

# *How to Commission a New Work for Your Ensemble, and Why (or, “Composers Don’t Bite!”)*

Dr. Steven L. Rosenhaus (Composition Faculty, Steinhardt/New York University)  
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## **Com • mis • sion**

Verb [trans.]

1. give an order or authorize the production of (something such as a building, a piece of equipment, or a work of art).
  - order or authorize (a person or organization) to do or produce something.
  - give (an artist) an order for a piece of work.
2. bring (something newly produced, such as a factory or machine) into working condition.

## **WHY COMMISSION A NEW WORK?**

1. To help motivate your students to make connections to the music they play, by having them interact with a ‘real, living composer,’ and help develop their self-confidence by playing a work written especially for *them*.
2. To expand and/or replenish the literature for your ensemble.
3. To help promote your ensemble, program, or school.
4. To commemorate a special occasion or honor individuals.
5. To encourage a favorite composer’s efforts.

## **HOW DO YOU COMMISSION A NEW WORK?**

1. Determine your budget.
2. Find a suitable composer.
3. Determine the premiere date; extrapolate backwards for due dates of score and parts.
4. Negotiate fees, rights, technical parameters, musical considerations, *etc.* Include due dates with options for the unforeseen (delays). Draw up a written agreement (or have the composer draw one up) which includes everything negotiated.
5. Fulfill your end of the agreement — pay the composer, give the concert, and so on.

## **BREAKING DOWN THE STEPS**

### **1. Factors to Consider in Setting a Commissioning Budget:**

*Note:* Every commission will cost *something*, so it’s best to set up a budget before doing anything else.

- **The amount of money you can realistically rely on for the purpose.** Plan as far in advance as you can to maximize your potential budget goal.
- **The composer’s commissioning fee:** This depends on the instrumentation, the playing level of the ensemble, the desired duration of the piece, the occasion for which the piece is to be performed, the preparation of the score and parts, and the composer’s status (how well known, experienced, and in demand). Shorter, easier pieces for small ensembles should cost less than longer, more difficult works for larger groups, especially when taking into account the time, effort, and costs of creating proper scores and parts.
- **Consider a commissioning consortium:** This concept, which has really taken off over the last few years, is that a few ensembles pool their financial resources to commission a composer’s new work. Usually the initiator and/or the largest contributor will have the right to the “world” premiere.

### **2. Finding/Selecting a Composer:**

*Note:* Composers are, by and large, a friendly lot. *We want* you to talk with us about getting our music before the public or writing a new work. (*Composers don’t bite!*)

- **Start with music you like, that can work with your students:** You know best what your students can do, what kinds of music or musical challenges to which they respond best, and what you like.
- **Start local; ask a budding (student) composer:** This could be from your own ensemble’s ranks or someone else at your school, or it could be a music student at the local college/university who is studying composition.

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- **Stay local, aim “higher”:** Maybe one of your teaching colleagues is a composer, or there are composers on faculty at your local college or university. Perhaps there is a professional (freelance) composer in your area.

- **Get in touch with a living composer whose music you already know:** If your ensemble has performed a published work that you like by a living composer, contact the publisher (or “Google” the composer!) to get in touch with the composer. (This goes back to “start with music you like.”)

- **Get recommendations from your colleagues.**

- **Research:** Go to concerts. Join in the conversations on the OrchestraList listserve or the recently-added OrchestraList page on Facebook. Check out the websites for composer organizations (Society of Composers, Inc., the American Composers Forum, *etc.*). Contact the ASCAP or BMI (performing rights organizations) concert music departments for recommendations. There are often local composer organizations as well.

### 3. The Details:

Assuming you have worked out your budget, and have found a suitable composer who is interested in writing a piece for you, you will need to work out the details.

- **The music:**

The composer retains all rights to the music he or she writes, including that of copyright, the ability to make recordings, the right to publish the music, and so on.

The composer controls the musical language to be used, the number of movements in the work, and other musical factors, except those mutually agreed upon by both you and the composer (such as instrumentation and technical considerations).

The music should be entirely original or can be an arrangement *if* the music is in the Public Domain (not covered by copyright) such as folk songs. Anything requiring a separate arranging license is an expense of time, money, and effort.

- **Timing:** Unless the composer is known for working very quickly, you want to plan ahead. This can mean three months, six months, a year, or more in advance, all of which has to be determined by the music’s duration, the type and level of ensemble, and more. Working backwards you’ll need: the performance date; the date parts are needed to begin rehearsals; and the date the score is due so the director can prepare to teach the ensemble.

- **Preparing score and parts:** Even with Finale, Sibelius, and other notation programs it takes time and effort to prepare a score and a set of parts properly. Most composers can and do prepare their own once they have composed the piece, but not all composers do and not always. Either way it has to be figured into the costs, either included in the commissioning fee or treated separately, and the timing.

- **Rights:**

You as the commissioning party are hiring and paying the composer to write a new work, *but you do not own the work*; the composer (or the composer’s publisher) does. The composer retains *all* rights, including that of copyright.

Composers will often offer you the exclusive right to premiere the piece, usually within a year of the date you receive the score. They will also include one set of score and parts for your ensemble to keep (with the stipulation that it not be lent, rented, or sold to any third party).

Composers will also offer to put a dedication to the commissioning party above the title in the score and parts, and this dedication should carry over if the work gets published.

Ask for permission to make audio and/or audio-visual recordings for archival purposes or posting for free online. If you wish to make *any* recordings for sale, that calls for a separate license, for which the composer must be paid in addition to the commissioning fee.

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### **4. Other Considerations and Thoughts:**

Getting the composer directly involved is almost essential. Interaction between the composer and students is instructive and can be fun, not to mention a “plus” in promoting the ensemble. If the composer conducts (or plays a solo part in the piece) it may add to your costs, but adds more to the experience.

A brief discussion with the audience before or after the work (or the concert) lends a great deal to the sense of occasion as well as a greater understanding of the music.

There are a few organizations which help promote new music and living composers through grants applied for by ensembles but paid to the composer. (New Music USA, Composers Forum, et al.)

Don’t be afraid of “new” music, be it more dissonant than you’re used to or simply more adventurous. Music is not a museum; that’s one of the reasons you’re commissioning a new work in the first place. Think outside the box.

A good composer will see an ensemble’s limitations as challenges: *How can I make the most music under these circumstances?*

If this is the first (or even fifth) time you’ve commissioned a work, it’s good to have an attorney look over any agreement before it’s signed by both parties. At the same time, make sure *you* understand what the agreement says; an agreement written in clear, unambiguous language is the goal.

### **SOME USEFUL WEBSITES FOR COMMISSIONING MUSIC**

#### **National Composer Organizations**

American Composers Forum	<a href="http://composersforum.org/">http://composersforum.org/</a>
League of Composers/ISCM	<a href="http://leagueofcomposers.org/">http://leagueofcomposers.org/</a>
National Association of Composers, USA	<a href="https://www.music-usa.org/nacusa/">https://www.music-usa.org/nacusa/</a>
Society of Composers, Inc.	<a href="http://www.societyofcomposers.org/">http://www.societyofcomposers.org/</a>

#### **Some Local/Regional Composer Organizations**

AtlantaComposers.Com (GA)	<a href="http://www.atlantacomposers.com/">http://www.atlantacomposers.com/</a>
Central Florida Composers Forum (FL)	<a href="http://www.cfcomposers.org/">http://www.cfcomposers.org/</a>
Composers Guild of New Jersey (NJ)	<a href="http://cgj.org/">http://cgj.org/</a>
Long Island Composers Alliance (NY)	<a href="http://www.licamusic.org/">http://www.licamusic.org/</a>
Nashville Composers Association (TN)	<a href="http://nashvillecomposers.org/">http://nashvillecomposers.org/</a>
New Music Chicago (IL)	<a href="http://www.newmusicchicago.org/">http://www.newmusicchicago.org/</a>
New York Composers Circle (IL)	<a href="http://nycomposerscircle.org/">http://nycomposerscircle.org/</a>
Seattle Composers Group (WA)	<a href="http://www.seattlecomposers.org/">http://www.seattlecomposers.org/</a>

#### **Outside Funding Information for Commissions**

New Music USA	<a href="https://www.newmusicusa.org/grants/">https://www.newmusicusa.org/grants/</a>
Peabody Institute (PDF list of funding sources)	<a href="http://cgj.org/">http://cgj.org/</a>
The Composer’s Site	<a href="http://www.composerssite.com/category/opportunity-type/grants-awards-and-loans">http://www.composerssite.com/category/opportunity-type/grants-awards-and-loans</a>

#### **Additional Information**

**ASCAP** (a performing rights organization) <http://www.ascap.com/>  
(American Society of Composers, Authors, and Publishers)

**BMI** (a performing rights organization) <http://www.bmi.com>  
(Broadcast Music, Inc.)

**New Music USA/Meet the Composer’s** Guide to Commissioning New Works. A (PDF) brochure meant for professional musicians and organizations interested in commissioning new works. Don’t let the suggested commissioning fees scare you off.

<http://www.meetthecomposer.org/files/commissioning-music.pdf>

**OrchestraList:** This is a page on Facebook that encourages composers to self-promote; it is an outgrowth of the OrchestraList listserv (a Yahoo! group) for conductors (and composers), which is a great community resource for conductors in any case.

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**SAMPLE COMMISSIONING AGREEMENT**

(This is not a legal document. Consult with an attorney when drawing up an agreement.

Use this sample only as a starting point.)

**AGREEMENT MADE THIS [DATE] of [MONTH], [YEAR],** between [Your Organization] (hereafter "Commissioner") of [Organization's Address of Record], and [Composer's Name] (hereafter "Composer") of [Composer's Address of Record], for the composition of a work for [orchestra, string orchestra, *etc.*], to be premiered on [Date], by [the Ensemble's Name] [for whatever the occasion is, if any].

1. COMMISSIONER hereby commissions COMPOSER to compose a work for [ensemble]. In making this commission, Commissioner agrees:

A. To pay Composer a commissioning fee of [amount (\$ amount)] dollars for the composition of the musical work and the delivery of a fair copy of the score and one set of parts.

B. Commissioner further agrees to pay Composer a non-refundable payment of one half of the commissioning fee upon the signing of this agreement by both parties. Commissioner agrees to pay Composer the balance of the commissioning fee upon the delivery of the completed musical score.

C. All aspects of the composition of the work are to be determined solely by Composer, including but not limited to: the title of the work, the number of movements, the musical language or style, the duration of the work, and instrumentation within the parameters set forth in this agreement.

2. COMPOSER, in accepting this commission, hereby agrees:

A. To compose a score of a duration of [give a Range, "x" to "y"] minutes of music, but in no case shorter than [Shortest mutually acceptable duration] minutes, or to exceed [Longest mutually acceptable duration] minutes of music. The music will be original in origin or may include arrangements of other music determined to be in the Public Domain. The work shall be composed for the instrumentation to be determined and mutually agreed upon by Commissioner and Composer; such instrumentation need not be finalized until the completion of the score.

B. To provide a fair copy, hand-written, professionally copied, or computer generated, of the completed score and one set of parts for performance purposes. Composer will deliver the completed score no later than [Date]; Composer will deliver the parts no later than [Date]. Commissioner automatically grants an extension of either or both delivery dates in the event of any technical difficulty, personal illness, injury, infirmity, bereavement, or emergency, natural disaster, civil unrest, or Acts of God that might delay or otherwise hinder the fulfillment of the commission.

C. Composer grants [Ensemble Name] the exclusive right to premiere the commissioned work for a period of [Duration, usually one year] from the delivery of the score. Right of exclusivity for the premiere performance may be extended by mutual agreement between Commissioner and Composer.

D. Composer agrees to credit Commissioner in the program notes of the first public performance of the work and in any published edition of the work. Wording of the Commissioner's credit is to be mutually agreed upon by Commissioner and Composer.

E. Commissioner shall be permitted to create archival audio and/or audiovisual recordings of one or more public performances of the commissioned work, provided such recordings are not distributed or offered for sale to the general public. Commissioner shall furnish Composer with one (1) complimentary copy of any such archival recording. In addition, Commissioner and Composer shall each be permitted to place such audio and/or audiovisual archival recordings on their respective websites or any other social or business networking websites, such as Facebook, to which they belong, provided such recordings are not used for commercial purposes; any use of such archival recordings for commercial purposes is to be negotiated and mutually agreed upon separately from this agreement by Commissioner and Composer.

3. COMMISSIONER and COMPOSER agree that:

A. Composer shall retain all rights of ownership to the music, including that of copyright and commercial recording and release. As sole owner of the music, Composer and Composer's publisher, if any, are entitled to any performance royalties generated by the performance of the music, to be collected by the Composer's Performing Rights Organization.

B. Composer agrees that Commissioner shall be permitted to keep a full set of score and parts to the commissioned work. Commissioner shall have the non-exclusive right to publicly perform the work after the premiere, without additional fees except for those performance royalties detailed in Section 3.A. above.

C. In the event that the commission is cancelled by Commissioner before the completion of the work, Commissioner and Composer agree that Composer's signing fee of one half of the commissioning fee shall constitute payment in full.

4. This agreement shall be binding upon Commissioner, Commissioner's heirs, executors, administrators, successors or assigns. Composer's heirs, successors and assigns, including any conservator or guardian, and the executor or administrator of Composer's estate, shall retain all of Composer's rights and remedies under this agreement.

5. This document constitutes the entire Agreement between the parties. No modification, amendment, waiver, termination, or discharge of this Agreement shall be binding unless executed in writing and signed by the party to be charged. This Agreement shall be governed by the laws of the State of [Composer's or Commissioner's State, usually Composer's] in which it is made.

This Agreement is hereby executed as of the date first set forth above, as witnessed below by the parties involved.

\_\_\_\_\_  
[Composer's Name]/"Composer"

\_\_\_\_\_  
[Commissioner's Name]/"Commissioner"

\_\_\_\_\_  
Date

Dedication line goes above title in the score and parts.

Commissioned by and dedicated to the Linn-Mar High School Orchestra, Joshua Reznicow, Director

Score

Duration: ca. 8'00"

# CINEMATIC ESCAPADES

Steven L. Rosenhaus

## I

Adventure on the High Seas

**Allegro con spirito** ♩ = 120

Timpani

Snare Drum

Percussion

Violin 1

Violin 2

Viola

Cello

Double Bass

5

5

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## STEVEN L. ROSENHAUS

**Steven L. Rosenhaus** is a New York City-based composer, lyricist, arranger, conductor, author, educator and clinician, and performer. His concert music has been called “clever, deftly constructed and likable” by *The New York Times*; the *Sächsische Zeitung* (Dresden, Germany) declares it “expressive.... Its song-like melodic sequences and balladic aspects give it a lyrical beauty, within a newer soundworld.” *Back Stage* magazine called his music and lyrics for the off-Broadway show *Critic* “sprightly, upbeat, and in the ballad repertory, simply lovely.” His original works and arrangements are performed by such musicians as pianist Laura Leon, violinist Florian Mayer, bass trombonist John Rojak, the New York Philharmonic, the Dresden Sinfonietta, the Ploiesti Symphony Orchestra (Romania), the Sheboygan Symphony (WI), the New York Repertory Orchestra, the Meridian String Quartet, and several U.S. military ensembles including the U.S. Navy Band (Washington, DC), the U.S. Naval Academy Band, and the U.S. Naval Forces Europe Band (Naples, Italy).

Dr. Rosenhaus holds a Ph.D. from New York University where he serves as Adjunct Assistant Professor of Composition; he also holds M.A. and B.A. degrees in Composition and Music Education respectively from Queens College (CUNY). He has over 150 original works and arrangements in print with LudwigMasters Publications, Music-Print Productions, Theodore Presser, Hal Leonard, and others. Recordings of his music can be found on the Musical Tapestries, Richardson, Capstone, and MPP labels. Dr. Rosenhaus is a frequent guest conductor of service, professional, community, and educational groups at all levels.

Recent works include: *Cinematic Escapades* (2014) for string orchestra and percussion; *Thirteen Ways of Looking at a Pigeon* (2014) for soprano, string quartet, and piano; *First Blues* (2013) for string orchestra; *Dream* (2013) for orchestra; *Prayer* (2013) for band; Folk Song Suite No. 1 (2012) for string orchestra; and *Nine Feet of Brass (A Concerto for Trombone and Band)* (2012). Current commissions include a new work for cello and piano for the Delta Omicron Foundation and a setting of the Proverb “A Woman of Valor” for baritone singer and band for the Helen and Sam Kaplan Foundation Commissioning Project at St. Mary’s University (Winona, MN).

Steven L. Rosenhaus is the author of *The Concertgoer’s Guide to the Symphony Orchestra* (The Music Gifts Company) and is co-author with Allen Cohen of *Writing Musical Theater* (Palgrave Macmillan). Dr. Rosenhaus is an awardee of the 2010 Con Edison Composer Residency; he has received numerous awards and grants from ASCAP, the American Composers Forum, and other organizations. For more information see his web page: <<https://files.nyu.edu/slr3/public>>.

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## SELECTED ORIGINAL WORKS AND ARRANGEMENTS FOR STRING INSTRUMENTS BY STEVEN L. ROSENHAUS

### Original Orchestra and String Orchestra Works

<b><i>Cinematic Escapades</i></b> (2014) For string orchestra and percussion. Commissioned by the Linn-Mar High School Orchestra, Marion, IA. Premiere scheduled for May 20, 2014.	8'00"	MPP
<b><i>First Blues</i></b> (2013) For string orchestra (with optional rhythm section). Premiered by the Barron Collier HS Chamber Strings (Naples, FL), Adam Michlin, Director, December 12, 2013.	4'00"	MPP
<b><i>Dream</i></b> (2013) For orchestra. Orchestration of "Laura's Dream" from <i>Pro*Ject</i> (2002) for piano. Commissioned and premiered by the Sheboygan Symphony (WI), May 11, 2013.	5'00"	MPP
<b><i>Folk Song Suite No. 1</i></b> (2012) For string orchestra. Original title: <i>Fake Folk Song Suite No. 1</i> Three movements in Celtic styles: I. Landlubber's Hornpipe; II. The Dark Road; III. Slipping Down to Limerick. Premiered by the Barron Collier HS Chamber Strings (Naples, FL), Adam Michlin, Director, the composer conducting, October 23, 2012.	8'30"	LM
<b><i>Accordances (Symphony No. 2)</i></b> (2011) Commissioned and premiered by the New York Repertory Orchestra, David Leibowitz, conductor. Premiered May 21, 2011, by NYRO. The work is in five movements.	25'00"	MPP
<b><i>Birkat haChamah ("Blessing on the Sun")</i></b> (2009) Commissioned for the Carson City (NV) Symphony in celebration of its 25th anniversary. Premiered April 25, 2009 by the Carson City Symphony, with the composer conducting.	13'00"	MPP
<b><i>Fantasia Adagio</i></b> (1999) Commissioned for and premiered by the Spokane, WA, All-City Orchestra.	7'00"	MPP
<b><i>Sussex Celebration</i></b> (1998) Commissioned and premiered by the Sussex County Youth Orchestra (NJ), with the composer conducting. Subsequent performances with the same forces in London, Paris, Lucerne, Munich, Rothenberg Ob der Tober, and on the main stage of Carnegie Hall in New York City.	4'00"	MPP
<b><i>Lute Concerto</i></b> (1997) Baroque Lute and chamber orchestra (1/1/0/1, 0/0/0/0, no percussion, with strings 5/5/3/2/1 or 1/1/1/1/1). Written at the suggestion of lutenist Robin Thodey; revised with the assistance of, and dedicated to, Pat O'Brien. Premiered February 26, 2011, by Dieter Hennings (lute), Ivar Lunde, Jr. (conductor), and the Eau Claire Chamber Orchestra. The Concerto is in two movements.	12'00"	MPP
<b><i>Kitchen Percussion March</i></b> (1996) Kitchen utensils and orchestra. Was available through Alfred Publishing until 2006; now through MPP.	3'00"	MPP
<b><i>Violin Concerto</i></b> (1994) Premiered at the 16th Dresden Days of Contemporary Music festival (10/03, Dresden, Germany), with Florian Mayer, violin soloist, and Milko Kerstern conducting the Dresden Sinfonietta. Concert recorded by German Radio and subsequently broadcast nationally in Germany. The Concerto is in three movements.	18'00"	MPP
<b><i>Nevada Bagatelles</i></b> (1992) Commissioned and premiered by the Nevada All State Orchestra, the composer conducting. Five movements; the last movement, "Virginia City," was published separately by Alfred Publishing until 2006.	10'00"	MPP
<b><i>Suite from "Critic"</i></b> (1991) Commissioned by the Wellsville Central Schools through Meet The Composer, Inc. Premiered by the combined Wellsville Middle School and High School Orchestras, Virginia Vossler conducting. The work is five movements. The themes are drawn from the musical Critic (1988).	14'00"	MPP
<b><i>Short Symphony</i></b> (1986) Commissioned and premiered by the Camerata Chamber Orchestra, David Briskin conducting. The work is in four movements.	15'30"	MPP
<b><i>Concerto Grosso</i></b> (1984) For string orchestra. Commissioned and premiered by the Camerata Youth Orchestra, Roberta Kaufman conducting. The work is in one movement.	5'30"	MPP
<b><i>A Sea Song Suite</i></b> (1984) For string orchestra. Based on traditional sea shanties.	7'00"	HL/POP



**Arrangements: ConcertMasters Orchestral Editions (All edited by Steven L. Rosenhaus unless noted)**

<i>Nimrod</i> from “ <i>Enigma</i> ” Variations by Edward Elgar (2008)	LM
<i>March Past of the Kitchen Utensils</i> by Ralph Vaughan Williams (2007)	”
<i>Intermezzo and Barcarolle</i> by Offenbach (2007)	”
<i>Firebird—Berceuse and Finale</i> by Igor Stravinsky (2006)	”
<i>Marriage of Figaro—Overture</i> by W.A. Mozart (2006)	”
<i>In the Steppes of Central Asia</i> by Alexander Borodin (2005)	”
<i>Sinfonietta</i> from the Six String Sonatas by Rossini (2004) Orchestrated by Steven L. Rosenhaus.	”
<i>La Gazza Ladra—Overture</i> by G. Rossini (2004)	”
<i>Die Zauberflöte—Overture</i> by W.A. Mozart (2004)	”
<i>Entrance of the Queen of Sheba</i> by Handel (2003) Orchestrated by Steven L. Rosenhaus.	”
<i>Carnival of the Animals—Concert Suite</i> by Saint-Saëns (2003) Orchestrated by Steven L. Rosenhaus.	”
<i>Canon and Gigue</i> by Pachelbel (2002) Orchestrated by Steven L. Rosenhaus.	”
<i>The Three-Cornered Hat</i> by de Falla (2002)	”
<i>The Hebrides (Fingal’s Cave)</i> by Mendelssohn (2002)	”
<i>Ruins of Athens—March</i> by Beethoven (2002)	”
<i>Tales of Hoffman—Intermezzo and Barcarolle</i> by Offenbach (2001)	”
<i>Marche Slav</i> by Tchaikovsky (2001)	”
<i>The Sleeping Beauty—Waltz</i> by Tchaikovsky (2001)	”

**Arrangements: StringMasters String Orchestra Editions (All transcribed by Steven L. Rosenhaus)**

<i>Funeral March of a Marionette</i> by Gounod (2007)	LM
<i>Slavonic Dance No. 8, Op. 46, No. 8</i> by Dvořák (2007)	”
<i>Peer Gynt</i> , Incidental Music by Grieg, Set 1 (2006)	”
<i>Peer Gynt</i> , Incidental Music by Grieg, Set 2 (2006)	”

**Other Orchestra and String Orchestra Arrangements**

<i>The Rowan Tree</i> (2013) for string orchestra. Traditional Scottish folk song.	GMM
<i>Themes Like We’ve Heard This Before</i> (2014) for string orchestra. Medley of 13 famous classical themes.	3’00” PMS
<i>Sonata No. 8 in C minor, Movement II</i> by Ludwig v. Beethoven (2014) for string orchestra. Medley of international folk songs.	3’40” ”
<i>Got the World on a String</i> (2013) for string orchestra. Medley of international folk songs.	”
<i>Holiday Canon</i> (2013) for string orchestra. Medley of Pachelbel’s Canon in D and two Christmas tunes.	”
<i>You’re A Grand Old Flag</i> by George M. Cohan (2002) Arranged for solo cl and orchestra. Commissioned by clarinetist Paul Green.	MPP
<i>Les anges dans nos campagnes</i> (2001)	LM
<i>Three Kings of Orient</i> (2001)	”
<i>What Child is This</i> (2001) All three arrangements above for voice and orchestra (high and low voice versions).	”
<i>You Made Me Love You</i> (1998). Arranged for orchestra by Steven L. Rosenhaus.	LM
<i>You’re A Grand Old Flag</i> (1998). Arranged for orchestra by Steven L. Rosenhaus.	”
<i>Take Me Out To The Ball Game</i> (1997). Arranged for orchestra by Steven L. Rosenhaus. <b>(NY Phil. Performed it 2013.)</b>	”
<i>Round Her Neck She Wore A Yellow Ribbon</i> (1997). Arranged for orchestra by Steven L. Rosenhaus.	”
<i>Rock-A-Bye Your Baby With A Dixie Melody</i> (1997). Arranged for orchestra by Steven L. Rosenhaus.	”
<i>Sho-Jo-Ji</i> (1994) For string orchestra. Based on traditional Japanese children’s song.	3’00” BOU
<i>Concert Suite from Dances With Wolves</i> (1991)	HL/POP
<i>Main Title—Prince of Thieves</i> from the film “Robin Hood” (1991)	”
<i>American Spiritual Festival</i> (1990)	”
<i>Christmas Treasures</i> (1989)	”
<i>A Michael Jackson Spectacular</i> (1984)	”
<i>Lionel Richie in Concert</i> (1984)	”
<i>Africa</i> (1983)	”
<i>Let It Snow! Let It Snow! Let It Snow!</i> (1982) Above thirteen works arranged for orchestra by Steven L. Rosenhaus.	”
<i>Feliz Navidad</i> (1989) Arranged for string orchestra by Steven L. Rosenhaus.	HL

**Original Works for Small Chamber Ensemble Works (2 to 5 players, with and without voice)**

***For the Gipsy in My Soul*** (2007) 4'30" MPP/LM  
For four harps. Commissioned by harpist Emily Mitchell for the NYU Harp Ensemble.  
Premiered April 21, 2007, at the NYU Frederick Loewe Theater, NYC.  
Also available in a two-harp version.

***Strange Loops (String Quartet No.1)*** (1998) 10'00" MPP  
String quartet. Three movements. Recorded by the Meridian String Quartet, on the Capstone label, CPS 8716.

***Fundamentum*** (1990) 10'00" MPP  
4 double basses. Three movements.

***Kol Nidre Prelude*** (1986) 5'00" MPP/LM  
va, vc. Based on the Jewish Day of Atonement prayer.  
Recorded by Tina Pelikan (va) and Dawn Buckholz (vc) on the Capstone label, CPS 8616.

**Small Chamber Ensemble Arrangements (2 to 5 players, with and without voice)**

***Do It Again*** (2014) LM  
String quartet. All selections arranged by Steven L. Rosenhaus.  
*Do It Again; For Me and My Gal; An Irish Waltz Medley; Oh! You Beautiful Doll; You Made Me Love You; The Band Played On; Play a Simple Melody; Stairway to Paradise.*

***Jewish Wedding Music*** (2013) LM  
String quartet. All selections traditional and arranged by Steven L. Rosenhaus except as noted.  
*Boover Wedding March; Freylekhs fun der Khupe (Dances from the Wedding Canopy); Havenu Shalom Aleichem; Hava Nagila; Siman Tov, Mazel Tov; Mezinka; A New Misirlou (by Steven L. Rosenhaus); Waves of the Danube (Donauwellen) by Iosif Ivanovici, arranged by S.L.R.*

***Under the Sea*** (1991) HL

***Unchained Melody*** (1991)  
String quartet. Arranged by Steven L. Rosenhaus.

***The Best of George Gershwin (Swanee; I Got Rhythm; The Man I Love; etc.)*** (1987) WB  
String quartet. Arranged by Steven L. Rosenhaus.

***Christmas Favorites (Winter Wonderland; The Christmas Waltz; etc.)*** (1986) WB  
String quartet. Arranged by Steven L. Rosenhaus.

**Original Solo Instrumental Works**

***Suite (Airs and Dances)*** (1993) 16'00" MPP  
harp. Commissioned by harpist Monika Jarecka. Five movements.

***Nocturne*** (1990) 4'30" MPP  
harp. Commissioned by and dedicated to harpist Monika Jarecka.

***Valentine*** (1990) 4'00" MPP  
harp. Commissioned by and dedicated to harpist Monika Jarecka.

***Pastorale*** (1986) 4'00" MPP  
harp.

**Publishers**

BOU	Bourne Co. Music Publishers	PMS	Print Music Source
GMM	Grand Mesa Music	WB	Warner Bros. Publications (Alfred Music as of 2005)
LM	LudwigMasters Publications		
HL	Hal Leonard Publishing Corp.	/POP	Permanently out of print
MPP	Music-Print Productions	/LM	Distributed by LudwigMasters