell, Janice
Golden petals, 1993

Record Label: Reading, MA : MMC Recordings,  
Double Bass Works: Alone together  
Performers: Richard Nunemaker bcl; Peter Herbert, db  
OCLC number: 32342356

Miyake, Haruna
Air music, 1992, 1989

Record Label: Tokyo: ALM Records,  
Double Bass Works: Kuki no ongaku - Air music
Performers: Haruna Miyake, pf and synth; Hiroshi Yoshino, db
OCLC number: 60572429

Mulsant, Florentine
French impressions, 2017
Record Label: Fr; Paris (Conservatoire Paul Dukas)
Double Bass Works: Sonate pour contrebasse et piano, op. 52
OCLC number: 965366452

Negrón, Angelica
Home - Eleonore Oppenheim. 2016
Record Label: Innova - American Composers Forum
Double Bass Works: La Isla Mágic
Performers: Eleonore Oppenheim, db/V
OCLC number: 951322349
Contact: www.innova.mu

Obrovská, Jana
Ozvena: komorní kantáta, 1983
Record Label: Czechoslovakia: Panton,
Double Bass Works: Concertino for violin, viola, double bass, instrumental ensemble.
OCLC number: 36829764

Olivero, Betty
"Music for chamber orchestra", 2005
Double Bass Works: Batun
Performers: Orchestra della Toscana; Luciano Berio, cond; Raffaello Majoni, db
OCLC number: 138086348

Olivia Johnson, Jenny/ Dune, Lorna
Home - Eleonore Oppenheim, 2016
Record Label: Innova - American Composers Forum
Double Bass Works: Home; Home remix
Performers: Eleonore Oppenheim, db/V
OCLC number: 951322349
Contact: www.innova.mu

Ore, Cecilie
The Contemporary Solo Double Bass, 1988/1989
Record Label: Simax
Double Bass Works: Contracanthus
Performers: Bjorn Lanke, db.
OCLC number: 28676605
Contact: http://www.simax.n

Ore-Paal, Younghi
Younghi ore-paal - Chamber Music - Ensemble recherche, 1994
Record Label: Auvidis Montaigne
Double Bass Works: u-ul - for seven instruments;
no-ul - for viola, violoncello, double bass
Performers: Martin Fahlenbock, fl; Uwe Mockel, cl;
Sven Thomas Kieber, pf; Christian Dierstein, perc;
Melise Mellinger, vn; Barbara Maurer, vl; Daniel Mehlretter, db; Jurg Wytenbach, cond.
OCLC number: 34823938
Contact: Naïve Classique.
http://www.naive.fr/#/category/music/classical

Procaccini, Teresa
Teresa Procaccini: Musica da Camera VI, 2014
Record Label: 2014 EDI-PAN srl
Double Bass Works: Mystère per contrabbasso e pianoforte, Op. 73
Performers: Yann Dubost; Teresa Procaccini

Raum, Elizabeth
David Ruby, double bass, Bonnie Nicholson, piano, 1999
Double Bass Works: Concerto for Double Bass
OCLC number: 406146625

Ratkje, Maja S. K.
Planet Poing, 2006
Record Label: Jazzaway Records
Double Bass Works: Rondo-Bastard-Ouverture-Explosion; No Title Tango and Milonga
Performers: Frode Haltli, accordion; Rolf-Erik Nyström, alto saxophone; Håkon Thelin, double bass
OCLC number: 181643793

River Mouth Echoes, 2008
Record Label: Tzadik
Double Bass Works: Essential Extensions
Performers: Frode Haltli, acc; Rolf-Erik Nyström, asax; Håkon Thelin, db
OCLC number: 213861289

Rezende, Marisa
Música de Câmara, 2003
Record Label: LAMI, Laboratório de Acústica Musical e Informática ECA/USP
Double Bass Works: Cismas
Performers: Quarteto de cordas da Cidade de São Paulo; Ana Valéria Poles, db; Lídia Bazarian, pf.
OCLC number: 74976534
Roe, Betty
20th century American vocal music., 2001/1995
Record Label: Baton Rouge, La.: Centaur Records
Double Bass Works: Jazz songs: Euphonium dance, Madam and the minister
Performers: Mimmi Fulmer, S; Bertram Turetzky, db
OCLC number: 47810032

Saariaho, Kaija
Un Contrabasse, un Humain, 2009
Record Label: Ameson
Double Bass Works: Folia
Performers: Jean-Pierre Robert, db
OCLC number: 233536226
Contact: http://www.arkivmusic.com/classical/album.jsp?album_id=282905

From the grammar of dreams, 2000
Record Label: ODE 958-2; Ondine
Double Bass Works: Miranda's lament; Caliban's dream
Performers: Timo Ahtinen, db; Avanti; Anu Komsi; Hannu Lintu
OCLC number: 46653628

Samter, Alice
Kammermusik, 1982
Record Label: Berlin: Mars
Double Bass Works: Mosaik
Performers: Wolfgang Güttler, db; Manfred Theilen, pf
OCLC number: 20531269

Samuel, Rhian
Light and water, 2007
Record Label: Reading: Deux-Elles
Double Bass Works: The hare in the moon
OCLC number: 1056826460

Saunders, Rebecca
Quartet - Rebecca Saunders, 1998
Record Label: Kairos Prod.
Double Bass Works: Quartet; Into the blue; Dichroic seventeen; Into the blue.

Performers: Ensemble Musikfabrik. Stefan Asbury, cond
OCLC number: 877865280

Simms, Bekah
Impurity chains, 2018
Record Label: Centrediscs Records
Double Bass Works: microlattice
OCLC number: 1051448461

Sønstevold, Maj
Maj Sønstevold, 1991
Double Bass Works: Men det var min Melodi! sa Kontrabassen
OCLC number: 953059934

Sørlandssommer, 1991
Record Label: Aurora
Double Bass Works: Men det var min Melodi! sa Kontrabassen
Performers: Anne Eline Riisnaes; Erik Zeppezauer; Anders Brunsvik
OCLC number: 658973981

Soukup, Betsy
This Disquiet, 2018
Performers: Betsy Soukup, db/V; Ben Willis, db/V; Cory Tripathy, drums/V
Contact: https://betsysoukup.bandcamp.com/album/this-disquiet

Spatz, Alice
Farewell to Factory Towns, 2012
Double Bass Works: Mill Town Waltz (2011); Queen Anne’s Lace (1998)
Performers: Wintergreen
Music for Intermediate Level Double Bass
Double Bass Works: Into The Night

Stepalska, Joanna
Joanna Stepalska, 2003
Record Label: Leverkusen: J. Spix,
Double Bass Works: Valse macabre for double bass and tape; Look. Why? Later, for mezzo-soprano and double bass; Gerade-Ungerade for flute, oboe, double bass, piano and tape
OCLC number: 638481299
Stott, Rachel
Bright Future, 2002/2003

Record Label: NMC
Double Bass Works: Serendipity and Household Objects
Performers: Schubert Ensemble: Simon Blendis, vn; Douglas Paterson, va; Jane Salmon, vc; Peter Buckoke, db; William Howard, pf
OCLC number: 52605684

Wolfe, Julia
Dark full ride, 2009

Record Label: Cantaloupe Music
Double Bass Works: Stronghold
Performers: Julia Wolfe; Matthew Welch; Lisa Moore; Robert Black
OCLC number: 467938860

Wright, Mary
Bang on a Can ‘Live’ Volume 3,

Double Bass Works: Lizard Belly Moon
Performers: Robert Black, Mark Stewart, Bill Anderson, and John Tamburello.

Zaimont, Judith Lang
Blend, 2001

Record Label: Jeanne Inc.
Double Bass Works: 3:4, 5
Performers: Members of Minnesota Orchestra
OCLC number: 52930665

Neon rhythm: chamber music of Judith Lang Zaimont, 1995-6

Record Label: New York, NY: Arabesque Records,
Double Bass Works: Sky curtains
OCLC number: 34550802

Neon rhythm: chamber music of Judith Lang Zaimont, 1995-6

Record Label: New York, NY: Arabesque Records,
Double Bass Works: Sky curtains
OCLC number: 34550802

Porkelsdóttir, Mist
Portrait, 2010

Record Label: Iceland Music Information
Double Bass Works: Velkominn biskup; Til heiðurs þeim er leita á vit hins ókunnuga
Performers: Guðný Guðmundsdóttir, Sigurlaug Eðvaldsdóttir, vn; Guðmundur Kristmundsson, va; Gunnar Kvaran, vc; Richard Korn, db
OCLC number: 706052502

Tsenova, Julia
Deep Tones For Peace Triptych, 2009

Record Label: Kadima Collective
Double Bass Works: Menada: for voice and double bass. Solo. Excerpt
Performers: Irina-Kalina Goudeva, db
OCLC number: 690047890

Weir, Judith
Distance & Enchantment - Chamber Works by Judith Weir, 1995

Record Label: Collins Classics/Lambourne Productions Ltd (renamed Phoenix Music International Ltd )
Double Bass Works: I Broke off a Golden Branch; El Rey de Francia
Performers: The Schubert Ensemble of London. Mayumi Seiler, vn; Douglas Paterson, vl; Jane Salmon, vc; William Howard, pf; Peter Buckoke, db
OCLC number: 34828033
Contact: http://phoenixmusicinternational.com

White, Frances
Centre Bridge Electroacoustic Works, 2007

Record Label: Mode
Double Bass Works: Like The Lily
Performers: Liiuh-Wen Ting, va; Troy Rinker Jr., db
OCLC number: 173283233

Zaimont, Judith Lang
Blend, 2001

Record Label: Jeanne Inc.
Double Bass Works: 3:4, 5
Performers: Members of Minnesota Orchestra
OCLC number: 52930665

Neon rhythm: chamber music of Judith Lang Zaimont, 1995-6

Record Label: New York, NY: Arabesque Records,
Double Bass Works: Sky curtains
OCLC number: 34550802

Zaimont, Judith Lang
Blend, 2001

Record Label: Jeanne Inc.
Double Bass Works: 3:4, 5
Performers: Members of Minnesota Orchestra
OCLC number: 52930665

Neon rhythm: chamber music of Judith Lang Zaimont, 1995-6

Record Label: New York, NY: Arabesque Records,
Double Bass Works: Sky curtains
OCLC number: 34550802
LIST OF PUBLISHERS

Activist Music (part of ASCAP)
250 West 57th Street. New York, NY 10107
https://www.ascap.com/
https://www.ascap.com/contact-us

Agencja Autorska
00-543 Warszawa, Mokotowska 46a/29
autorska-agencja.pl/en
agencja@autorska-agencja.pl

Alberts
GPO Box 4899. Sydney NSW 2001. Australia
https://www.alberts.co/
https://www.alberts.co/contact

Alphonse Leduc
10, rue de la Grange Batelière, 75009 Paris, France.
www.alphonseleduc.com
http://www.alphonseleduc.com/EN/contact.php

American Composers Alliance
PO Box 1108, New York, NY 10040
www.composers.com
info@composers.com

American String Teachers Association
1806 Robert Fulton Drive, Suite 300 Reston, VA 20191
https://www.astastrings.org/
asta@astastrings.org

Ariadne-Verlag
Geiblingasse 14. A-1150 Wien
http://www.ariadne-verlag.com/
office@ariadne-verlag.com

Association for the Promotion of New Music
60 Depot Street. Verona, NJ 07044
http://www.apnnmusic.org/
mail@subitomusic.com

AssuntoGrave
Brasilia, Brazil
www.assuntograve.com/
info@assuntograve.com

Augener (view Schott Music)
KG Weihergarten 5 55116 Mainz

Australian Music Centre
PO Box N690, Grosvenor Place, NSW 1220, Australia
info@australianmusiccentre.com.au

Babel Scores
39, quai de l'horloge; 75001 Paris, France
https://www.babelscores.com/
contact@babelscores.com

Boosey & Hawkes
http://www.boosey.com/
http://www.boosey.com/aboutus/help/contact.cshtml

C. Fischer
48 Wall Street, 28th Floor. New York, NY 10005
https://www.carlfischer.com/
sales@carlfischer.com

Canadian Music Centre
20 St. Joseph Street. Toronto, ON. M4Y 1J9
https://www.musiccentre.ca/
info@musiccentre.ca

Cecilian Music
https://cecilianmusic.com/
cecilianmusic@mac.com

14-15 Berners ST W1T 3LJ, London
www.musicsalesclassical.com
promotion@musicsales.co.uk

Cigareditions
Kesslergasse 272, CH 5728 Gontenschwil
http://estherroth-music.ch/index.php/kontakt

Contemporary Music Centre
19 Fishamble Street. Temple Bar. Dublin 8. Ireland
https://www.cmc.ie/
info@cmc.ie

Culver Crest Publications
P.O. Box 4484 Culver City, CA. 90231-4484
www.culvercrest.com
ccp@culvercrest.com
Doberman-Yppan
2 Carlton St, Toronto, ON M5B 1J3, Canada

Dohr Verlag
Sindorfer Straße 19
D-50127 Bergheim
http://www.dohr.de/
info@dohr.de

Donemus
Rijswijkseplein 786,
2516 LX Den Haag
www.donemus.nl
info@donemus.nl

E. M. I.
810 7th Ave.
New York, NY 10019

E. Thomi-Berg
Soodstrasse 53. 8134 Adliswil
https://thomi-berg.de
contact@ruh.ch

Éd. musicales européennes
127 Rue Amelot. 75011 Paris, France
http://emepublish.com/
http://emepublish.com/contactez-nous/

Editio Musica Budapest
https://www.emb.hu/
info-@-emb.hu

Edition HH
68 West End. Launton Nr. Bicester. Oxon OX26 5DG UK
www.editionhh.co.uk
admin@editionhh.co.uk

Edition Peters
70-30 80th Street, Glendale NY 11385
https://edition-peters.com/
sales.us@editionpeters.com

Edition Wilhelm Hansen (part of Music Sales Classical)
Bornholmsgade 1A, 1266 Copenhagen K
http://www.musicsalesclassical.com/ewish
ewish@ewish.dk

Editions Choudens (part of Music Sales Classical)
10, rue de la Grange Batelière
F-75009 Paris, France
http://www.musicsalesclassical.com/Companies/Choudens

Editions Costallat (Bought by Billaudot)
13 Rue de l'Échiquier Paris, Île-de-France
https://www.billaudot.com/

Editions Gemaux
BP 55 75824 Paris Cedex 17

Editions Henry Lemoine
27 boulevard Beaumarchais, F-75004 Paris, France.
www.henry-lemoine.com
info@henry-lemoine.com

Edizioni Musicali Agenda
Via Ponte Pietra, 15 Cotignola 48033 (RA)
www.edzionimusicalibandoli.com
edmusalibandoli@libero.it

Finnish Music Information Centre
http://www.fimic.fi/

Forsyth
126 Deansgate, Manchester,
M3 2GR
www.forsyths.co.uk
info@forsyths.co.uk

Friedrich Hofmeister Musikverlag
Melscher Str. 1, D-04299 Leipzig, Germany
www.hofmeister-musikverlag.com/
info@hofmeister-musikverlag.com

Frog Peak Music
Box 1052, Lebanon NH 03766
http://frogpeak.org/
fp@frogpeak.org

Furore Verlag
Naumburger Straße 40 4127 Kasse, Germany
https://furore-verlag.de/en/
info@furore-verlag.de

G. Schirmer Inc (part of Music Sales Classical)
13 Rue de l'Échiquier Paris, Île-de-France
https://www.billaudot.com/
H. Sikorski  
Johnsallee 23, 20148 Hamburg  
www.sikorski.de/  
contact@sikorski.de

Hamburg: Kodasi  
Remboldstraße 15 1/2. 86153 Augsburg  
http://kodasi.com  
info@kodasi.com

Henry Litolff's Verlag/C.F. Peters (view Edition Peters)  
Leipzig

Hildegard Publishing Comp.  
P.O. Box 20398. Worcester, MA 01602, USA  
http://hildegard.com  
mail@hildegard.com

Iceland Music Information Center  
Laugavegur 105, IS-105 Reykjavík. Iceland  
www.mic.is  
itm@mic.is

International Opus  
P.O. Box 4852. Richmond, Virginia 23220  
http://www.internationalopus.com/  
info@internationalopus.com

Irokun Brasil Edições Musicais

Japan Federation of Composers  
www.jfc.gr.jp  
info@jfc.gr.jp

Liben Music Publishers  
https://www.liben.com/index.html  
https://www.liben.com/Contact.html

Max Eschig  
16 Rue des Fossés St Jacques. 75005 Paris  
www.durand-salabert-eschig.com  
musique@halleonardmgb.fr

Merion Music  
Bryn Mawr, Pa.

MMB Music  
www.mmbmusic.com  
https://mmbmusic.com/contact/

Music For the Soul  
26 Eagle Terrace, Shorncliffe. Queensland, 4017. Australia  
www.harmonicwhirlies.com.au  
sarah@sarahhopkins.com

Music Sales Classical  
180 Madison Avenue, 24th Floor  
New York, NY 10016  
http://www.musicsalesclassical.com/  
http://www.musicsalesclassical.com/ContactUs

Musicaligraphics  
2708 Berkshire Road. Cleveland Heights, Ohio 44106  
https://www.musicaligraphics.com/  
margihaigh@gmail.com

Musikverlag Zimmermann  
https://www.musikverlag-zimmermann.de/  
https://www.musikverlag-zimmermann.de/kontakt/

NB Noter  
Henrik Ibsens gate 110, Oslo  
www.nb.bibits.no  
noter@nb.no

Olivian Press  
24724 Hwy 121 (Arnold Drive), Sonoma, CA 95476  
https://theolivepress.com/  
https://theolivepress.com/about-us/contact-us

Oxford University Press  
198 Madison Avenue. New York, NY 10016. USA  
http://global.oup.com/?cc=us  
https://global.oup.com/contact_us/?cc=us

Peermusic Classical  
152 W. 57th St., 10th Floor. New York, NY 10019  
http://peermusicclassical.com/  
peerclassical@peermusic.com

Plangere  
Toronto, ON  
www.store.plangere.com  

Mother Earth Company Ltd.  
5-29-22-403, Shiba Minato-ku. Tokyo Japan  
http://www.mother-earth-publishing.com/  
info@mother-earth-publishing.com

NB Noter  
Henrik Ibsens gate 110, Oslo  
www.nb.bibits.no  
noter@nb.no

Olivian Press  
24724 Hwy 121 (Arnold Drive), Sonoma, CA 95476  
https://theolivepress.com/  
https://theolivepress.com/about-us/contact-us

Oxford University Press  
198 Madison Avenue. New York, NY 10016. USA  
http://global.oup.com/?cc=us  
https://global.oup.com/contact_us/?cc=us

Peermusic Classical  
152 W. 57th St., 10th Floor. New York, NY 10019  
http://peermusicclassical.com/  
peerclassical@peermusic.com

Plangere  
Toronto, ON  
www.store.plangere.com  
Polish Music Center  
Stonier Hall (STO)  
837 Downey Way, Room 120. Los Angeles, CA 90089  
https://polishmusic.usc.edu/  
polmusic@usc.edu

Polskie Wydaw Muzyczne (PWM)  
al. Krasinskiego 11a, 31-111 Kraków, Poland  
pwm@pwm.com.pl

Primavera  
11 Langham Place, Highwoods, Colchester, CO4 9GB, London  
Primavera. T: (01206) 751522.

Publication Contact International  
24 Avon Hill. Cambridge, Mass. 02140. USA

Recital Music  
Vale Cottage, The Hamlet, templecombe, Somerset  
BA8 0HJ UK  
https://www.recitalmusic.net/  
doublebass@tiscali.co.uk

Ricordi  
https://www.ricordi.com/  
umpg.classical@umusic.com

Ries and Erler  
Musikverlag Ries & Erler  
Wandalenallee 8 14052 Berlin  
https://www.rieserler.de  
verlag@rieserler.de

Robert Martin  
350 chemin des Berthilliers, CS 60112, 71 012  
CHARNAY-LÈS-MACON Cedex.  
https://www.edrmartin.com

Rondure Music Publishing (distributed by Bill Holab Music)  
377 Sterling Place, No. 4. Brooklyn, NY 11238 USA  
www.billholabmusic.com  
bill@holabmusic.com

Salabert  
16 Rue des Fossés St Jacques. 75005 Paris. France  
https://www.durand-salabert-eschig.com/  
musique@halleonardmgb.fr

Schott NY  
https://en.schott-music.com/  
info@schott-music.com

Smith Publications  
54 Lent Rd. Sharon, VT 05065  
http://smith-publications.com/  
sylvias@smith-publications.com

SMS Press  
https://smppress.sheetmusicplus.com/  
helpsmpress@sheetmusicplus.com

SOUNZ  
Level 3, Toi Pōneke Arts Centre, 61 Abel Smith  
Street. Te Aro, Wellington 6011  
https://www.sounz.org.nz/  
info@sounz.org.nz

Spartan Press  
http://www.spartanpresskc.com/  
spartanpresskc @ gmail.com

St. Francis Music Publications  
http://stfrancismusic.com/  

Stainer & Bell  
PO Box 110, Victoria House, 23 Gruneisen Road.  
London, England. N3 1DZ  
https://stainer.co.uk/  
post@stainer.co.uk

Subito Music Corporation  
60 Depot Street. Verona, NJ 07044. USA  
http://www.subitomusic.com/  
mail@subitomusic.com

Thames Publishing  
Unit 5, Hurricane Way. North Weald, Epping. CM16 6AA  
http://www.thamespublishing.co.uk/  
support@thamespublishing.co.uk

Theodore Presser Company  
588 North Gulph Road. King of Prussia, PA 19406  
www.presser.com/  
sales@presser.com

Thürmchen Verlag  
Reichsgrafenstraße 6. D - 79102 Freiburg.  
Deutschland. Germany  
www.thuermchen.de  
thuermchen@netcologne.de
Tonger
GmbH Haid-und-Neu-Straße 18, 76131 Karlsruhe
http://www.tonger.de/
info@tonger.de

United Music Publishing (UMP)
71 Chedburgh Road, Bury St Edmunds,
Suffolk, IP29 5QU
https://ump.co.uk/
sales@ump.co.uk

Universal Edition
Webshop, Forsthausgasse 9.
1200 Wien, Austria
https://www.universaledition.com/
https://www.universaledition.com/contact

University of York Music Press
Department of Music,
University of York,
Heslington, York, YO10 5DD
https://www.uymp.co.uk/
info@uymp.co.uk

Waterloo Music Company Ltd
3 Regina St N Waterloo, ON N2J 2Z7, Canada
waterloomusic@rogers.com

William Morris Society
26 Upper Mall,
Hammersmith, W6 9TA
https://williammorrissociety.org/

Willis Music Co.
7380 Industrial Rd.
Florence, KY 41042
https://willismusic.com/
support@willismusic.com

Yorke Edition
Grove Cottage, Southgate,
South Creake, Fakenham, Norfolk NR21 9PA
http://www.yorkedition.co.uk/
info@yorkedition.co.uk
REFERENCES

https://www.huffingtonpost.com/jesse-rosen/after-the-election-a-time_b_13291916.html


Dinescu, Violeta. “Etudes de Nuages – Marie-Claudine Papadopoulos”. Gutingi, 2018, CD

319


Soares, Luciana. “Works for Piano by Brazilian Female Composers of the Twentieth Century: A Discussion and Catalogue” DMA diss, University of Southern Mississippi, 2002.


APPENDIX A:
REFERENCES FOR SOURCES

This appendix has references and online addresses for the abbreviated sources cited in the main Alphabetical List of Composers.

OCLC – WorldCat database
https://www.worldcat.org

GRV – Oxford Music Online
http://www.oxfordmusiconline.com

AC – Aaron Cohen - International Encyclopedia of Women Composers
Cohen, Aaron I. International Encyclopedia of Women Composers 2nd ed. 1987

IMSLP - International Music Score Library Project
https://imslp.org


LICA – Long Island Composers Alliance
http://www.licamusic.org

ACF – American Composers Forum
https://composersforum.org

NYWC – New York Women Composers
https://newyorkwomencomposers.org

PMC – Polish Music Centre
https://polishmusic.usc.edu

PN - Paul Nemeth website
www.paulnemeth.com

AMC – Australian Music Centre
https://www.australianmusiccentre.com.au

CMC – Canadian Music Centre
http://www.musiccentre.ca

FAC - Fondazione Adkins Chiti
www.donneinmusica.org
This dissertation includes research in the following additional databases:

- American Composers Alliance, Boulanger Initiative, Foro Argentino de Compositoras, International League of Women Composers, Institute for Composer Diversity, Memoria Chilena, and Recent Music Performance Database.
A list of pieces is presented in this Appendix to mention works that could not be found or verified through their references. It includes pieces mentioned in Kohn’s list that were submitted to the 1977 ISB Composition Competition compiled by Jon Deak in the *Bass World* magazine on the same year.

Owens, Laura. *Sombrefolleluna*, 1977, db
Norton, Nancy. *Four Movements*, 1977, db (4)
Richardson, Sharon. *In Character*, 1977, db (4)
Lieberson, Suzanne. *Nocturnes*, 1977, db; perc
Crane, Esther Wallach. *Cords*, 1977, S; db (2)
Conlon, Virginia. *Ram*, 1977, db
Kry, Dierdre. *For a Fallen Leaf – Lament and Procession*, 1977, db
Humphries, Christine. *Human Nature Is Not the Answer*, 1977, db
Hess, Alyssa. *One After Another*, 1977, db
Petit, Esther. *Prelude and Caprice*, 1977, db

Franchi, Dorothea. *A Man of life Upright*, db, pf
Buchanon, Dorothy. *Three Jacques Prevert Settings*, 1971, fl, vn, db, pf, narr
Palmer, Lauree H. *Night Vision*, 1992, db, vc
Dobson, Elaine. *Five Ways*, 1971, db
Cooper, Constance. *The Hour of the Shepherd*, 1989, S/high Mez, va, db, pf, perc
Bortkun-Szpotan`ska, Katarzyna. *Cael*, 1982, db
Szymanska, Iwaonka B. *Kwartet no. 1*, 1968, vn, va, db
Grzondziel, Eleonora. *Sonata*, 1966, vn; db
Niewiadomska-Michaowicz, Barbara. *Daj nam Boe znowu ie zagapi*, 1974, Mez, fl, gui, db
Piechowska-Pascal, Alina. *Anagramy*, 1968, vn, va, db; *Comme Shirley*, 1978, Mez, d
Matikainen, Johanna. *...sounds of broken darkness*, 1994, eng hn, cl, vc, vl, db
Trbojević, Jovanka. *Suden Kehtolaulu*, 1995, cl, hp, db
Aeschlimann-Roth, Esther. *Flicker-teppich*, 1983, db, bcl, hva, vn, vc, iron objects
Bonzanigo, Maria. *La Gatta*, 1990, vn, db
Martyska, Barbara. *Hava-Java*, 1995, asax, kbd/pf, db/elec db, perc (snare drum, coffee can)
Xu, Yi. *Tui*, 1991, db

---