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A Brief Historical Overview of the Music of the United States Military Academy Band

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A BRIEF HISTORICAL OVERVIEW OF THE MUSIC OF THE UNITED STATES MILITARY
ACADEMY BAND

A Thesis

Submitted to the School of Graduate Studies and Research

in Partial Fulfillment of the

Requirements for the Degree

Master of Arts

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August 2013

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The United States Military Academy Band is the oldest musical organization in the U.S. Army and the oldest continuously operating unit at West Point, tracing its roots to the American Revolution and to its official establishment by Act of Congress in 1817. The band's function has long been to serve the U.S. Corps of Cadets, which it has done with distinction through the years. In the mid-twentieth century, the band began to place increased emphasis on aesthetics in performance in addition to its mainly functional aspects, and the ensembles of the USMA Band have become recognized as some of the finest in the world.

Through ambitious commissioning projects held to commemorate major Academy milestones, and continued efforts in the current century to encourage composers to write for wind bands, the USMA Band has made and continues to make valuable contributions to the original artistic repertoire of the wind band.

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No one succeeds in anything without the help and support of other people.

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I must acknowledge the current West Point Band commander, Lieutenant Colonel Jim Keene, the band Command Sergeant Major, Command Sergeant Major Cal Christensen, Master Sergeant Eric Miller and Sergeant First Class Nicholas Caluori of the band's publicity staff, and Sergeant First Class Jason Ham, the band's music librarian for all their assistance in locating research materials for this project. Additionally, I must also recognize Suzanne Christoff, the Associate Director for Special Collections and Archives at the United States Military Academy Library and Elaine McConnell, the USMA Special Collections Book Curator for their assistance with my research.

Besides this thesis, another requirement for the completion my degree was a conducting recital performance of the works examined herein, which would not have been possible without an ensemble to do so. Many heartfelt thanks to all the members of my recital ensemble who volunteered so much of their time and talent to make my recital such a success. You all performed brilliantly and made me look like I might actually know what I am doing – I hope you had as much fun as I did preparing and performing all this wonderful music!

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CHAPTER I

INTRODUCTION

The United States Military Academy Band, also known as the West Point Band, is based at the United States Military Academy at West Point, New York. Considered one of the finest military musical organizations in the world, it continues to have an enormous impact on military music and music in general. The band's current mission is, "To provide world-class music to educate, train, and inspire the Corps of Cadets and to serve as ambassadors of the United States Military Academy to the local, national, and international communities."¹ Over the many years of the band's existence, its structure and strength has changed many times and it has taken part in numerous significant world events, performed for dignitaries and world leaders, and kept alive many of the traditions of the United States Military Academy.

Currently, the West Point Band is comprised of the Concert Band, a 55-piece modern symphonic wind ensemble, the Jazz Knights, a 19-piece big band, the Field Music group called the "Hellcats," a 13-piece traditional drum and bugle corps which continues the traditions of the company fifers and drummers from the earliest days of American military music, and a modest Support Staff. The musical groups come together to form the Marching Band, which is probably the Academy band's most visible representative. All members of the organization are active duty Soldiers who have chosen to serve the United States through music and are graduates of some of the most

¹ The West Point Band, "The United States Military Academy: West Point Band," The West Point Band, <http://www.usma.edu/band/index.htm> (accessed May 29, 2013)

prestigious conservatories and schools of music in the country. The author is a recently retired 25-year Army Band veteran whose culminating assignment was as the Associate Bandmaster of the West Point Band and Director of the Jazz Knights, a position held for four years.

While the Jazz Knights have recently been actively commissioning composers to write new and innovative music for jazz ensemble (a topic that would be worthy of research on its own), this paper will concentrate primarily on the commissioned music of the Concert Band through the twentieth and twenty-first centuries and its larger impact on modern wind band repertoire.

Research Goals

The following chapters present a brief overview of music of the West Point Concert Band concentrating primarily on the twentieth and twenty-first centuries and centered mostly on new music commissioned solely or in part by the band. Several works have been selected to represent various time periods or specific commissioning projects, and additional analysis and information has been included on these works. The purpose of this paper is to summarize information about the various commissioning projects undertaken by the West Point Band as well as individual commissions and premieres, and to highlight some of the somewhat lesser known but excellent literature that has come from those commissions.

Description of Supplemental Questions Asked

To supplement the information found through research, questionnaires were sent to the living composers of the works featured in this thesis and to two of the previous West Point Band commanders who were the driving force behind many of these commissioned works. The surveys presented general questions about the commissioning series or process, some specific questions for each composer about their piece for each former band commander about the commissions they had a hand in making. A list of questions posed to composers is listed in Appendix A and Appendix B lists sample questions asked of the band commanders. An example of the cover letter sent with all surveys is in Appendix C.

The questionnaires were sent by email to the composers and former band commanders in May, 2013. All but one response were submitted electronically, while one composer who was unable to do so, printed and mailed his response. All email addresses were found using standard internet searches, and all three contacted composers sent responses, as did both band officers.

All three composers are still actively writing music for wind band as well as orchestra and chamber groups. Two of the three are currently employed as university composition professors, while one is a retired from active university work. Of the two former USMA Band commanders, one is still an active senior band officer, while the other is retired and working as the executive director of a regional symphony orchestra.

The following chapters present short analyses of commissioned works selected to represent various timeframes of the West Point Band's history. These pieces were included on a graduate conducting recital, prepared and performed by volunteer undergraduate and graduate students of the Indiana University of Pennsylvania bands under the direction of the researcher. A copy of the recital program is included in Appendix D.

While this paper will include larger lists of commissioned pieces, it will focus on the pieces performed on the recital program. Other commissioned works are not examined at length and are beyond the scope of this paper. Continued research into this or related topics could produce more in-depth analyses of these other pieces.

A Brief Early History of the West Point Band

American military music has a long tradition at West Point, tracing its roots back to the Revolutionary War when George Washington and the Continental Army, including integral company fifers and drummers,² established a permanent military post on the strategically important "west point of the Hudson river" in 1778. Washington called this position "the key to America."³ These fifers and drummers, who were essential for

² The West Point Band, "West Point Band: About: History," The West Point Band, <http://www.usma.edu/band/SitePages/About.aspx> (accessed May 29, 2013).

³ Cowley, Robert and Thomas Guinzburg, eds., *West Point: Two centuries of Honor and Tradition*, (New York: Warner, 2002), 19.

signaling commands to Soldiers during battle,⁴ were also based with companies of minutemen on Constitution Island across the river from West Point as early as 1776.⁵ Indeed, there are records that indicate that local militia groups in and around Orange County, where West Point is located, used drummers and trumpeters as far back as 1738.⁶ Following the Revolution, Congress disbanded the Continental Army in 1784 except for the "'25 privates to guard the stores at Fort Pitt" in what is now Pittsburgh in western Pennsylvania, and "55 men to guard the stores at West Point and other magazines with a proportionate number of Officers.""⁷ The tradition of military music at West Point was maintained solely by a fifer and drummer included among those "55 men."⁸ The presence of this single company and its musicians ensured that military music along with the Army's tenure at West Point has been uninterrupted since the Revolution, making it the oldest continually operational military post in the United States. As the Army began to expand in the late eighteenth century, fifers and drummers continued to be an active part of the Army structure at West Point and elsewhere.

The 1802 founding of the United States Military Academy at West Point took place with an act of Congress dated March 16th which set forth,

⁴ Howe, Warren P., "Early American Military Music," *American Music* 17, no. 1 (Spring 1987): 87, <http://www.jstor.org/stable/3052375> (accessed May 28, 2013).

⁵ White, William Carter, *A History of Military Music in America* (1944. Repr., Westport, CT: Greenwood Press, 1975), 203.

⁶ Moon, Robert D., "USMA Band History: Music Information Relevant to West Point (1738-1801)," *The USMA Band Alumni Association*, http://usmabandalumni.org/History/Chap38_MilitaryMusic1738-1801.pdf (accessed May 31, 2013), 440.

⁷ Howe, Warren P., "Early American Military Music," 100, originally attributed to a "Resolution of the Continental Congress, June 2nd, 1784" from the *Papers of Henry Knox*.

⁸ *Ibid*, 101.

That the regiment of Artillerists stationed at West Point shall consist of one colonel, one lieutenant colonel, four majors, one adjutant, and twenty companies; each company to consist of one captain, one first lieutenant, one second lieutenant, two cadets, four sergeants, four corporals, four musicians, eight artificers, and 56 privates, all formed into five battalions.⁹

Also provided in this act was a “Corps of Engineers,” and noted that the “said Corps, when so organized shall be stationed at West Point, in the state of New York, and shall constitute a Military Academy.”¹⁰ The official creation of the Academy heightened need for military music as fifers and drummers were indispensable for drilling cadets as they trained to become officers.¹¹

This “unbroken succession of company fifers and drummers”¹² would be augmented by Congress in 1812 with the authorization of a ‘Teacher of Music’ position at the Academy, and in 1813, the Army’s Chief Engineer of the Corps of Engineers and the Academy Superintendent, Colonel Joseph G. Swift sanctioned the establishment of a band to serve the musical needs of the cadets.¹³ In July 1816, Richard Willis was hired as the first West Point Teacher of Music (or TM) to lead a ‘band of musick’ consisting of some eighteen musicians and there is evidence that Superintendents Swift and later Sylvanus Thayer sought to make the band a permanent establishment at the Academy.¹⁴ In 1817, the group was officially named the “West Point Band” and was performing on a

⁹ White, 203.

¹⁰ Harper, Larry D., “The Sesquicentennial Celebration: Wind band Commissions of the United States Military Academy at West Point (1952),” (Ph. D. diss., Michigan State University, 1987), 3.

¹¹ “West Point Band: About: History,” (accessed May 29, 2013).

¹² Howe, Warren P., *A Chronology of the History of Military Music at West Point and the U.S. Military Academy Band from 1778-1988*, (West Point: Self Published, 1988), 2.

¹³ Howe, “An Original Bandsman: The Story of Silas Robinson,” *Military Collector & Historian: Journal of the Company of Military Historians* 39, no. 1 (Spring 1987): 21.

¹⁴ Howe, *Chronology*, The Time of Richard Willis.

variety of instruments including Royal Kent bugles, bassoons, a tenor bugle, flutes, clarinets, French horns, trumpets, cymbals, bass drum, and an early bass horn known as a serpent.¹⁵

From that time to the present, the West Point Band has been through many changes and adjustments to personnel strength and instrumentation while continuing to serve with distinction providing music to the Academy and the United States Corps of Cadets, and has grown into one of the finest military musical organizations in the world. Currently known both as the United States Military Academy Band and as the West Point Band, the unit is the U.S. Army's oldest musical organization and the oldest continuously serving unit at the United States Military Academy at West Point.

¹⁵ "West Point Band: About: History," (accessed May 29, 2013).

CHAPTER II

EARLY MUSIC OF THE WEST POINT BAND

With its roots in traditional fifes and drums and military marches, the early music of the West Point Band continued to center primarily on its role of supporting the United States Corps of Cadets and the Academy, though there is evidence that the band had toured away from West Point as early as August of 1816 under TM Richard Willis, who was also an able composer who wrote music for the band to perform for visiting dignitaries or special events.¹⁶ Willis wrote the first of these works in 1816 in a piece titled *The Siege of Ft. Erie* described as a “Grand Battle Piece for Band,” written for the dedication of a War of 1812 memorial.¹⁷

Not much is known about the specific music the band played during the rest of the nineteenth century, but indications are that all the West Point Teachers of Music have been capable composers who continued Willis’ practice of creating music to commemorate special occasions and for visiting dignitaries.¹⁸ Direct musical support to the Academy continued in the form of parades, guard mounts, formations, and any and all other events that the Academy required.¹⁹

¹⁶ Moon, Robert D., “USMA Band History: Formative Years - Part II (1815-1819),” The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap20_FormativeYears.pdf (accessed May 31, 2013), 250.

¹⁷ Moon, Robert D., “USMA Band History: Music Premieres by the West Point Bands,” The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap17_MusicPremiersByTheBands.pdf (accessed May 31, 2013), 221.

¹⁸ Ibid.

¹⁹ White, 208.

During the period from 1910 until 1934, which is coincidentally the era of Philip Egner as Teacher of Music, the band focused almost entirely on Academy activities which now included support for Army football,²⁰ largely eschewing external affairs outside of major events such as Presidential Inaugural Parades.²¹ That is not to say that the band did not premiere new works, but they were generally products of Egner's pen and written for Academy events rather than outside happenings.

The Official West Point March

Born on April 17th, 1870, First Lieutenant Philip Egner was the 11th Teacher of Music at the United States Military Academy, a post he held for 25 years starting in June, 1909.²² The TM was originally established as a civilian position, which Egner was at the beginning of his tenure. Later, Congress established that the TM was to be an officer, so Egner was the first TM to be commissioned as a first lieutenant in the Regular Army in May, 1917.²³ He remained at that rank until April, 1934, when he was promoted to captain upon his mandatory retirement at age 64.²⁴ Having been a talented cellist with the Metropolitan Opera in New York City prior to his military service, Egner is credited with maintaining the highest musical standards during his time with the West Point Band, and is said to have been a likeable figure who became so

²⁰ Moon, Ch. 17, "Premieres," 221.

²¹ White, 210.

²² Ibid, 208.

²³ Moon, Robert D., "USMA Band History: Teacher of Music Position," The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap12_TeachersOfMusic.pdf (accessed May 31, 2013), 190-1.

²⁴ Ibid, 173-4.

deep-rooted in the West Point culture of the time that he became known to many around the Academy as “Pa” Egner.²⁵

Philip Egner’s compositional output during his tenure as Teacher of Music was prodigious. He wrote marches and other pieces for all manner of special occasions at West Point, including all new music and arrangements for at least 23 straight iterations of the cadet 100th Night Show, an annual humorous music and theater revue performed by first class cadets to commemorate 100 nights before graduation.²⁶ In 1910, he also wrote the football fight song, *On Brave Old Army Team*, which is still in use today.²⁷

Egner wrote *The Official West Point March* in late 1927 at the behest of the USMA Superintendent at the time, a major general named Edwin Baruch Winans, who “directed him to compose a march that was ‘purely West Point’.”²⁸ Egner succeeded in this by combining original material including the *West Point Song* with lyrics by Alfred H. Parham, USMA class of 1928, with quotes from a number of traditional West Point tunes including *On Brave Old Army Team*; *Army Blue*, adapted from George Poulton’s *Aura Lea* in 1865 by cadet L.W. Becklaw; the *West Point Alma Mater*, written in 1911 by Ferd Kücken with lyrics by cadet Paul S. Reineke; *The Corps*, written in 1910 by then USMA organist W. Frank Harling with lyrics by then USMA Chaplain Herbert Shipman; and Henry R. Bishop’s *The Dashing White Sergeant* from the early 1800s which has

²⁵ Moon, Ch. 12, “Teacher of Music,” 173.

²⁶ Moon, Robert D., “USMA Band History: Professional Years - Part III (1890-1933),” The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap23_ProfessionalYearsPart3.pdf (accessed May 31, 2013), 287.

²⁷ Treat, Sergeant First Class William, *The United States Military Academy Band: West Point on the March – Program Notes*, (West Point: United States Military Academy, 1998).

²⁸ Moon, Ch. 23, “Professional Years – Part III,” 293.

become a traditional ‘march on’ tune for the USMA graduation parade;²⁹ as well as the bugle calls *Recall*, *Taps*, and *Reveille*. “*The Official*,” as members of the West Point Band call it, is scored for standard band instrumentation plus optional bugle and field drum parts. The West Point Concert Band and Marching Band continue to routinely perform this march, often teamed with the buglers and drummers of the “Hellcats” Field Music group.

The Official West Point March is written in standard march form (with some variation) beginning with an introduction, a repeated first strain, and a breakup strain/interlude which features quotes from *On Brave Old Army Team*, *Army Blue*, the *Alma Mater*, and *The Corps*, and ends with a field drum solo. This leads to a second repeated strain which features the bugles and the *Alma Mater* as a descant line the second time. The trio begins with a short introduction quoting the bugle call, *Recall*, leading to a trio strain on the original tune, the *West Point Song*, followed by a breakup strain quoting the bugle calls *Taps*, and *Reveille*, and the Scottish folk dance tune *The Dashing White Sergeant*, which also comprises a major portion of the *Graduation March* that is performed every year at the Academy’s graduation parade. This leads into a grandioso strain restatement of the *West Point Song*. All of these quotes and their original forms are presented for comparison in the following figures.

²⁹ Mayer, Frederick Christian, ed, *Songs of the United States Military Academy*, 7th Ed. (West Point, New York: F. C. Mayer, 1939), 18-9.

Figure 1. *The Official West Point March* quasi-breakup/interlude strain measures 45-64 showing quotes from *On Brave Old Army Team*, *Army Blue*, *Alma Mater*, and *The Corps*

The musical score is divided into four systems, each representing a different march quote:

- System 1 (Measures 45-50):** Features the quote from *On Brave Old Army Team* (measures 45-48) and *Army Blue* (measures 49-50). The instrumentation includes Basses, Hns., Tbns., Bsns., and Bars. The dynamic is *ff*.
- System 2 (Measures 51-55):** Features the quote from *Alma Mater* (measures 51-55). The instrumentation includes Hns.
- System 3 (Measures 56-60):** Features the quote from *The Corps* (measures 56-60). The instrumentation includes B.D. Solo. Dynamics range from *sub. p* to *sub. f*.
- System 4 (Measures 61-64):** Features a *Drum Solo* (measures 61-64).

Figure 2. *On Brave Old Army Team*, solo cornet part showing melody

Handwritten musical score for Solo Cornet. The title is "ON BRAVE OLD ARMY TEAM" and the piece is "On Brave Old Army Team". The score is written on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The score includes a "TACET 2X" marking and a "FINE" marking. There are handwritten annotations: "SOLO CORNET", "EXTRA POINT FIELD GOAL", "FB-05", and "Solo Cornet".

Figure 3. *Army Blue*, chorus, adapted from *Aura Lea* by L. W. Becklaw as the song of the Class of 1865 as arranged for male voices by Frederick Christian Mayer

Musical score for the chorus of "Army Blue" for Tenors and Basses. The score is written in 3/4 time and one flat key signature. The Tenors part is in the upper voice and the Basses part is in the lower voice. The score includes the following lyrics: "Ar - my Blue, Ar - my Blue, Hur - rah for the Ar - my Blue! We'll bid fare - well to 'Ca - det Gray,' And don the 'Ar - my Blue.'" The score includes dynamic markings such as *f*, *poco rit.*, and *a tempo*.

Figure 4. *Alma Mater*, measures 1-8 by Ferd Kücken with lyrics by Paul S. Reineke, Class of 1911 as arranged for mixed voices by F. C. Mayer

Moderato

Hail, Al - ma Ma - ter, dear! To us be ev - er near.

5
Help us thy mot - to bear Thru all the years.

Figure 5. *The Corps*, verse, measures 1-4 by W. Franke Harling with lyrics by Herbert Shipman

Maestoso *f*

The Corps! bare-head - ed sal - ute___ it. With eyes up, thank - ing our God___

Figure 6. *The Official West Point March*, measures 73-81 showing the *Alma Mater* used as a descant line

73 *Alma Mater*
Bugles (both times)*

f
W.Ws., Baritones, Saxes
Tacet 1st Time

mf Hns. & Cls., Both Times

p - mf
Basses

Figure 7. *The Official West Point March*, measures 90-93 quoting the bugle call, *Recall*

90 **TRIO**
Recall
Cornets & Bugles

f
W.Ws.
Alto Cl., Sxs.
Bar., Bsn.
Hns.
Basses

Figure 8. Recall

Figure 8 is a musical score for a piece titled "Recall". It is written in 2/4 time with a tempo marking of quarter note = 132. The score begins with a forte (*f*) dynamic. The melody starts with a triplet of eighth notes, followed by a quarter note, another triplet of eighth notes, and a quarter note. This sequence is followed by a first ending (marked "1.") consisting of a quarter note and a half note, and a second ending (marked "2.") consisting of a quarter note and a half note. The piece concludes with a double bar line.

Figure 9. *The Official West Point March*, measures 98-105 showing the beginning of the *West Point Song*

Figure 9 is a musical score for "The Official West Point March", specifically measures 98-105, which show the beginning of the "West Point Song". The score is arranged for multiple instruments: Cornets, Oboe (cue*), Baritone, Basson, Trombone, and Saxophone. The dynamics are marked as *p* (piano) and *mp* (mezzo-piano). The score includes a first ending (marked "1.") and a second ending (marked "2."). The tempo is marked as *sim.* (simile). The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Figure 10. *The Official West Point March*, measures 130-149 illustrating the quotes of the bugle calls *Taps* and *Reveille*, and the tune *The Dashing White Sergeant*

130 *Taps*
 WWs.
 Cornets
f
 Basses
ff

134 *Reveille*
 Cls.
 Cornets & Bugles
 Hns.

142 *Dashing White Sergeant**
 WWs., Cornets, Bar.
cresc.
 Hns.

146 *Dashing White Sergeant**
 Bugles
cresc.
 Hns.

Figure 11. *Taps* from the *West Point Songbook* edited by F. C. Mayer



The page features a decorative border with a braided rope-like pattern. At the top, three rectangular panels show landscape illustrations: a dark, rocky mountain range on the left, a bright, sunlit lake or valley in the center, and a dark, rocky mountain range on the right. The title "Taps" is centered in a large, serif font. Below it, the subtitle "Army Bugle Call" is followed by the composer information: "Composed in July, 1862 by GENERAL DANIEL BUTTERFIELD". The tempo marking "Slow" is placed above the first staff. The music is written on a single treble clef staff with a key signature of three flats and a 4/4 time signature. The lyrics are printed below the notes.

Taps
Army Bugle Call
Composed in July, 1862 by
GENERAL DANIEL BUTTERFIELD

Slow

Fades the light, And a -
far Go-eth day, Com-eth night, And a
star Lead-eth all, Speed-eth
all To their rest.

Figure 12. *Reveille* from the *West Point Songbook* edited by F. C. Mayer



Reveille
Quick Army Bugle Call

I can't get 'em up, I
can't get 'em up, I can't get 'em up in the
morn - ing; I can't get 'em up, I
can't get 'em up, I can't get 'em up at all. *Fine*

The Corp-'rals worse than pri - vates, The
Ser-geants worse than Corp-'rals, Lieu-
ten-ants worse than Ser-geants, An' the
Cap - t'ns worst of all. *D.C. at Fine*

Figure 13. The bridge of *The Dashing White Sergeant*, measures 12-19 by Henry R. Bishop as arranged by F. C. Mayer



The Official West Point March is not overly difficult for a mature ensemble, though players of cornet, trumpet, and bugle parts will have some challenges with accuracy and continued upper register playing. A light tongue is required by all winds to ensure that tongued sixteenth note passages do not drag. Through inventive use of other traditional West Point music tied together with his own material, Lieutenant Egner succeeded in composing a piece of music that is indeed ‘purely West Point,’ with his *The Official West Point March*.

Table 1. Form and Analysis of *The Official West Point March* by Philip Egner (military march)

<u>Introduction</u>	<u>First Strain (repeated)</u>	<u>Quasi-Breakup/ Interlude</u>	<u>Second Strain (repeated)</u>
Full Ensemble	Cornet/Trumpet/ High WW + Bugle	Ensemble call/response Drum cadence	Bugle WW/Euphonium descant 2 nd time
Bb Major	Bb Major	Bb Major	Bb Major
m.m. 1-10	m.m. 11-44	m.m. 45-72	m.m. 73-89
		Quotes: <i>On Brave Old Army Team, Army Blue, Alma Mater, The Corps</i>	Quotes: <i>Alma Mater</i> as descant line

<u>Trio Introduction</u>	<u>Trio Strain</u>	<u>Breakup Strain</u>	<u>Grandioso Strain</u>
Full Ensemble	Cornet/Trumpet/ Euphonium/Sax/ Bassoon/Trombone	Low/High call/response 1 st half relative minor/2 nd half dominant	Full Ensemble Five separate lines Return to tonic
Eb Major	Eb Major	c minor/Bb Major	Eb Major
m.m. 90-97	m.m. 98-129	m.m. 130-149	m.m. 150-181
Quotes: <i>Recall</i>	<i>West Point Song</i>	Quotes: <i>Taps, Reveille, The Dashing White Sergeant</i>	<i>West Point Song</i>

CHAPTER III

THE SESQUICENTENNIAL COMMISSIONING PROJECT

The close of the Philip Egner era in 1934 brought with it a new Teacher of Music, Juilliard-trained Italian immigrant Francis Resta, who brought with him many changes for the West Point Band. One of the principal differences was that, as Egner had concentrated primarily on traditional Academy support, Resta created an expanded organizational emphasis on offering a more cultural and aesthetic concert-related product, as opposed to only providing utilitarian support.³⁰ This increased emphasis on artistry would be the foundation on which future accomplishments would be built.

A talented, but by many accounts authoritarian leader, Resta continued to build upon the high musical standards fostered by Egner by demanding perfection from the players. Resta and the organization benefited from the draft periods for both World War II and Korea, as many world-class musicians opted for membership in the West Point Band to fulfill their requirements for service during those conflicts.³¹

It was also during this time that noted composer Percy Grainger, who was an old Army band acquaintance of Francis Resta, forged a lasting relationship with the West Point Band. Grainger, who lived in nearby White Plains, NY, would routinely travel up to West Point, often on foot when trains were not forthcoming, to have manuscripts read

³⁰ Harper, 9-10.

³¹ Moon, Ch. 12, "Teacher of Music," 174.

and to perform with the band as a guest soloist and conductor.³² Grainger's *Hill Song No. 2* is dedicated to the West Point Band, who performed its American premiere in late April of 1940 under Grainger's baton. A testament to the growing artistry of the West Point Band came in Grainger's own hand on a signed and dated photo of himself that he gave to the band several days after the premiere:

In Admiration to the Band of the U.S. Military Academy at West Point – the most balanced, most artistic band I know. With thanks for their glorious playing. From Grainger – April 28, 1940.³³

Grainger's final performance as a piano soloist with the West Point Band was in August of 1951, just prior to the Academy's Sesquicentennial Celebration.³⁴

The Importance of Commissioning New Music

As many others have observed, the dearth of literature written expressly for the concert band by established composers in the early part of the twentieth century was largely attributable to the widespread preconceptions of the band as a functional ensemble as opposed to an artistic or aesthetic one. As Richard Franko Goldman noted in 1946,

The band never existed purely for the purpose of making music; it invariably was formed and made music for some specific need or

³² Cassar-Uhl, Sergeant First Class Diana and Staff Sergeant Nicholas Caluori, *The United States Military Academy Band: A Tribute to Percy Grainger – Program Notes*, (West Point, NY: United States Military Academy, 2007).

³³ Grainger, Percy to The United States Military Academy Band, signed and dated photo, April 28, 1940, USMA Band Archives, West Point, NY.

³⁴ Moon, Robert D., "USMA Band History: Percy A. Grainger & the USMA Band," *The USMA Band Alumni Association*, http://usmabandalumni.org/History/Chap41_PercyGrainger.pdf (accessed June 27, 2013), 499.

occasion. It is only recently that the idea of the band as a purely independent and self-justifying medium has come to be accepted, and even now that acceptance is based on an adaptation of specific functions, however modified or outmoded.³⁵

Certainly this was the norm for the West Point Band, especially under Teacher of Music Philip Egner, and even early on in Francis Resta's tenure as he was placing an additional emphasis on the aesthetic. Much of the concert music being performed, however artistic, was still more rooted in chamber music or in transcriptions of orchestral literature than in original material written for band.

According to Frank Battisti, in his history of wind bands, *The Winds of Change*, Dr. Edwin Franko Goldman of the famed Goldman band was among the first to pursue prominent composers to write for wind band, and in 1949, worked with The League of Composers and later, the American Bandmasters Association to fund an ongoing program of commissioning for wind band that lasted through the 1950s.³⁶

Soon after this, other organizations also began to regularly commission leading composers to write music for band. In 1953, Kappa Kappa Psi and Tau Beta Sigma, the national band fraternity and sorority, began a commissioning series using their National Intercollegiate Band to premiere over two dozen new pieces.³⁷ The impressive American Wind Symphony Commissioning Project began in 1957 and continues to the present, producing over 450 new works to date for wind band, though many of these

³⁵ Goldman, Richard Franko, *The Concert Band*, (New York: Rinehart and Company, 1946), 7.

³⁶ Battisti, Frank L., *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor*, (Galesville, MD: Meredith Music, 2002), 186-7.

³⁷ *Ibid.*

still remain relatively unknown.³⁸ The College Band Directors National Association also began a commissioning series in 1964 that produced a number of works and lasted until 1991, when the association decided to switch over to a consortium assistance model, where instead of commissioning individual composers directly, the association would make funds available to assist university bands in putting together consortia that would commission the creation of new works.³⁹ In addition to these various organizations (not all of which are listed here) the latter half of the twentieth century and beyond has seen copious numbers of university and conservatory schools of music and secondary school music departments, both individually and as part of consortia, commission composers for new music for wind bands of all levels. Of course, not all of this music is of the highest quality or destined to become a standard of the repertoire.

The United States Military Academy Sesquicentennial Commissioning Project

In 1952, the United States Military Academy was celebrating its 150th anniversary with a series of public events and commemorations. Like Edwin Franko Goldman, Teacher of Music, Captain Francis Resta also saw the need to further the repertoire of the wind band.⁴⁰ To that end, he made plans to capitalize on both the superlative abilities of his ensemble, the West Point Band, and of the national and international

³⁸ Renshaw, Jeffrey H., *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991*, (New York: Greenwood Press, 1991), xvii-xviii, and American Wind Symphony Orchestra, "American Wind Symphony Orchestra," Tom Palmer, <http://www.americanwindsymphonyorchestra.org/> (accessed July 11, 2013 – updated 2013).

³⁹ Battisti, *Winds of Change*, 197-8.

⁴⁰ Harper, 1.

exposure that would undoubtedly accompany the special events of the Academy's Sesquicentennial Celebrations. Resta used these factors to attract several of the world's most renowned composers to contribute new original works to be premiered during a public concert series held during the Academy's celebrations.⁴¹

An interesting side note to the Sesquicentennial Commissioning Project exists in the person of Mr. Robert Dvorak, the former Assistant Bandmaster of the West Point Band during the period of the commissioning project. Dr. Larry Harper, who wrote his doctoral dissertation on the Sesquicentennial Commissioning Project, and who conducted an extensive personal interview with Mr. Dvorak in 1987, states that,

Dvorak revealed that the records at West Point (and thus the statements in this study) concerning the nature and extent of involvement of the former Commanding Officer, Francis Resta, with the Sesquicentennial commissions may not be entirely accurate. Dvorak convincingly claims that Resta relied heavily upon his officers both for ideas and their implementation, and that it was he – not Resta – who had developed the idea for a series of world premiere performances and had written the initial letters to the composers. Of course, military protocol would dictate that Dvorak should use the Commanding Officer's name on official West Point correspondence, and it seems that this is indeed was the case. In addition, it even appears that Dvorak played a large part in the actual composing of Resta's musical contribution to the Sesquicentennial, the *One Hundred Days Overture*. Duty and deep respect for Resta were cited as the reasons for Dvorak's actions; and his obvious sincerity and integrity, as well as corroboration from former members of the West Point Band, establish the accuracy of his statements. The reader should bear in mind then, that since this study relies heavily upon the weight of written documentation, the many accomplishments attributed to Francis Resta concerning the commissioning process may indeed belong more accurately to Robert Dvorak.⁴²

⁴¹ Harper, Larry D., "The Sesquicentennial Celebration: Wind band Commissions of the United States Military Academy at West Point (1952)," (Ph. D. diss., Michigan State University, 1987), 2.

⁴² Ibid, v.

As this study also relies on written documentation, other than the above, the author has no plans to take further issue with any credits that may be ascribed to Francis Resta.

Thirteen new compositions were premiered during the Sesquicentennial Celebration concert series, which occurred during the winter of 1952 beginning on January 5, 1952 at Carnegie Hall in New York City with all other concerts being held at the Army Theatre on West Point with the final performance on May 30, 1952.⁴³

Composers of the Sesquicentennial Celebration

Captain Resta sent letters to numerous composers inviting them to submit works for the celebration. Incredibly, these invitations were made without any offer of remuneration of any kind as Resta had no funds with which to pay anyone for their work, only the hope that the magnitude of the idea of being part of the Academy's Sesquicentennial Celebrations might be enough of an enticement. The invitations did include offers to guest conduct their piece and to visit West Point as a guest of the band in order to, in Resta's words, "absorb the Academy's atmosphere."⁴⁴ The composers who agreed to contribute to the project were: H. Lynn Arison, Robert Russell Bennett, Henry Cowell, Charles Cushing, Barry Drewes, Robert Dvorak, Douglas Gallez, Morton Gould, Roy Harris, Erik Leidzen, Darius Milhaud, and William Grant Still.⁴⁵

⁴³ Harper, 72.

⁴⁴ Ibid, 12.

⁴⁵ Ibid, 12-3.

The following table is a list of the contributed compositions and their premier dates. It should be noted that composers Chief Warrant Officer H. Lynn Arison, Captain Barry Drewes, and Second Lieutenant Robert Dvorak were all on staff with the West Point Band as Assistant Bandmasters during the Sesquicentennial Celebration,⁴⁶ while Captain Douglas Gallez was Resta's brother-in-law and a graduate of the United States Military Academy, Class of 1944.⁴⁷

⁴⁶ Moon, Robert D., "USMA Band History: Commanders, Asst. Ldrs., CWOs, etc.," The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap11_CommandersAsstLdrsCWOs.pdf (accessed June 27, 2013), 164, 167.

⁴⁷ Harper, 19.

Table 2. List of Sesquicentennial Commissioning Project Compositions and Composers⁴⁸

<u>Composition</u>	<u>Composer</u>	<u>Premiere Date</u>
<i>Overture, One Hundred Days</i>	Francis Resta	January 5, 1952
<i>Tone Poem, Israfel</i>	H. Lynn Arison	January 5, 1952
<i>West Point Suite</i>	Darius Milhaud	January 5, 1952
<i>USMA Suite</i>	Erik Leidzen	January 27, 1952
<i>To You, America</i>	William Grant Still	February 17, 1952
<i>Symphony No. 2 "West Point"</i>	Robert Dvorak	March 14, 1952
<i>Choral Overture</i>	Robert Russell Bennett	March 14, 1952
<i>Cantata, From These Gray Walls</i>	Douglas Gallez	March 14, 1952
<i>Symphony for Band "West Point"</i>	Morton Gould	April 13, 1952
<i>West Point Suite</i>	Barry Drewes	April 13, 1952
<i>Fantasie</i>	Henry Cowell	May 30, 1952
<i>Angel Camp</i>	Charles Cushing	May 30, 1952
<i>West Point Symphony for Band</i>	Roy Harris	May 30, 1952

⁴⁸ Harper, 72-3.

Symphony for Band “West Point”

Undeniably, the most famous work to come out of the West Point Band’s Sesquicentennial Commissioning Project was Morton Gould’s *Symphony for Band “West Point.”* By the time that Morton Gould was asked to provide a work for the Sesquicentennial Celebration in 1951, he had already written for radio and television broadcasts, film, Broadway, and concert settings, and was known as one of America’s preeminent composers and conductors.⁴⁹

Born in 1913 in Richmond Hill, a suburb of New York City,⁵⁰ Gould was surrounded by music at an early age. One story recounts that one day, Gould’s mother, Frances, heard familiar music coming from a player piano which was in use much of the time in another room of their home. Upon entering the room this time however, she was surprised to find that it was four- or five-year-old Morton playing an imitation of the tune instead of the piano playing itself.⁵¹ Gould’s father, who was reputedly given to ambitious schemes, sought to capitalize on young Morton’s talent and saw to it that he began a musical education as soon as possible.⁵² The economic downturn in 1929, coupled with his father’s deteriorating health forced Morton to give up going to school and assist in supporting his family by performing on the vaudeville and movie theater

⁴⁹ Harper, 20.

⁵⁰ Sadie, Stanley, ed, *The New Grove Dictionary of Music and Musicians*, 2nd ed, (New York: Grove's Dictionaries, 2001), S.v. “Gould, Morton” by Ed Matthew.

⁵¹ Colburn, Colonel Michael J., *Morton Gould: An American Salute – Program Notes*, (Washington, D.C.: United States Marine Band, 2012), 3.

⁵² *Ibid.*

circuit.⁵³ Despite the horrendous performance schedules, Gould persevered and in 1933, was hired as a staff pianist by the National Broadcasting Company at Radio City Music Hall. Despite only being employed by NBC as a pianist, he continuously sought opportunities to arrange, compose, and conduct, and in 1935, he was brought on at New York radio station WOR as music director, and given comprehensive creative control of the station's broadcasts.⁵⁴ In this new post, Gould thrived in being able to compose all manner of music that at times, merged elements of Jazz, folk, classical, and popular dance music into his own personal style that is quintessentially American.

The West Point Band's unique relationship with Morton Gould began in 1951, when he was approached about making his contribution to the Sesquicentennial Commissioning Project, and continued for more than four decades. Gould conducted the band numerous times, including a performance at Carnegie Hall in 1982, and an all-Gould concert at West Point's Trophy Point Amphitheatre in 1995. In February of 1996, as he was serving as artist-in-residence at the Disney Institute, Morton Gould conducted and rehearsed the West Point Concert Band and attended the band's opening concert at the Institute, receiving three standing ovations, but retired early afterwards, as he did not feel well. The next morning, February 21, 1996, Morton Gould passed away. The

⁵³ Schirmer, G. Inc. and Associated Music Publishers, Inc., "Morton Gould – Composer," G. Schirmer, Inc. and Associated Music Publishers, Inc., http://www.schirmer.com/default.aspx?TabId=2419&State_2872=2&composerId_2287=565 (accessed June 24, 2013 – updated September 2010).

⁵⁴ Colburn, 7.

West Point Band's concert that evening became a poignant memorial to this wonderful composer.⁵⁵

Morton Gould's *Symphony for Band "West Point,"* is set in two contrasting extended movements: the first titled *Epitaphs*, and the second, *Marches*. The work's instrumentation differs slightly and significantly from the standard band layout in that it includes three cornet parts and three trumpet parts – each a complete independent section unto itself but written so that each may play directly off the other for quick color changes, using mutes or not, for allowing an uninterrupted flow of alternating articulated figures back and forth, and for generating antiphonal effects between two matched sections. A fourth trombone part is also included, which allows for either more dense trombone section scoring, or for the fourth part to double the bass line without losing the ability to have three harmonic parts.⁵⁶ Also included, and innovatively created especially for this piece,⁵⁷ is the percussion instrument called a "marching machine," which is a wooden frame fitted with a latticework of string or twine within which is fixed a number of short, thick wooden dowels or blocks of equal lengths all positioned perpendicular to the frame. The instrument is played by holding the frame and striking the dowels collectively in time on a hard, flat wooden or metal surface. As the dowels all strike at slightly different times, the effect is that of feet hitting the ground as if a formation of people were marching past. This unique instrument is used extensively during the passacaglia section of the first movement.

⁵⁵ Evans, Sergeant Major Joël, *A West Point Tribute to Morton Gould – Program Notes*, (West Point: United States Military Academy, 1996).

⁵⁶ Harper, 43, and Morton Gould, *Symphony for Band*, (New York: G. Schirmer, 1952), Score.

⁵⁷ Evans.

The *Epitaphs* movement of Gould's *Symphony* is not blatantly programmatic in character, but subtler as it builds upon a pensive theme first stated in the clarinets and bassoons before being answered by a contrasting brass chorale and proceeding into an extended development section. Gould describes the movement as "elegiac" in nature.⁵⁸ This mournful opening then transitions abruptly into a passacaglia section marked by an unrelenting ostinato in the muted trumpets and cornets. The haltingly written passacaglia subject is first stated in the tubas, and then repeated ten more times, each accompanied in ever increasing intensity, including the "marching machine" described above, before returning to the flowing melancholy of the opening theme. The movement ends quietly, evoking the bugle call *Taps* in tritones and briefly foreshadowing the *Marches* movement to come. Sergeant Major Joël Evans, formerly of the West Point Band, writes that the movement,

evokes a mist-filled journey through the historic West Point Cemetery. Spectres of patriots and heroes long dead quietly make their presence known. Grant, Lee, Patton, Eisenhower and all the rest rise up to join the "Long Gray Line" as it marches past in ghostly assemblage. The requiem chant *Dies Irae* quietly floats over the top of a lonely tuba until suddenly piccolos and drums scream out the opening Theme, now transformed into the style of an ancient infantry tune. Foreboding tritons bring us to the end of the movement, where the ghost of a long forgotten Hellcat bugler echoes the memory of *Taps*.⁵⁹

⁵⁸ Miles, Richard, ed., *Teaching Music Through Performance in Band*, Volume 1, (Chicago: GIA Publications, 1997), 470.

⁵⁹ Evans.

Figure 14. *Symphony for Band "West Point,"* Movement I, *Epitaphs*, measures 1-4 showing the opening of Theme 1

Figure 15. *Symphony for Band "West Point,"* Movement I, *Epitaphs*, measures 155-161 showing the passacaglia subject and the trumpet/cornet ostinato

The second and final movement, *Marches*, is built to contrast in almost every way with *Epitaphs* in that it is “lusty and gay in character,” as Gould describes it, “a

stylization of marching tunes that parade past in an array of embellishments and rhythmic variants. At one point there is a simulation of a Fife and Drum Corps which, incidentally was the instrumentation of the original West Point Band.”⁶⁰ Marked “boisterous,” “driving onward,” and “faster and faster,” the movement triumphantly ends with a transformed version of the opening themes from *Epitaphs* in a virtuosic flurry of “flourishes and fanfares.”⁶¹ During a rehearsal with the West Point Band in preparation for his Carnegie Hall performance in 1982, Morton Gould spoke of his ideas behind the movement:

I had a vision of all these poor cadets in their daily drills, formations, classes, field training, eating, drinking, and sleeping this Army life... the hundreds of parades and reviews before the public. It's Saturday morning and the Corps is preparing for yet another ceremony. The band is assembling at the barracks. Cadets are running around, getting dressed, inspecting each other, shouting commands, forming up, bumping into each other... marching faster and faster until everything ends in a blur of motion. A lone cadet finally wakes up with a start from his kaleidoscopic nightmare, only to find out that it really is Saturday morning and he must now prepare for a review!⁶²

In composing the *Symphony*, Gould didn't succeed in writing a 'band piece,' rather he created a fantastic work of art that happens to be set for wind instruments.⁶³ The craftsmanship and artistry with which he constructed this piece is on a par with any music ever written, making full and innovative use of the color palette available in a wind band setting. As such, Morton Gould's *Symphony for Band "West Point"* must

⁶⁰ Miles, 470.

⁶¹ Ibid.

⁶² Evans.

⁶³ Harper, 46.

indeed be considered a masterwork and a cornerstone in the original repertoire for wind band.

Figure 16. *Symphony for Band "West Point,"* Movement II, *Marches*, measures 1-4

The musical score for measures 1-4 of the 'Marches' movement is presented in three systems. The top system features a treble clef staff with a key signature of two flats and a 2/4 time signature. It begins with a piano (*p*) dynamic and includes a melodic line for Clarinets (Cls.) and a bass line for Clarinets and Bassoons (Cls. & Bsn.). The middle system is a bass clef staff with a 2/4 time signature, providing a bass line. The bottom system consists of two percussion staves: the top one for Cymbals (cym.) and the bottom one for Bass Drum (B.D.). The percussion parts include specific rhythmic patterns and accents.

Figure 17. *Symphony for Band "West Point,"* Movement II, *Epitaphs*, measures 500-504 showing the 'Boisterous' recap of Theme 1

The musical score for measures 500-504 of the 'Epitaphs' movement is presented in two systems. The top system is a treble clef staff with a 2/4 time signature, marked with a forte (*f*) dynamic. It features a 'Boisterous' section for 8va Tutti (no Saxes or Bars), characterized by dense, rhythmic chordal textures. The bottom system is a bass clef staff with a 2/4 time signature, providing a bass line. The score includes various musical notations such as accents, slurs, and dynamic markings.

Table 3. Form and Analysis of *Symphony for Band "West Point"* by Morton Gould (symphony)⁶⁴

<u>Movement I</u>			<u>B</u>
<u>Introduction</u>	<u>Expansion</u>	<u>Interlude</u>	<u>Transition</u>
Clarinets/Bassoons adding Euphonium	Various	Horn/Trumpet solo with Brass/Flute/Piccolo acc.	Horn/Bassoon solo with WW/Brass acc.
No Key Signature			
m.m. 1-34	m.m. 35-111	m.m. 112-135	m.m. 136-146
Theme 1	Theme 1 developed	Closing Theme 2	Based on Theme 1

<u>Introduction (Part II)</u>	<u>Passacaglia</u>	<u>Coda</u>
Muted Cornets/Trumpets alternating staccato ostinato with WW/Brass hits	WW/Sax/Lows	WW/muted Brass/Percussion cadence towards end
d minor tonality	g minor tonality	
m.m. 147-154	m.m. 155-231	m.m. 232-263
Theme 2	11 Statements of Passacaglia Subject, <i>Dies Irae</i> quoted in m.m. 179	Passacaglia elements, Theme 1, <i>Taps</i>

⁶⁴ Miles, 473.

Table 3. Form and Analysis of *Symphony for Band “West Point”* by Morton Gould
(continued)

<u>Movement II (Part I)</u>		<u>(Part II)</u>	
<u>Introduction</u>	<u>Transition</u>	<u>Statement</u>	<u>Interlude</u>
Pointillistic Clarinets/Bassoons with Percussion and sparse muted Brass interjections	Tubas/Percussion over a pad in Clarinets	Flute/Oboe with WW hits, then Piccolo/E-Flat Clarinet with muted Brass hits	Various antiphonal figures
E-flat Major			
m.m. 1-52	m.m. 53-59	m.m. 60-76	m.m. 77-109
Four motivic expositions		Theme 1	Development of Introductory Motives

<u>Statement</u>	<u>Transition</u>	<u>Statement</u>	<u>Interlude</u>
Upper WW over ostinato in Horns and Tubas then Horns/Trumpets	WW layered	Various, mostly WW	Various antiphonal figures in WW and muted Brass
		No Key Signature	F Major at 186
m.m. 110-125	m.m. 126-129	m.m. 130-177	m.m. 178-213
Theme 1	<i>Dixie</i> implied	Theme 2	Development of Introductory Motives, <i>Caissons Go Rolling...</i> at 186

Table 3. Form and Analysis of *Symphony for Band "West Point"* by Morton Gould
(continued)

		<u>(Part III)</u>		<u>(Part IV)</u>	
<u>Statement</u>	<u>Interlude</u>	<u>Fughetta</u>		<u>Statement</u>	
Clarinets over Tuba/ Bassoon, later adding Euphonium, Horns, and Tenor Sax	Cornets over WW/ muted Brass call/ response figures	Clarinets adding WW/Sax, then Tbn/Cl, Hns with Tbn/Cl, Tpts, then Cornets with Ens.		Brass with WW accompaniment	
G Major	F Major	C, D-flat, G-flat, D, G Major keys		D-flat Major, E-flat Major at 385	
m.m. 214-251	m.m. 252-264	m.m. 265-368		m.m. 369-400	
Theme 3 in Trio-like section	Extension of Theme 3	Six full statements of subject based on Theme 3		Theme 4 accompanied by motives of Theme 3	

<u>(Part V)</u>			
<u>Transition</u>	<u>Introduction</u>	<u>Statement</u>	<u>Statement</u>
Upper WW over ostinato in Horns and Tubas then Horns/Trumpets	Drum cadence	Fife and Drum Corps plus Bugle call	Stretto figures in WW
m.m. 401-418	m.m. 419-423	m.m. 424-442	m.m. 443-458
Material from Movement I		Theme 5 related to Movement I m. 146	Theme 6 based on motive from m. 30

Table 3. Form and Analysis of *Symphony for Band “West Point”* by Morton Gould (continued)

<u>(Part VI) - Coda</u>		
<u>Interlude (Section I)</u>	<u>Interlude (Section II)</u>	<u>Introduction</u>
Call/response between WW/Brass	Brass with WW flourish figures, full Ensemble transition to Coda	Call/response between Ensemble and Timpani
	C Major	
m.m. 458-474	m.m. 475-494	m.m. 495-500
6/8 development of Introductory Motives with material from Movement I	Theme 6 accompanied by motives from Intro and Movement I	Introductory Motive

<u>Section I</u>	<u>Section II</u>
Full Ensemble	Call/response between Brass and WW, then WW flourish figures over Brass fanfares
	E-flat Major
m.m. 501-513	m.m. 514-539
Theme 1 “Boisterous”	“Faster and faster” accelerates to end with material from Introductory Motives and Theme 1

CHAPTER IV

THE LATTER TWENTIETH CENTURY

During the years that followed the Sesquicentennial Celebration, Teacher of Music Francis Resta continued to showcase the West Point Band as the world-class ensemble that it was, through continued radio broadcasts and public concerts, but not necessarily through any further new music commissions. In February of 1954, the West Point Band hosted the 20th annual American Bandmasters Association convention on West Point and at the Newburgh Free Academy in Newburgh, New York. The band performed as part of the festivities and was guest conducted by many of the prominent conductors of the day including Leonard Falcone of the Falcone Band, Thomas Darcy of the United States Army Band, Chester Whiting of the United States Army Field Band, Karl King, Henry Fillmore, Charles Santelmann of the United States Marine Band, Howard Hanson of the Eastman School, who premiered his *Chorale and Alleluia*, Mark Hindsley of the University of Illinois, Glenn Cliff Bainum of Northwestern University, and William Revelli of the University of Michigan.⁶⁵

In 1957 as Teacher of Music William Schempf replaced Francis Resta, the emphasis of the band changed somewhat to focus more on the string ensembles within the band – the string orchestra and string quartets would take on a higher prominence and would begin to perform classical and baroque symphonies and concerti on a regular

⁶⁵ Moon, Robert D., "USMA Band History: Resta Years - Part III (1953-1956)," The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap26_RestaYearsPart3.pdf (accessed June 28, 2013), 317.

basis to showcase the high level of musicianship. TM Schempf wanted to impart a level of 'class' and 'finesse' to performances by the band and its soloists.⁶⁶ In doing this, he somewhat moved the concert band back into its previous functional role.

Though TM Schempf did not actively pursue commissions for wind band works from prominent composers, because of the West Point Band's high level of musicianship, there were a good number of composers in the 1960s who sought out the band to proof and sometimes premiere their works. These composers included James Cohn, Thomas Beversdorf, John Krance, Ingolf Dahl, Richard Maltby, Charles Lichter, Alan Grayson, Arthur Christman, Maria Leidzen (on behalf of Erik), Arthur Frackenpohl, and Vaclav Nelhybel.⁶⁷ In the case of Nelhybel, he also had several pieces premiered by the band in the 1980s and early 1990s, including his *Monolith*, *Benny Havens*, *Concerto for Clarinet and Wind Ensemble*, and his *Concerto for Wind Ensemble and Percussion*.

The West Point Band took a significant personnel cut in 1974 as the Army was beginning to draw down following the conflict in Vietnam. The band's numbers were reduced from over 170 to just fewer than one hundred. As such, the band lost its entire string compliment and decremented the numbers in all other remaining areas including

⁶⁶ Moon, Robert D., "USMA Band History: Schempf Era - Part I (1957-1963)," The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap27_SchempfEraPart1.pdf (accessed June 28, 2013), 324.

⁶⁷ Moon, Robert D., "USMA Band History: Schempf Era - Part II (1963-1968)," The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap28_SchempfEraPart2.pdf (accessed June 28, 2013), 336.

the Concert Band, the 'Hellcats,' the newly formed Jazz Knights, and the Support Staff.⁶⁸ Inherent in this cut was also the removal of the authorization for a 'Teacher of Music' as the band's leader as William Schempf retired as the 13th and final TM. The band would now be commanded by regular Army Band Officers that were rotated through the job. Without all the string players and enough winds to fill out a symphonic band's numbers, as had been the case in the past, the West Point orchestra was no more and the Concert Band transitioned into something resembling its current form modeled more on the wind ensemble concept. This change back to an emphasis on the wind band within the organization would eventually lead to a renewed desire to add new wind works to the repertoire.

⁶⁸ Moon, Robert D., "USMA Band History: Decrement and Post-Decrement Years (1974-1990)," The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap30_DecrementAndPostDecrementYears.pdf (accessed June 28, 2013), 358.

CHAPTER V

THE BICENTENNIAL COMMISSIONING PROJECT

In the early 1990s, as the United States Military Academy was approaching the 200th anniversary of its establishment in 1802, a committee was formed to plan the commemorative activities for the upcoming Bicentennial Celebration, just as had been done fifty years earlier. This committee was headed by a gentleman named Bill Raiford, a graduate of West Point who was a cadet during the sesquicentennial Celebration and also an amateur musician and composer, who was keenly aware of the musical endeavors commemorating the sesquicentennial year, and who urged the music sub-committee to pursue their goal of new music commissions.⁶⁹ In addition to the commissioning project, other musical events were planned including the release of a compact disc titled *West Point on the March*, featuring a wide assortment of music that one might hear from the band during a cadet review on the parade grounds known as ‘The Plain.’ Also included was a string of concerts held in West Point’s Eisenhower Hall, a gala concert held at Carnegie Hall in New York City on March 15, 2002,⁷⁰ and a commemorative composition contest, the winner of which was Alan Fletcher for his *An American Song* which was selected from 83 works received from composers worldwide.⁷¹

⁶⁹ David Deitrick, Email correspondence with author, May 30, 2013.

⁷⁰ Evans, Sergeant Major Joël, and Staff Sergeant Lois Hicks-Wozniak, *West Point Band: United States Military Academy: 200 Years of Excellence, Volume 1 – Program Note.*, (West Point: United States Military Academy, 2001).

⁷¹ Battisti, Frank L., *The Winds of Change II – The New Millennium: A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, (Galesville, MD: Meredith Music, 2012), 23.

Lieutenant Colonel David Deitrick (now retired), who assumed command of the West Point Band in 1994, chaired the music sub-committee during the planning for the Bicentennial Celebration at West Point. Since a number of prominent composers of the day had contributed to the Sesquicentennial Commissioning Project, which had produced what is arguably a cornerstone of modern wind band literature in Morton Gould's *Symphony for Band "West Point,"* the music sub-committee was especially interested in continuing to encourage the creation of new band works by leading composers.⁷² According to Dr. Deitrick, the sub-committee began choosing which composers to invite and sending out invitations in about 1996, knowing that more lead time was probably better in ensuring that commissions were received in time for the Celebration. Additionally, since there were representatives on the sub-committee from the United States Army Band and United States Army Field Band, those two organizations included USMA Bicentennial commissions in their own program planning.⁷³

The choice of which composers to invite "was definitely a sub-committee effort.," says Dr. Deitrick, "Many composers were asked personally by sub-committee members, and we did send letters of invitation to some composers with whom we did not have a personal connection." As with the sesquicentennial commissioning project, invited composers were asked to furnish works as a contribution to the history of the Military Academy, and most did so without compensation. A few sought

⁷² Deitrick email.

⁷³ Ibid.

reimbursements for production or printing costs, and a small number were formally commissioned through a band or committee member's organizational commissioning process.⁷⁴ It was during this process that the sub-committee also opted to implement the composition contest referenced above, which was adjudicated by many leading band directors from across the country.⁷⁵ Additionally, several composers who had committed to writing works apparently did not submit anything for the project.⁷⁶

All works received were premiered by the West Point Band, though some premieres occurred before the formal Bicentennial Celebration began, and Dr. Deitrick believes that all the composers of contributed works were present for their particular premiere.⁷⁷ Some of these early premieres took place during the band's performances at national or international conferences like those for the New York State Band Directors Association symposium, the College Band Directors National Association Eastern Division conference, and the World Saxophone Congress.⁷⁸ All works premiered away from West Point were subsequently performed at some point on West Point, either during the Celebration concert series or after.

Though not within the scope of this paper, there were also jazz ensemble works commissioned during the West Point Band's Bicentennial Commissioning Project for

⁷⁴ Deitrick email.

⁷⁵ Evans, Sergeant Major Joël, and Staff Sergeant Lois Hicks-Wozniak, *West Point Band: United States Military Academy: 200 Years of Excellence, Volume 3 – Program Notes*, (West Point: United States Military Academy, 2002).

⁷⁶ Moon, Ch. 17, "Premieres," 225.

⁷⁷ Deitrick email.

⁷⁸ The United States Military Academy Band, various printed concert programs, 1996-2003.

performance and recording by the Jazz Knights.⁷⁹ Since this project, the Jazz Knights have continued to be strong advocates for the creation of new music for large jazz ensemble through an active commissioning program, several iterations of a composers' forum event, and through new compositions written by members of the band.

Composers of the Bicentennial Celebration

As with the Sesquicentennial Commissioning Project, many well-known composers of the day including Eric Ewazen, Samuel Adler, Jerry Bilik, Dan Welcher, Stephen Melillo, Timothy Broege, Larry Daehn, Donald Grantham, Anne McGinty, James Barnes, Warren Benson, Dwayne Milburn, and Jack Stamp were asked to submit compositions for the Bicentennial Celebration. The following is a list of the composers and their compositions that were performed and/or recorded as part of the West Point Band's Bicentennial Commissioning Project with the initial performance dates if known. Most of this information comes from Sergeant Major (Retired) Robert Moon's *West Point Band History* and is corroborated to a large degree by printed programs from many of these concerts.

To document the vast majority of the Bicentennial Commissioning Project's works, the West Point Band recorded a six volume set of compact discs titled *United*

⁷⁹ West Point Band, *United States Military Academy: 200 Years of Excellence, Jazz Commissions*, WPBIJC, 2004, CD.

States Military Academy: 200 Years of Excellence between 2001 and 2004 (the sixth volume contains entirely Jazz Knights Commissions).

Table 4. List of Bicentennial Commissioning Project Compositions and Composers⁸⁰

<u>Composition</u>	<u>Composer</u>	<u>Premiere Date</u>
<i>Hudson River Rhapsody</i>	James Kessler	August 31, 1996
<i>Legacies of Honor</i>	Bert Truax	March 7, 1997
<i>Four American Gospel Songs</i>	Luigi Zaninelli	February 8, 1998
<i>i. His Eye Is On the Sparrow</i>		
<i>ii. Amazing Grace</i>		
<i>iii. Give Me that Old Time Religion</i>		
<i>iv. In the Sweet By & By</i>		
<i>Dawn to Glory</i>	Samuel Adler	October 30, 1998
<i>Fantasy on When Johnny Comes Marching Home</i>	Robert Starer	October 30, 1998
<i>Buffalo Soldiers</i>	James Kimo Williams	February 21, 1999
<i>Fantasia on The Army Blue</i>	Ira Hearshen	
<i>Restless Birds Before the Dark Moon</i>	David Kechley	July 7 2000
<i>The Line</i>	Jerry Bilik	September 3, 2000
<i>Perpetual Song</i>	Dan Welcher	September 8, 2000
<i>Legacy Symphony</i> (individual movements pre-premiered)	Eric Ewazen	October 8, 2000
<i>i. Of a Fortress Over a River Valley</i>		March 31, 2000
<i>ii. Of Fields of Battle</i>		October 8, 2000
<i>iii. Of Home & Country</i>		September 30, 2000
<i>Three Utterances for Clarinet Quartet</i>	Paul Harvey	October 19, 2000
<i>Where History Lies Sleeping</i> (brass quintet)	Richard W. Smith	February 7, 2001
<i>In a Cause Called Glorious</i>	Stephen Melillo	March 18, 2001
<i>The Contemplation of Bravery</i>	Joseph Bertolozzi	March 18, 2001
<i>Overture '1776'</i>	Thomas Duffy	September 1, 2001
<i>Three Pieces for American Band</i> (Set No.3)	Timothy Broege	September 22, 2001
<i>i. The Lordly Hudson</i>		
<i>ii. The Land and the People</i>		
<i>iii. The Vineyards of the West</i>		
<i>The West Point Bicentennial March</i>	Larry Daehn	September 22, 2001
<i>An American Song</i> (West Point premiere)	Alan Fletcher	September 22, 2001
<i>Farewell to Gray</i>	Donald Grantham	September 22, 2001

⁸⁰ Moon, Ch. 17, "Premieres," 223-5.

Table 4. List of Bicentennial Commissioning Project Compositions and Composers
(continued)

<u>Composition</u>	<u>Composer</u>	<u>Premiere Date</u>
<i>To Keep Thine Honor Bright</i>	Anne McGinty	September 22, 2001
<i>i. Leadership & Teamwork</i>		
<i>ii. The Stalwart Soldier</i>		
<i>iii. The Practical Joker</i>		
<i>Fanfare for Freedom</i>	Quincy Hilliard	January 18, 2002
<i>Reflections on the Hudson – An American Poem</i>	Nancy Bloomer Deussen, trans. Virginia Allen	January 18, 2002
<i>Valor</i>	James Barnes	January 18, 2002
<i>Quintet (brass quintet)</i>	Trygve Madsen	February 26, 2002
<i>Celebration for a New Era (Carnegie Hall premiere)</i>	Staff Sergeant Douglas Richard	March 15, 2002
<i>Scherzo, Chorale, & Aria Serena</i>	Warren Benson	April 26, 2002
<i>Quadrille</i>	Joseph Turrin	May 12, 2002
<i>Concerto Grosso for Brass and Percussion</i>	Trygve Madsen	
<i>Triumphant Fanfares & Processionals</i>	Captain Dwayne Milburn	August 31, 2002
<i>Collage for Clarinet Quartet & Band</i>	Paul Hayden	April 4, 2003
<i>IKE</i>	Jack Stamp	April 4, 2003

Farewell to Gray

Composer Donald Grantham has received numerous prestigious awards and recognitions for his works from various organizations including the American Society of Composers, Authors and Publishers, the American Bandmasters Association, the National Band Association, and the National Opera Association, and is currently the Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin.⁸¹

Being among the composers commissioned to provide a piece to commemorate the Bicentennial of the United States Military Academy, Dr. Grantham responded with his wonderful work, *Farewell to Gray*. With the proviso that all commissioned works submitted for the project be connected to the Academy in some fashion, Dr. Grantham notes in the score that:

...it was pointed out to me that following graduation, the cadet would no longer wear the distinctive gray uniform worn throughout his or her matriculation, and that this has long been a very significant event in each cadet's life and career. It is an ending and a beginning accompanied by all the ambivalent feelings such events entail, and this is what I have tried to reflect in the music.⁸²

The work's title, *Farewell to Gray* is taken from the lyrics of *Army Blue*, written by L. W.

Becklaw to the tune of George Poulton's *Aura Lea* as the song of the Class of 1865 (see

⁸¹ Grantham, Donald, "Piquant Press – music by composer Donald Grantham: Biography," Donald Grantham, <http://www.donaldgrantham.com/biography/> (accessed May 27, 2013 – updated 2013).

⁸² Grantham, Donald, *Farewell to Gray*, Austin, TX: Piquant Press, 2002, Score.

Figure 3 above) that refer to this transition which read, “We’ll bid farewell to ‘Ca-det Gray’ and don the ‘Army Blue.’”⁸³

An additional anecdote about *Farewell to Gray* that Dr. Grantham shared with the author is an oblique connection of the piece to the terrorist attacks on the World Trade Center in New York City on September 11, 2001. Since the planned premiere of *Farewell to Gray* was scheduled for late in September of 2001, the West Point Band’s rehearsals were taking place earlier in the month. Dr. Grantham recounts:

I was told that the band was rehearsing my piece when the news about the 9/11 attack broke, and for that reason the piece holds particular significance for many of the players. When I arrived in New York and was driving from the airport to West Point, I drove within sight of the destroyed and smoking Twin Towers, which is something I’ll never forget.⁸⁴

Farewell to Gray is an essentially symmetrical work written in a ternary (ABA) form with a short introduction and coda, and transition passages leading in and out of the B section. It is principally written in a slow flowing lyrical legato style with manifold opportunities to stretch tempo in an expressive manner. The long melodic lines are frequently accompanied by smooth contrapuntal structures often presented in a call and response fashion, commonly between woodwinds and brass. The piece contains many meter changes, however they are all simple quarter note or half note based meters that follow the lines or provide subtle changes to subsequent iterations of the melody. The harmonic language is mainly diatonic throughout most of the piece except for measures 93 and 94 near the beginning of the recap of the ‘A’ section where

⁸³ Mayer, 14.

⁸⁴ Donald Grantham, Email correspondence with author, May 27, 2013.

Grantham's textures become dense and chromatic before returning to diatonacism. This overall approach is unlike most of Dr. Grantham's work and even Dr. Grantham himself revealed to the author that, "This piece is somewhat different from most of my compositions in being more lyrical and conventional in its harmonic language."⁸⁵ A poignant yet stirring work, *Farewell to Gray* is a worthy addition to the wind band repertoire and a fitting tribute to the Bicentennial of the United States Military Academy.

Figure 18. *Farewell to Gray*, measures 6-14 showing Theme 1 with harmonization

The image displays a musical score for measures 6-14 of the piece "Farewell to Gray". The score is written for a wind band, featuring a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The melody in the treble staff is characterized by a series of eighth and quarter notes, often beamed together, with dynamic markings of *pp*, *p*, and *mp*. The bass staff provides a harmonic accompaniment with chords and moving lines, including a prominent bass line with a 7th fret marking. The score is divided into two systems, with the first system covering measures 6-10 and the second system covering measures 11-14. The notation includes various articulations such as slurs and accents, and dynamic markings like *pp*, *p*, and *mp* are used throughout to indicate the intended volume and mood of the music.

⁸⁵ Grantham email.

Table 5. Form and Analysis of *Farewell to Gray* by Donald Grantham (ternary)

<u>Introduction</u>	<u>A</u>		<u>B</u>
	<u>Verse 1</u>	<u>Verse 2</u>	<u>Transition</u>
Clarinet/Bassoon + trumpet	Horn with clarinet accompaniment	Trumpet solo with WW/Lows/Horn accompaniment	Oboe solo with sax accompaniment + WW/Lows
F Major/Ab Major G5	C Major	C Major	C Major
m.m. 1-6	m.m. 7-14	m.m. 15-23	m.m. 24-37
	Theme 1	Theme 1'	

<u>B</u>			
<u>Verse 1</u>	<u>Interlude</u>	<u>Verse 2</u>	<u>Transition</u>
Low brass/Horn/ Trumpet with WW/ Sax call/response accompaniment	WW/Sax/Lows	Brass with WW accompaniment	WW/Sax/Lows
F Major	G major/f minor	E pedal	Eb Major
m.m. 38-53	m.m. 54-66	m.m. 67-81	m.m. 82-89
Theme 2		Theme 2	

Table 5. Form and Analysis of *Farewell to Gray* by Donald Grantham (continued)

<u>A</u>		<u>Coda</u>
<u>Verse 1</u>	<u>Verse 2</u>	
Horn with Trumpet descant and WW/Sax/Lows accompaniment	Trumpet solo with WW/Horn accompaniment	Trumpet to Horn/Euph to WW to Horn/Euph
C Major	C Major	C Major
m.m. 90-100	m.m. 101-109	m.m. 110-119
Theme 1	Theme 1'	

CHAPTER VI

CONTINUING TO COMMISSION INTO THE TWENTY-FIRST CENTURY

Since the Bicentennial Commissioning Project was completed, the West Point Band has actively continued to commission well-known composers to write works for wind band, both on its own and as part of various commissioning consortia. When asked for the reasons behind this persistent emphasis on commissioning, former West Point Band commander Colonel Timothy Holtan, who has had a hand in a large number of commissions during his tenure states that it is, “To further wind band repertoire, [and] involve the musicians in the thought process and musical negotiation associated with commissioning and bringing the music to life.”⁸⁶ This commitment to the enrichment of the wind literature continues the practice started by TM Francis Resta in the mid twentieth century and has resulted in an impressive catalog of commissioned works.

The West Point Band has also made studio recording releases of many of these commissioned pieces on the compact discs *Should This Be Found* (2005),⁸⁷ *Liquid Ebony: Stars of the West Point Band* (2009),⁸⁸ and *Harvest* (2010).⁸⁹

⁸⁶ Timothy Holtan, Email correspondence with author, May 28, 2013.

⁸⁷ West Point Band, *Should This Be Found*, MGA1889, 2005, CD.

⁸⁸ West Point Band, *Liquid Ebony: Stars of the West Point Band*, MTK2042, 2009, CD.

⁸⁹ The West Point Band with Joseph Alessi and Charles Osgood, *Harvest*, MUK5261, 2010, CD.

Commissions and Composers

It has been more challenging to compile a complete list of works commissioned by the West Point Band since the Bicentennial, since most commissions completed since then have not been part of a unified project or written in celebration of a major event like the Academy's Bicentennial. Nevertheless, the list of commissions achieved in a short ten year span is impressive. Some works were commissioned outright by the West Point Band, while others were by consortia in which the band participated. The following is as complete a list as possible of the new wind band works commissioned outright or in part by the West Point Band with their associated premiere dates (if known). The composers who have produced these commissioned works include Evan Chambers, Perry Goldstein, Alex Freeman, Stephen R. Anderson, Adam Gorb, Dana Wilson, Dwayne Milburn, Robert Jager, Joseph Willcox Jenkins, Douglas Besterman, Randol Bass, Roshanne Etezady, John Mackey, David Maslanka, DJ Sparr, and Daniel Bukvich. This information was gathered from various CD liner notes, concert programs, and personal experience.

The West Point Band's full time arranging staff, led by Sergeant Major Douglas Richard, and other members of the band routinely write custom arrangements and even original compositions for performance by the band. The instrumentation of these custom arrangements and compositions sometimes deviates from the standard band instrumentation as determined by the ensemble that will perform the work and/or by the performance venue. Because these numerous custom arrangements and

compositions are generally for the specific use of the West Point Band and are largely not published, they are not included in the list below.

Table 6. List of Commissioned Compositions and Composers since the Bicentennial

<u>Composition</u>	<u>Composer</u>	<u>Premiere Date</u>
<i>Outcry and Turning</i>	Evan Chambers	February 21, 2004 ⁹⁰
<i>The Abundant Air: Concerto for Saxophone Quartet and Band</i>	Perry Goldstein	April 16, 2004 ⁹¹
<i>Should This Be Found: Six Songs on Scott's Last Expedition</i>	Perry Goldstein	April 13, 2005 ⁹²
<i>i. The Voyage Out</i>		
<i>ii. Land at Last</i>		
<i>iii. Penguins</i>		
<i>iv. Impressions on the March</i>		
<i>v. In Winter Quarters</i>		
<i>vi. Summit, the Pole and Beyond</i>		
<i>Concerto for Bass Trombone and Concert Band</i>	Alex Freeman	April 13, 2005 ⁹³
<i>Concerto for Solo Percussion and Concert Band</i> (commissioned by the Barlow Endowment for the Arts for the USMA Band)	Stephen R. Anderson	April 13, 2005 ⁹⁴
<i>Concerto for Alto Saxophone and Band</i>	Evan Chambers	2006
<i>Adrenaline City</i> (consortium with 6 USAF Bands)	Adam Gorb	March 3, 2006 ⁹⁵
<i>Liquid Ebony for Clarinet and Wind Ensemble</i>	Dana Wilson (trans. from piano acc.)	March 18, 2006 ⁹⁶
<i>Steadfast Leadership</i> (commissioned by the USMA Class of 1956)	Captain Dwayne Milburn	May 21, 2006 ⁹⁷

⁹⁰ Kaestner Staff Sergeant Samuel, Perry Goldstein, and Evan Chambers, *West Point Band: Should This Be Found – Program Notes*, West Point: United States Military Academy, 2005.

⁹¹ The United States Military Academy Band, "Springtime Aires," (concert program for a performance of the West Point Concert Band, Eisenhower Hall Ballroom, West Point, NY, April 16, 2004).

⁹² The United States Military Academy Band, "Premieres," (concert program for a performance of the West Point Concert Band, Eisenhower Hall Theatre, West Point, NY, April 13, 2005).

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ The United States Military Academy Band, "New York State Band Directors Association Symposium 2006," (concert program for a performance of the West Point Concert Band, Wyndham Grand Ballroom, March 3, 2006).

⁹⁶ The United States Military Academy Band. "Clarinet Summit 2006 Gala Concert," (concert program for a performance of the West Point Concert Band, Eisenhower Hall Theatre, West Point, NY, March 18, 2006).

⁹⁷ The United States Military Academy Band, "Celebrating America's Heroes," (concert program for a performance of the West Point Concert Band, Eisenhower Hall Theatre, West Point, NY, May 21, 2006).

Table 6. List of Commissioned Compositions and Composers since the Bicentennial (continued)

<u>Composition</u>	<u>Composer</u>	<u>Premiere Date</u>
<i>Eternal Vigilance “The Long Brave Line”</i> (consortium with US Naval Academy, US Air Force Academy, and US Coast Guard Bands)	Robert Jager	November 15, 2006 (NY premiere) ⁹⁸
<i>Concerto Breve “The Wondrous Valley”</i>	Joseph Willcox Jenkins	May 4, 2007 ⁹⁹
<i>Drummer Hoff for Narrator and Wind Band</i>	Douglas Besterman	2008
<i>Shenandoah</i>	Randol Bass (trans. from orchestral version)	July 4, 2009
<i>Points of Departure for Soprano and Wind Band</i>	Roshanne Etezady	March 12, 2010 ¹⁰⁰
<i>Harvest: Concerto for Trombone</i> (consortium with 21 other organizations)	John Mackey	March 12, 2010 with Joseph Alessi as soloist ¹⁰¹
<i>Symphony No. 8</i> (consortium)	David Maslanka	
<i>Flute Concerto</i> (consortium)	DJ Sparr	
<i>Inferno</i> (triple quintet for brass, woodwinds, and percussion) (consortium)	Daniel Bukvich	

⁹⁸ The United States Military Academy Band, “Concert Band,” (concert program for a performance of the West Point Concert Band, Ithaca College, Ithaca, NY, November 15, 2006).

⁹⁹ The United States Military Academy Band, “Concert Band with the New York Staff Band of the Salvation Army,” (concert program for a performance of the West Point Concert Band, Eisenhower Hall Theatre, West Point, NY, May 4, 2007).

¹⁰⁰ The United States Military Academy Band, “Concert Band – College Band Directors National Association – Eastern Division Conference,” (concert program for a performance of the West Point Concert Band, Asplundh Hall, West Chester University, West Chester, PA, March 12, 2010).

¹⁰¹ Ibid.

Adrenaline City

Adam Gorb is the Head of the School of Composition at the Royal Northern College of Music in Manchester, England, and has been a visiting lecturer in composition at universities all over the world. Born in 1958, and starting to compose at the age of ten, Gorb had a portion of a piano composition of his called *A Pianist's Alphabet* performed by Susan Bradshaw for broadcast on BBC Radio 3 at age fifteen. He began studying music with Hugh Wood and Robin Holloway at Cambridge University in 1977, and worked in the 1980s as a theatre musician and composer. After beginning study with Paul Patterson in 1987, Gorb began attending the Royal Academy of Music, earning a Master of Music with Highest Honors, including the Principal's Prize in 1993. His compositions have won numerous awards, both in the United Kingdom and in the United States.¹⁰²

The West Point Band, commanded by then Lieutenant Colonel Timothy Holtan, commissioned *Adrenaline City* through its participation in a consortium made up of several United States Air Force Bands led by Lieutenant Colonel Steven Grimo and the United States Air Force Academy Band, though Mr. Gorb remembers Lt. Col. Holtan as being the first to approach him for the commission, requesting an, "energetic and fast seven-minute piece in the spirit of an earlier wind ensemble work: *Awayday*."¹⁰³ The consortium's other members were the United States Air Force Band of Flight, Lieutenant Colonel Alan Sierichs, commanding; the United States Air Force Band of Liberty,

¹⁰² Gorb, Adam, "Adam Gorb: Composer: Biography," Adam Gorb, <http://www.adamgorb.co.uk/biography.htm> (accessed June 7, 2013 – updated 2013).

¹⁰³ Adam Gorb, Email correspondence with author, June 9, 2013.

Lieutenant Colonel Larry Lang, commanding, the United States Air Force Heritage of America Band, Major Douglas Monroe, commanding; the United States Air Force Band of the Golden West, Captain Michael Mench, commanding; and the United States Air Force Band of Mid America, Captain Donald Schofield, commanding.¹⁰⁴

In his program notes, Adam Gorb describes *Adrenaline City* as,

a concert overture inspired by both the stress and vibrancy of twenty-first century city life. It is in sonata form and is notable for a time signature in 10/8. The harsh and dissonant opening passage is contrasted by a mellow second subject theme in the saxophones. The percussion come to the fore in the middle section, and at the close of the work the harmonic tension reaches an exhilarating breaking point before resolving on the tonal centre of A.¹⁰⁵

In correspondence with the author, Mr. Gorb adds that, “I wanted to see how far I could push a dissonant language in what is in effect a piece of light music, and how I could bring something fresh to a traditional structure (sonata form).”¹⁰⁶

When asked about influences for the work, Mr. Gorb states that, “I try not to be too mindful of influences when I write, but in this instance certain sound worlds did pop up in the works of composers like Stravinsky, Britten, Bernstein, Malcolm Arnold, Gershwin, Klezmer music, and maybe some other areas.”¹⁰⁷ When discussing his favorite parts of the piece, Mr. Gorb reveals that:

I’m fond of the opening chord: it took me quite a while to work out the exact voicing and spacing. I also like how the dramatic tension is maintained throughout the development section through the recapitulation. I love writing recapitulations: I know what the material is

¹⁰⁴ Gorb, Adam, *Adrenaline City – Program Notes*, Luton, UK: Studio Music, 2006, Score.

¹⁰⁵ Ibid.

¹⁰⁶ Gorb email.

¹⁰⁷ Ibid.

and I can play games with it! I'm keen on the moment of maximum harmonic and rhythmic tension just before the end of the work. I also always relish the moments of real chamber like transparency in the piece, like bars 85 and 86 which are just for the clarinet section.¹⁰⁸

Mr. Gorb's final remarks to the author about *Adrenaline City* were:

I am thrilled that the work has made its way in the musical world after seven years. I passionately believe in music's usefulness, and the importance of maintaining a personal voice with a pragmatism that a work should communicate to those who care to give it the time. In the many Wind Ensemble works I have written over the last twenty years pieces tend to fall into certain categories; the serious and personal (*Towards Nirvana, Ascent, Farewell*), the light and humorous (*Yiddish Dances, Summer Dances, Bohemian Revelry*) and the more educational (*A Little Tango Music, Three Way Suite*). *Adrenaline City* is on the 'Cutting Edge' extremity of 'Light' music – I'm interested in working on the fringe of respectability, and performances of *Adrenaline City* should have an element of danger and discomfort about them like on the marvelous CD recording by the West Point Band conducted by the piece's commissioner Timothy Holtan.¹⁰⁹

The work was premiered by the West Point Band under the direction of Lieutenant Colonel Timothy Holtan on March 18, 2006 at the band's 2006 Clarinet Summit Gala Concert held in Eisenhower Hall Theatre on West Point.¹¹⁰

As Mr. Gorb describes above, *Adrenaline City* is indeed structured in a sonata form with an exposition section in two parts, the first a dissonant rhythmic eighth note driven opening with a more flowing and consonant second part culminating with a polychordal transition into a percussion propelled development section which closes with a transition featuring a unison line passed along through the entire ensemble. This leads back to an abridged recap of the opening part, beginning a whole step higher than

¹⁰⁸ Gorb email.

¹⁰⁹ Ibid.

¹¹⁰ USMA Band. "Clarinet Summit" concert program.

the original before being brought back into the original tonality as the work recaps the smoother second subject and ends with a coda section in the style of the opening.

Centering around a time signature of 10/8 featuring two groupings of three eighth notes and two groupings of two in each measure, *Adrenaline City* contains 160 meter changes over its 296 measure length, all with the eighth note as the constant value across the bar line. For the most part, the emphasis of the line follows the various meter changes, but not exclusively. With that said, the mixed meters will require a relatively mature ensemble to navigate them seamlessly. Mr. Gorb has written a fresh, vibrant work that is surely a worthy addition to the wind repertoire.

Figure 19. *Adrenaline City*, measures 1-4 showing the interplay of Motives 1 and 2 between the ensemble, the tom-toms and the trumpets

The musical score for measures 1-4 of *Adrenaline City* is presented in three systems. The first system covers measures 1 and 2, the second system covers measures 3 and 4, and the third system shows the continuation of the music. The score is divided into three parts: Tutti (no Saxes), Trumpets, and Tom-toms. The Tutti part is in 3/2 time, the Trumpets part is in 10/8 time, and the Tom-toms part is in 3/2 time. The Tutti part features a series of chords in the right hand and a rhythmic pattern in the left hand. The Trumpets part features a series of chords in the right hand and a rhythmic pattern in the left hand. The Tom-toms part features a series of chords in the right hand and a rhythmic pattern in the left hand. The score is marked with *ff* (fortissimo) and includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is written for a wind ensemble and includes a percussion part for Tom-toms.

Figure 20. *Adrenaline City*, measures 16-20 showing the composites of Theme 1 and the accompanying bass line

Clarinet/Saxes/Horns/Euph
Lows/Tuba
f
ff

Figure 21. *Adrenaline City*, measures 52-56 showing harmonized Theme 2 and the accompanying bass line

Saxes
B. Cl. & Bsn.
p
ff

Table 7. Form and Analysis of *Adrenaline City* by Adam Gorb (sonata form)

<u>Introduction</u>		<u>Exposition (A)</u>	
<u>Beginning through A</u>	<u>B</u>	<u>C through D</u>	<u>E through G</u>
Call/Response between Ensemble, Tom-toms, and Trumpets	Clarinet/Sax punctuated with Hn/Euph with low descending groove	Sax/Clarinet to WW with Trumpets/Oboes	Call/Response between Ensemble and Brass
A Major (altered) with D-sharp in bass	a minor	c minor adding F# in bass	D Major with E in bass
m.m. 1-13	m.m. 14-25	m.m. 26-35	m.m. 36-51
Motive 1 with Motive 2	Motive 3 and 4 combining for Theme 1	Motive 5, then layered Motive 3 (inverted) and Motive 4	Motive 1 with Motive 6, then Motive 7

<u>Exposition (B)</u>			
<u>H through I</u>	<u>J</u>	<u>K through L</u>	<u>M through N</u>
Sax with low WW hits, plus Clarinet	Sax/Horns with WW countermelody and low voice hits	Ensemble leading to interjections of previous motives	Clarinets leading to Oboe to Flugelhorn with pointillistic acc.
C Major with D in bass	C Major with D in bass	G Major	G Major with D in bass
m.m. 52-62	m.m. 63-71	m.m. 72-81	m.m. 82-96
Theme 2	Theme 2 (statement 2)	Theme 2 with Motive 3 (also inverted)	Theme 2 in variation

Table 7. Form and Analysis of *Adrenaline City* by Adam Gorb (continued)

<u>Transition</u>	<u>Development</u>		
<u>O through P</u>	<u>Q</u>	<u>R through S</u>	<u>T through V</u>
Brass rhythmic figures with reverse pyramid adding WW	Piccolo/E-flat Clarinet over Percussion ostinato	WW/Soprano Sax over Low Brass/percussion ostinato	Call/response between Sax/Lows and WW leading to all WW/Trumpets
Bi-tonal starting with B-flat minor over C-flat minor	B-flat	B-flat tritone to A tritone	C major over C-sharp wholetone bassline
m.m. 97-107	m.m. 108-117	m.m. 118-133	m.m. 134-154
Variation on a combination of Motive 1 and 4	Theme 3 with interjections of Motive 3 and 7	Theme 3 with Theme 1 as countermelody	Theme 3 in variation with Motive 2 throughout

<u>Transition</u>	<u>Recapitulation (A)</u>
<u>W through X</u>	<u>Y through Z</u>
<u>A1</u>	<u>B1</u>
Clarinet over Sax ostinato growing to entire Ensemble	WW/Sax/Trumpets over percussion ostinato
Unison eighth-note line passed throughout Ensemble	Recap of <u>Beginning</u> a half step higher before resetting to original tonalities
G suspended	A Major
A Major	B-flat Major with E in bass
m.m. 155-166	m.m. 167-180
m.m. 181-188	m.m. 189-203
Theme 3 in variation over Motive 2 as ostinato	Theme 3 in variation with Motive 7 layered on top
Based on inverted Motive 7	Motive 1 with Motive 2

Table 7. Form and Analysis of *Adrenaline City* by Adam Gorb (continued)

<u>Recapitulation (B)</u>			
<u>D1 through E1</u>	<u>F1 through G1</u>	<u>H1 through I1</u>	<u>J1 through K1</u>
Recap of <u>B</u> and <u>C</u>	Shortened recap of <u>D</u> leading to Ensemble, then WW transition	Recap of <u>H</u> and <u>I</u> a whole step higher	Recap of <u>J</u> and <u>K</u>
a minor	G Major (altered) to B-flat Major (altered) to	D Major with E in bass	D Major with E in bass to A Major
m.m. 204-219	m.m. 220-233	m.m. 234-244	m.m. 245-258
Motive 3 and 4 combining for Theme 1	Motive 3 (inverted) and Motive 4 then augmented Theme 2 motive then Motive 7	Theme 2	Theme 2 (also in variation)

<u>Transition</u>	<u>Coda</u>	
<u>L1 through M1</u>	<u>N1 through O1</u>	<u>P1</u>
Recap of N with Flugelhorn and Oboe reversed to Trumpet and Trombone	Descending bass groove with progressively layered voices added through Ensemble	Rhythmic figures in entire Ensemble with Tom-tom interlude into end of piece
A Major to F Major	B-flat Major	A Major with D-sharp in bass to A Major
m.m. 259-269	m.m. 270-288	m.m. 289-296
Theme 2 in variation	Motive 7 (inverted) with Motive 2 and 3 and Theme 3	Motive 1 and Motive 7

Eternal Vigilance (The Long Brave Line)

Well-known American composer Robert Jager is a native of Binghamton, New York and a graduate of the University of Michigan. He served for four years in the United States Navy as the Staff Arranger/Composer at the Armed Forces School of Music in Norfolk, Virginia, and then served for thirty years on the faculty of Tennessee Tech University, before retiring and becoming professor emeritus of that institution. He has over 150 published works for band, chorus, orchestra, and various chamber ensembles, and has received commissions from a wide range of outstanding musical organizations worldwide including the Tokyo Kosei Wind Orchestra of Japan, a large number of top-tier university band programs across the United States, and all of the premier bands of the U.S. Armed Services including all four of the service academy bands. His compositions are also award-winning including three awards of the prestigious Ostwald Award from the American Bandmasters Association – the only composer to be so awarded.¹¹¹

Eternal Vigilance (The Long Brave Line) was another consortium commission in which then Major Holtan and the West Point Band participated, this time with the three other American service academy bands led again by Lieutenant Colonel Steven Grimo of the United States Air Force Academy Band, and including the United States Coast Guard

¹¹¹ Jager, Robert, "Robert Jager," Apperceptions Design, <http://rjager.com/> (accessed June 20, 2013 – updated June 20, 2013).

Band, led by Lieutenant Kenneth Megan, and the United States Naval Academy Band, led by Lieutenant Commander Melvin Kessler.¹¹²

Mr. Jager revealed to the author that, “It was a special honor for me to be invited to do a collaborative commission for the four military academies.” and that his basic idea for the work, “was not only to compose a tribute to service men and women, but also compose something that reflected the fact that these were academies or ‘schools.’ I wanted to get across the rah-rah spirit of a school with all that implies, in addition to the tribute.”¹¹³ When asked about his inspiration for the piece, Mr. Jager responded that the program notes in the score say it best:

The two-part title is, in fact, a concise description of the composition. The first part comes from a quote attributed to Thomas Jefferson:

“Eternal vigilance is the price of liberty.”

The second part is a variation on a West Point Motto: *“The Long Gray Line.”*

It was the composer’s intention to portray in music both the dedication of the men and women who have so valiantly served our country, and the youthful enthusiasm they display as they prepare to become leaders in their own right.¹¹⁴

Mr. Jager wrote that he is happy with how the piece turned out and that, “Everything from the first to the last measure work well, or I wouldn’t have allowed it to be published.”¹¹⁵

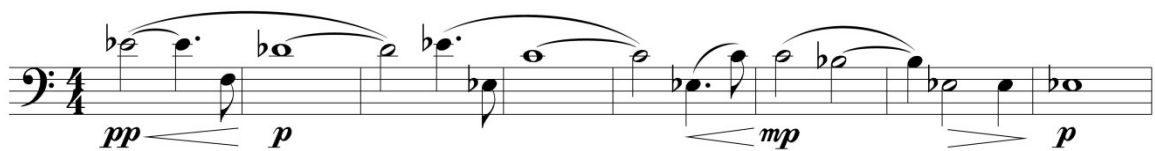
¹¹² Jager, Robert, *Eternal Vigilance (The Long Brave Line)*, New York: Edward B. Marks (through Hal Leonard), 2008, Score.

¹¹³ Robert Jager, Correspondence with author, May 14, 2013.

¹¹⁴ Jager, *Eternal Vigilance*, Score.

¹¹⁵ Jager email.

Eternal Vigilance (The Long Brave Line) is structured in a large ternary or ABA form beginning with a reflective introduction foreshadowing many of the themes and motives contained in the rest of the piece and that, “pays homage to those who have gone before in service to our country.”, according to Mr. Jager.¹¹⁶ This leads into the A section featuring, “a solemn, noble theme that is like the voice of tradition from the past to present calling a new generation to service.”,¹¹⁷ that begins quietly in the woodwinds before transitioning to a brilliant fortissimo fanfare in the brass and percussion with woodwind flourishes laid over the top.



the ensemble that quote the various service songs beginning with the *Army Song* or *The Army Goes Rolling Along* in the trumpets originally written as *The Caissons Go Rolling Along* by Lieutenant Edmund Gruber, followed by the trombones and euphoniums quoting the Coast Guard Song, Captain Francis Van Boskerck's *Semper Paratus*. The somewhat cacophonous layering continues with the upper woodwinds stating in augmentation an open-fifth based take on *The Air Force Song* by Robert Crawford, and finally a fragment of the Navy Song, Lieutenant Charles Zimmerman's *Anchors Aweigh* in the saxophones and oboes all over a driving drum cadence. This all leads to original material mostly in a march style often quoting the service songs at times or as Mr. Jager describes it, "there are frequent melodic references to the various military organizations – one theme often playing off another."¹¹⁹

¹¹⁹ Jager, *Eternal Vigilance*, Score.

Figure 23. *Eternal Vigilance (The Long Brave Line)*, measures 67-82 showing the progressive layering of the four service songs

The musical score is divided into four systems, each representing a different service song being layered into the composition:

- System 1 (Measures 67-72):** Features the *Army Song* in the Trumpet 1 part (starting at measure 67) and the *Semper Paratus* in the Trombone part (starting at measure 70). Dynamics range from *p* to *mp*.
- System 2 (Measures 73-78):** Adds the *Air Force Song* in the Piccolo and Flute parts (starting at measure 73) and continues the *Army Song* in the Trumpet parts and *Semper Paratus* in the Euphonium and Trombone parts. Dynamics range from *mf* to *f*.
- System 3 (Measures 79-82):** Adds the *Anchors Aweigh* in the Oboes and Saxes parts (starting at measure 79) and continues the *Army Song* in the Trumpet parts and *Semper Paratus* in the Euphonium and Trombone parts. Dynamics range from *f* to *mf*.

The score uses a 2/2 time signature and a key signature of one flat (B-flat major). The *Army Song* is a melodic line in the trumpets, while the other three songs are primarily harmonic accompaniments in the lower brass and woodwinds.

Much of the style of this main body section of the work recalls the ‘Marches’ movement of Morton Gould’s *Symphony for Band*, described above. When asked about this possible influence, Mr. Jager explained:

Mr. Gould was a friend of mine for over 30 years. We shared a number of performing events together and I loved to conduct his music whenever I had the chance, including the *Symphony*. Just prior to my composing *Eternal Vigilance*, Mr. Gould passed away, and when I thought of West Point being represented in this commission, well, the choice of a reference from him was too obvious to reject.¹²⁰

As this middle section of the work reaches its climax, it moves to a antiphonal brass fanfare figure in 6/8 loosely quoting George M. Cohan’s *Over There*, the war song popular in the United States during the First and Second World Wars, accompanied by antiphonal woodwind quadruplet figures against the 6/8.

The tension created in this fanfare resolves into the recapitulation section of the work beginning with a short, “full-band fanfare, and then a more developed restatement of the ‘noble’ theme.”¹²¹ As before, this repeat of the ‘noble’ theme leads into a final antiphonal full-ensemble fanfare section that sets up a short coda which again features powerful brass fanfare figures with woodwind flourishes over the top bringing the work to its stirring close.

Eternal Vigilance is an expansive, moving work that blends delicate woodwind passages with formidable brass and percussion fanfares to produce an exciting result. Through inventive use of service song and other themes combined with original

¹²⁰ Jager email.

¹²¹ Jager, *Eternal Vigilance*, Score.

material, Robert Jager has created a fitting tribute to not only the service academies, but to all those who have served in our nation's armed forces.

Table 8. Form and Analysis of *Eternal Vigilance (The Long Brave Line)* by Robert Jager (ternary)

<u>Introduction</u>	<u>A</u>		<u>Transition</u>
Various solos starting and ending with Trumpet with light acc.	WW then adding Lows, Brass, and Percussion building towards fanfare	Brass/Percussion fanfare with WW flourishes	Pad chords in Brass with Percussion cadence in new tempo
A-flat open fifth to B-flat minor to A Major (seventh) to G Major	E-flat Major	E-flat Major	F open fifth
m.m. 1-23	m.m. 24-40	m.m. 41-51	m.m. 52-59
All solos foreshadowing themes or motives to come	'Noble' Theme	Fanfare Theme (variation on 'Noble' Theme from opening Trumpet solo)	
<hr/>			
	<u>B</u>		
Layered solo entrances in Brass, adding Percussion and WW quoting Service songs	Ensemble arrivals, then building in the style of the Gould <i>Symphony</i> Marches movement	WW to Trumpets to Ensemble resetting to Trombones/ Horns to WW to Ensemble again	Clarinet and Flute with soft (mostly pitched) percussion later adding muted Trumpet and Horn
C diminished with quartal layering	E-flat to D-flat to E-flat to D-flat	D-flat to E-flat	B-flat
m.m. 60-81	m.m. 82-144	m.m. 145-183	m.m. 184-209
<i>Army Song, Semper Paratus, Air Force Song, Anchors Aweigh</i>	Interval Motive with two statements of Theme 3	Motive 2 with bits of the <i>Army Song</i> , the <i>Air Force Song</i> , and <i>Anchors Aweigh</i>	Flowing Theme layered with variation

Table 8. Form and Analysis of *Eternal Vigilance (The Long Brave Line)* by Robert Jager (continued)

	<u>Transition</u>	<u>A'</u>	
Pointillistic progressive layering of figures building into statements of Themes	Brass antiphonal fanfare in 6/8 with WW quadruplet flourishes and percussion cadence	Brass/Percussion fanfare with WW flourishes leading to tranquil WW figures	WW with Sax/Horn accompaniment
E-flat	D-flat	B-flat	B-flat
m.m. 210-259	m.m. 260-274	m.m. 275-284	m.m. 285-292
Extended intro based on Theme 3 building into Theme 3 and Motive 2 together	Fanfares based on <i>Over There</i> (also basis for beginning of 'Noble' Theme)	Fanfare Theme (variation on 'Noble' Theme from opening Trumpet solo)	'Noble' Theme
<hr/>			
	<u>Coda</u>		
Brass/Percussion fanfare with WW flourishes	Brass chorale with WW flourishes		
F	B-flat to E-flat Major		
m.m. 293-298	m.m. 299-311		
Fanfare Theme (variation on 'Noble' Theme from opening Trumpet solo)	Fanfare Theme		

CHAPTER VII

CONCLUSION

The West Point Band's impact on the wind band world has been and continues to be widespread and significant. It is one of the earliest military music groups in the United States and is amongst the longest continuously operating such groups. It has been at the forefront of demonstrating what a military band and indeed, a wind band could be, and in the twentieth century, it has become one of the premier wind bands in the world.

As the role of the wind band was evolving in the mid-twentieth century, the West Point Band, and its Teacher of Music, Francis Resta, took risks in commissioning noted composers to write new original music for band. The commissioned works of the United States Military Academy's Sesquicentennial Celebration may be among the first collections of substantial music to have been written on demand for performance by a particular ensemble, which, along with those commissioned in the mid-twentieth century by the Goldman Band and the American Wind Symphony, constitute the first real efforts to generate an artistic repertoire of original music written for wind bands in the United States.¹²² Through these commissions and many others completed since then, the wind band world may now legitimately start to claim that it is beginning to build a quality repertoire all its own. Whether any of these composers or their works will attain the status of a Mozart or a Beethoven remains to be seen.

¹²² Harper, 62.

Though not active in commissioning throughout most of the late twentieth century, the West Point Band has made up for any absence of new music with its Bicentennial Commissioning Project, which added more than thirty new works to an ever growing wind band repertoire. Though not a necessary component of the commissioning process, the act of linking commissions to a major event such as the Sesquicentennial or Bicentennial Celebration has proven to provide added motivation for composers to accept commissions, sometimes without compensation. The twenty-first century has seen continued emphasis placed on commissioning by the West Point Band since the Bicentennial Celebration, contributing to the addition of another eighteen works to date, none of which have been tied to any specific event.

The wind commissions of the West Point Band comprise a substantial contribution to wind band literature as a whole, and stand as evidence of the foresight and courage of the organization in furthering the wind band as an artistic medium. In this era of shrinking budgets and increased fiscal frugality, only time will tell whether the West Point Band will be able to continue in its current role as a champion of quality new band literature.

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APPENDIX A

SAMPLE INTERVIEW QUESTIONS FOR COMPOSERS

What was your experience with the commissioning of this piece?

What are your thoughts on the West Point Band's Bicentennial Commissioning project?

Who approached you for this commission? How were you compensated?

Was this commission substantially different in any way from other commissions that you have received?

Were there criteria outlined to you for the commission – certain things that were requested?

What other composers or works, if any, were influences on you as you wrote this piece?

Apart from what is already written in the program notes for this piece, what else might you say about the structure of or inspiration for the piece?

Do you have a favorite part of this piece? Is there a part of the piece that really works well in your opinion?

Did you attend or conduct the premiere?

Would you, if approached, write a work for this organization/consortium again?

Please provide any other comments that you think would be helpful for this research project.

APPENDIX B

SAMPLE INTERVIEW QUESTIONS FOR FORMER USMA BAND COMMANDERS

From where did the idea come to put together this Bicentennial commissioning project for the West Point Band?

Why undertake this project?

What was the timeline for completion of this project?

During your tenure as commander of the West Point Band, what pieces did you either commission or participate in commissioning consortia for?

Why commission pieces for the band?

How did you go about choosing composers? Contacting them? Commissioning them?

How were they compensated?

Were there criteria outlined to the composers for these commissions – certain things that were requested?

Were you satisfied with all the pieces that were written?

Do you have a favorite piece from this commissioning project? Least favorite? Are there pieces that really work well in your opinion? Not so much?

Where and when were the premieres of these pieces performed? Who conducted?

Were the composers present for the premieres?

Are the five CDs from this commissioning project a complete record of what was commissioned or are there pieces that didn't make the recordings?

Was the commissioning project a success?

Did the band record all the pieces that you had a hand in commissioning?

Please provide any other comments that you think would be helpful for this research project.

APPENDIX C

SAMPLE INFORMED CONSENT STATEMENT

Greetings. You are invited to participate in a research project titled "A Brief Historical Overview of the Music of the United States Military Academy Band." This study is in partial fulfillment of my master's degree in wind conducting here at Indiana University of Pennsylvania. Jack Stamp, the chair of the music department and director of bands, is the faculty sponsor. You are being invited to voluntarily participate because you have written a piece commissioned by the USMA Band.

The purpose of my project is to conduct an overview of the music of the West Point Band, explore some details about specific commissions that are representative of their respective time periods, and study some of the pieces for performance on a graduate conducting recital. Your input through the attached survey would be greatly appreciated. There are no known risks to your involvement in this study and there is no monetary compensation. If you would like a copy of the completed paper, you may request one with your responses to the survey.

Because of the nature of this project, confidentiality will not be maintained. You may refuse to participate by not returning the survey. You need only answer the questions that you feel comfortable answering. If there are specific responses you wish to remain confidential, please mark them clearly and they will remain confidential.

The attached questions should take no more than sixty minutes to answer. Please fill out and return by electronic mail as soon as is convenient, but no later than 27 May 2013. Your return of a completed a completed survey implies consent. If I have any questions regarding your responses, I might follow up with you for more clarification.

If you would prefer this research to be done over the phone, please contact me at your earliest convenience and that will be accommodated. If you would like more information about this research, you may contact me.

Thank you for your time and attention.

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APPENDIX D
RECITAL PROGRAM



The College of Fine Arts and
Department of Music present

A
Graduate
Conducting
Recital

In partial fulfillment of the requirements for the Degree of Master of Arts

featuring music of the
West Point Band
————— Since 1817 —————

Matthew Morse
graduate conducting associate
with members of the IUP Bands

Tuesday, April 16, 2013 8:00 p.m.
Fisher Auditorium IUP Performing Arts Center

April 16, 2013

8:00 p.m.

IUP Performing Arts Center

P R O G R A M

***Recital Ensemble made up of
Members of the IUP Bands***

Matthew Morse, graduate conducting associate

The Official West Point March (1928) Philip Egner

Adrenaline City (2006)Adam Gorb

Symphony for Band “West Point” (1952)..... Morton Gould

II. Marches

I N T E R M I S S I O N

Eternal Vigilance (The Long Brave Line) (2007).....Robert Jager

Farewell to Gray (2002)..... Donald Grantham

Music from ‘The Incredibles’ (2004/2013)Michael Giacchino/Morse

The Glory Days
Life’s Incredible Again
The Incredits

Recital
Ensemble
Personnel

Flute/Piccolo

Brenna Black
Julia Griffith*
Meagan Graff
Tory Shelton
Karli Spangler

Oboe/English

Horn

Joe Boboige (EH)
Hannah Senft*
Clarissa Stewart

Bassoon

Andi Bragiel*
Courtney Kunkle

Contrabassoon

Rachel Villareale

E-flat Clarinet

Marissa Kletter

B-flat Clarinet

Adena Bianchi
Jessica Fasano
Cortney Foote
Amber James
Jake LeJeune
Aaron Nexsen
Marjorie Parish*
Lucas Watson

Bass Clarinet

Lauren Giles
Matt Pouy

Alto/Soprano

Saxophone

Richard Firestone*

Alto Saxophone

Josh Wertz

Tenor Saxophone

Chandler Wilson

Baritone

Saxophone

Megan Gallagher

Trumpet

Matt DePra
Nicole Gillotti*
Alex Grisos
Shannon Shaffer
Brittany Spicer
Mike Wertz*

Horn

Brittany Brown
Dan DiCocco
Mike Heuft
Kirstie Keill*

Piano/Keyboard

James Householder

Trombone

Austin Beaufort
Tom Buchko (Bass)
Jerry Umholtz
David Whitford*

Euphonium

Anthony Achille
Anne Smith*

Tuba

Zach Grass*
Jeremy McGraw

Percussion

Casey Burgh*
Justice DeFreest
Troy Fitchette
Michael Garbett
Nick Metz
Brant Roberts
Danielle Stoffer
Shane Velsor
Phillip Wyant

String Bass/

Bass Guitar

Seth Mincemoyer

* denotes principal
player/section
leader

Of all the fine Army bands with which I served during my 25-year military career, the West Point Band holds a special place in my heart. The music performed on this recital is all unique to the West Point Band and is representative of the fine traditions of the U.S. Army's oldest musical organization.

My sincere thanks and appreciation for all the wonderful musicians who volunteered to take time out of their busy schedules to participate in this recital — it would not have been possible without you. I hope you have had as much fun as I have in preparing for and performing this recital!

Heartfelt thanks to my wife, Joyce, and my children, Anthony and Jessica, who have continuously put up with my long hours and late nights as I have worked through this degree program. I love you all!

Many thanks also to my professor and advisor here at IUP, Dr. Jack Stamp, who has been a fantastic influence and a great friend. This recital would not have been possible without your guidance and mentorship, and it has been my distinct privilege to study with you.

And of course, a big thank you to you, the audience, for making time to attend my recital. It means a lot to me and I hope you have enjoyed this evening's program!