MICHIGAN STATE UNIVERSITY

The SESQUICENTENNIAL CELEBRATION WIND BAND COMMISSIONS of the UNITED STATES MILITARY ACADEMY AT WEST POINT (1952)

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BY

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PREFACE

A work of this nature could not have been successfully undertaken without the interest and help of many individuals. I wish to give special recognition to the personnel of the United States Military Academy at West Point and to the Commander of the Academy Band, Lieutenant-Colonel Ronald McCown. Their dedication to the Academy and its traditions, and consistent delight and enthusiasm in helping this project toward fruition, have provided the author with more than a small amount of inspiration in maintaining a high standard of integrity and scholarship. Sergeant-Major Robert Moon, Assistant Bandleader; Sergeant Joseph Mariany, Music Librarian; Marie Capps, Special Collections Librarian; Les French, former member of the Academy Band; and William Schempf, former Director of Music at West Point, have all given generously of their time and knowledge.

Others who have offered invaluable information, new perspectives, and a more complete view of the events surrounding the Sesquicentennial celebration include: Mrs. Henry Cowell; William Lichtenwanger, Library of Congress; David Whitwell, California State University, Northridge; Frederick Fennell;

Ronald Johnson, University of Northern Iowa; Dan Stehman, Roy Harris Society; Herbert Dick, West Point Band Alumni Association; Linda Hartig, Music Reference Librarian, University of Wisconsin, Milwaukee; and Mrs. Charles Cushing. Special thanks also goes to Robert Reynolds of the University of Michigan who provided the initial impetus to pursue this subject and to Marci Wilson for assitance at the research site.

One of the truly great advantages of working on this project has been the opportunity to talk with living composers about their music and their thoughts. Perhaps the most significant ideas and insights (not to mention facts) revealed in this paper resulted from conversations with the composers who were directly involved with the Sesquicentennial wind band commissions. I will remain indebted to Morton Gould, Lin Arison, and Robert Dvorak for sharing their knowledge and ideas, and for offering their kind words of encouragement.

Special mention should be made of the tremendous contributions made by Mr. Robert Dvorak, former Assistant Bandmaster at West Point, toward both the accurate completion of the present study and the great success of the commissioning efforts of 1952. In a lengthy interview of April 24, 1987, 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 depended

heavily upon his officers both for ideas and their implementation, and that it was he--not Francis 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 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.

The analysis of specific compositions and discussions of aesthetic questions are included in order to lend support to conclusions concerning the immense intrinsic musical value of the West Point Commissions as well as to assess their impact upon the subsequent development of wind music. Thus, in cases where the contribution of a specific composition to these areas was judged to be minimal, relatively few details of its specific content are included. It is fervently hoped

that this study will make evident the tremendous contribution which the West Point Commissions have made toward the band's history as an aesthetic medium, and will encourage other conductors and composers to undertake similar projects that may help to ensure a future of respect and integrity for wind bands and wind music.

INTRODUCTION

The Sesquicentennial Celebration of the United States Military Academy at West Point in 1952 was an event of great historical importance to the development of wind music in this country. This 150th Anniversary observance focused worldwide attention on the activities at West Point from January to June of that year, and provided an opportunity for the promotion of the wind band as a medium of serious artistic expression. Rather than the usual military march music for parades and the (then) standard fare of orchestral transcriptions for concerts, the Commanding Officer of the West Point Academy Band, Captain Francis E. Resta, chose to expand the function of his band and challenge the expectations of his audience. He established the West Point Band as an ensemble of high artistic integrity, and therefore as one that had a responsibility toward the education and enlightenment of both the audience and the band's personnel. In order to accomplish these new goals, he recognized the importance of establishing a repertoire that was composed specifically for performance by winds and intended solely for the expression of aesthetic principles.

Captain Resta effectively capitalized on the publicity, the visibility, and dignity of the Sesquicentennial, as well as the reputation of the Academy and the Academy Band, in order to interest several of the world's most eminent composers in contributing an original work for band to be premiered during the celebration activities. In a series of six special concerts in 1952, the West Point Academy Band performed thirteen new works within a six-month period that were written especially for the occasion (see appendix 1 for the list of works). Most of the works have unfortunately remained unpublished and for the most part, have not been performed by any ensemble other than the West Point Band. These thirteen works therefore constitute a body of literature that has remained in relative obscurity for the past thirty-five years--a body of literature that deserves careful attention and study, as it constitutes one of the earliest attempts at establishing a new repertoire for bands of equivalent intrinsic value to that of the symphony orchestra.

I. THE SESQUICENTENNIAL CELEBRATION AND THE ACADEMY BAND

> SEC. 27. AND BE IT FURTHER ENACTED, 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.

With this Act of the Seventh Congress of the United States, signed by President Thomas Jefferson on March 16, 1802, the United States Military Academy at West Point officially began its career of service to the nation.[1] The Academy, however, did not spring into existence with a simple stroke of a pen. It slowly evolved from a small garrison which had occupied a place during the Revolutionary War at the bend in the Hudson River near Highland Falls, New York, into what it is today. This garrison had the appointed task of preventing British warships from passing "the point" via the river and infiltrating inland. The military school that finally received formal recognition in 1802 continued to undergo a long period of growth, including survival of many difficult experiences, before it developed into the great national service academy whose Sesquicentennial Anniversary was celebrated in 1952.

When the newly established Military Academy actually opened its doors in July of 1802, there were only twelve cadets in attendance. Since the Army of that period was extremely small, and since West Point merely continued an ap-

prenticeship system that had already been in use, the glittering future of the Academy was not foreseen. In these early stages of development, the Academy was little better than an ordinary army regimental school. Formal instruction in academic and military subjects was both elementary and desultory, and proposals for government appropriation were seriously challenged on a yearly basis.

In 1817, Colonel Sylvanus Thayer was appointed Superintendent of the Academy. Thayer's goal was to establish a spirit of devotion to duty and to inculcate the highest ideals of military conduct. He completely reformed the academic system with modern methods of instruction and reorganized the Corps of Cadets into a rigidly disciplined military unit. Colonel Thayer is still appropriately and affectionately referred to as the "Father of West Point." In a short period of time the Academy had attained a high degree of credibility and a large measure of respect that would continue to develop for several decades to come.

At the approach of the 150th anniversary of the Academy, it became evident that there was considerable interest among West Point officials and graduates in making 1952 a year of celebration for its history and its ideals. It was determined that it should be a year for the Academy to examine the relationship between education and national security and to attempt to increase public understanding of West Point's purposes and mission. A steering committee was formed early in 1947 to consider ways and means, outline policies, and draft

necessary plans for the observance. In the next five years a total of sixty-six formal meetings were held to determine every detail of the upcoming celebration and to make recommendations to the Superintendent for their implementation. The steering committee proceeded to determine a program of events for the Sesquicentennial. It was decided that all events would occur between January 1, 1952, and graduation day of that year in June, and that the celebration would include: 1) an education conference, 2) a historical conference, 3) a day for an alumni celebration, 4) a published scholarly history of West Point, and 5) a final "Jubilee" that would consist of an academic convocation, a review of the Corps of Cadets, and a formal dinner with speeches by distinguished guests.[2]

An official announcement of the Sesquicentennial celebration was drawn up and sent to 3,310 interested individuals and institutions all over the world (see appendix 2). Dated November 1, 1950, the document invited all "friends and fellow institutions of learning" to join West Point in marking the period from January to June of 1952 as a period of celebration in special observance of its Sesquicentennial year. The letter also announced the theme of "Furthering Our National Security" for the celebration and emphasized the Academy's role in the "nation's long struggle through peace and war to hold to the ideal of Government by the People."

The United States Military Academy Band at West Point

has had a tradition and a history that is as long and as distinguished as that of the Academy itself. The band is actually the oldest military unit to be in continuous service at West Point. Its activity dates back to the years of the Revolutionary War, when fifers and drummers were stationed on Constitution Island, directly across the Hudson River from the present site of the Academy. The order books and records of the military formations that occupied West Point in the winter of 1778 reveal the presence of martial drum and fife corps that were attached to companies of Minutemen.

In 1817, by an Act of Congress, Richard Willis was appointed the first Teacher of Music at the Military Academy. He received fifty dollars a month for his services as leader of the band, which numbered fourteen players. The records indicate that the number of musicians at West Point at this time was larger than it had been previously, and that the players were performing on such instruments as bassoons, Royal Kent bugles, field bugles, clarinets, flutes, French horns, serpents, trumpets, cymbals, and drums.[3]

As the Corps of Cadets grew in number throughout the years, the need for more music and musicians became increasingly acute, and the personnel of the Academy Band was supplemented accordingly. A copy of the New York Times of September 25, 1862, reveals an account of a serenade played for President Abraham Lincoln by the Academy Band, which at that time numbered thirty-two musicians. In striking contrast, the Band of 1952 boasted ninety members with three as-

sistant bandleaders. The precise instrumentation of the band (listed in order as it appeared on the programs in 1952) was:

23	CLARINETS
	E-FLAT CLARINET
	ALTO CLARINET
	BASS CLARINET
2	FLUTES
	PICCOLO
2	OBOES
	ENGLISH HORN
2	BASSOONS
	CONTRABASSOON
5	SAXOPHONES
8	CORNETS
6	TRUMPETS
8	HORNS
3	BARITONES
8	TROMBONES
5	TUBAS
4	STRING BASSES
6	PERCUSSION
	HARP
	PIANO
	Total=90

Not only was the band of full instrumentation by 1952, but it had attracted some of the country's most talented musicians. Many of the men who played in the band that year later became nationally recognized musicians. These include Frank Kaderabek, trumpet, Philadelphia Orchestra; Kenneth Schermerhorn, conductor, Milwaukee Symphony; Christopher Leuba, horn, Chicago Symphony; Gordon Peters, percussion, Chicago Symphony; Larry Newland, assistant conductor, New York Philharmonic; and others.

The musicians in Captain Resta's band were selected for the ensemble by means of extensive interviews and auditions

held at West Point. The majority of applicants chosen to become members of the Band were distinguished musicians who held college degrees in music and/or had extensive professional performing experience. Those selected from civilian life (some were recruited from professional orchestras) were authorized direct enlistment into the Academy Band. This allowed for a stable military assignment with a superior musical organization that not only permitted but encouraged continuation of professional study and development in New York City or elsewhere while on active military service.

The person primarily responsible for the formulation and implementation of plans leading to the thirteen premiere performances within such a short period of time was (then) Captain Francis Eugene Resta.[4] Born in Bari, Italy, on April 2, 1894, he was the fourth son of a professional musician. Proficiency on several instruments was required of all members of the Resta family, and the father, a stern disciplinarian, made sure that all his children met a uniformly high standard of musicianship. Francis was allowed to attend band rehearsals conducted by his father from an early age, and it was there that he first became familiar with the sounds of massed wind instruments.

Musical study was a family affair, but was nevertheless strict and thorough. Resta studied solfeggio, piano, and wind instrument techniques. His earliest music lessons were on the piccolo since his fingers were too short to play any other instrument. Other wind instruments were eventually

learned as he grew, and the hours of solfeggio developed an unusual tonal memory. At the age of twelve he was able to hear a three-part composition such as a minuet or mazurka but once, and was then able to play the composition with complete accuracy. After several years as an instrumentalist in bands and orchestras that toured throughout Europe, he began a career as an organist as well.

In 1912, at the age of seventeen, Resta left Italy and emigrated to the United States. With his organ career long forgotten, he enlisted in the United States Army during World War I and was soon conducting a band of his own. His assignments as a bandleader were varied and widespread. They included conducting bands at Fort Amador in the Canal Zone; Fort Leavenworth, Kansas; Fort Crook, Nebraska; and the 64th Anti-Aircraft Regiment in Hawaii. His work attracted such attention during these assignments that the authorities at West Point requested him (from over 450 other applicants) to take leadership of the United States Military Academy Band upon the retirement of Lieutenant Phillip Egner in May, 1934.

Resta was also able to study for a time at the Juilliard School of Music in New York City. While there he studied conducting under Frank Damrosch (the head of the school), theory and composition with Percy Goetschius, as well as many other subjects, including music history, ear-training and aural harmony. Concurrent with his work at Juilliard, he also studied arranging and transcribing for band with Arthur Clappe, and learned more about wind instrument techniques at

the Army Bandmasters School at Governor's Island, New York.

During his many years of service at West Point, Resta was the recipient of scores of letters of commendation from military and musical leaders from around the world. By March, 1946, he had attracted the attention and praise of his superiors and was awarded the prestigous Army Commendation Ribbon. The certificate read as follows:

> Captain Francis E. Resta, TN 1000, Bandleader. For meritorious service in the performance of duties as Bandleader and Teacher of Music at the United States Military Academy, West Point, New York, from September 18, 1934 to the present. Captain Resta displayed technical, artistic, and administrative ability of a very high order. Under his direction the USMA Band and Field Music has attained and maintained an extremely high degree of proficiency, and contributed directly to the excellent morale of both the garrison and Corps of Cadets. Captain Resta's untiring effort and devotion to Duty reflects great credit on himself and the United States Military Academy.[5]

When Francis Resta took over his position at West Point in 1934, the band rarely performed away from the Academy. Its principal duties consisted of providing march music for the Corps of Cadets while on parade or on review, and giving supporting accompaniments for musical productions of the Cadet Dialectic Society. Other activities of the band included Guards of Honor for military and civilian dignitaries of the United States and foreign countries, funerals, and cadet athletic events. It was Resta who was responsible for introducing, shortly after his arrival at West Point, the (indoor) Winter Concert Series. Thus the band underwent a philosophical change in nature from an organization that existed purely for utilitarian functions to one that recognized

the importance of the aesthetic experience as well.

The series of indoor winter concerts soon became an annual tradition, one that became an important contribution to the musical culture of West Point and surrounding communities. The objective of these concerts was to cater to the much needed cultural development of the Cadets, who neither had the time nor the option of hearing good music during their four years at the Academy. Special emphasis was placed on presenting standard music selections that well educated cadets should know: 1) new music that would keep them informed of musical developments in all countries, and 2) transcriptions of major orchestral works. Resta set out to demonstrate that a properly trained band could be of equivalent artistic worth to a fine orchestra, and that the Academy Band could be refined to the point of representing an instrument that was musically unsurpassed throughout the entire country. The Winter Concert Series proved to be the ideal forum by which to accomplish these high goals and objectives.

II. THE COMPOSERS

With the belief that a series of new compositions might bring to the Sesquicentennial celebration an air of distinction and lasting significance, Captain Resta set out to engage some of the world's most distinguished composers. Indeed, he had a difficult task, since there were absolutely no funds available for him to offer any remuneration to the composers that he contacted. Nevertheless, an impressive list of names was drawn up, and in April of 1951, Resta sent a letter of invitation (see appendix 9a) to several composers. He informed each of them that during the Sesquicentennial celebration, several important concerts would be given by the Academy Band and that he "would consider it an honor if [they] would compose a work to be played at one of these concerts." Resta also invited the composers to appear as guest conductor of their new works, and to visit West Point as his guest in order to "absorb the Academy's atmosphere" before beginning work on the composition. The composers who eventually accepted this invitation were: H. Lynn Arison, Robert Russell Bennett, Henry Cowell, Charles Cushing, Barry Drewes, Robert Dvorak, Douglas Gallez, Morton Gould, Roy Har-

ris, Erik Leidzen, Darius Milhaud, and William Grant Still.[6]

One can only wonder how many more composers would have agreed to contribute a composition had there been some sort of remuneration offered. Milhaud seems to be the only one even to have inquired about a paid commission, but only after he had already agreed to write a piece. In a letter dated May 21, 1951, Captain Resta responded to Milhaud's earlier inquiry: "I regret that there is no commission for the composition, but your participation will greatly enhance the festivities during the Academy's 150th year." It seems that the honor and publicity of composing a piece for such an occasion and such an outstanding ensemble was sufficient payment for the services of those composers who accepted. In the case of Roy Harris (and perhaps others) this practice was expressly contradictory to his clearly-stated and strongly-held beliefs. Earlier he was quoted in a published article as saying that he composed only on commission:

> I walked down the streets (of New York in 1933) watching the janitors, the cops, the garbage men and so on. It suddenly occurred to me that I was living in the 20th Century where cops and janitors got paid . . . everybody except composers. It followed that if I wasn't paid for my music I wasn't really a composer. So I decided never again to write except for a fixed sum agreed upon in advance. I have proved that a serious composer can get paid for his work.[7]

Although Captain Resta could not offer remuneration directly to the composers who accepted his offer, he was able to supply a copyist to extract the parts. In addition, many of the composers who accepted his offer did visit West Point

as a guest of the Academy in order to familiarize themselves with its atmosphere and traditions, and to discuss details of the performances. Each of the composers, with the exception of Milhaud, Gallez, Cushing, and Arison,[8] was present at the premiere performance to conduct his own piece, and was presented with a specially made baton as a gesture of gratitude.

Perhaps the most renowned composer to have accepted Captain Resta's invitation was the great French composer, Darius Milhaud (1892-1974). In a letter dated May 3, 1951, Milhaud wrote to Resta from Mills College in California that he was "very happy to receive [his] letter with the proposition of writing a work for band for the West Point Sesquicentennial." He went on to say, "It will be for me a great honor to contribute to this event and I am glad to accept to compose such a work." He informed Resta that he unfortunately would not be able to conduct the premiere, as he was going to be in Europe at the time of the performance. He asked for the "exact scoring" and for any "special tunes attached to West Point" (see appendix 9b for complete letter). Oddly enough, these requested materials were not sent until August 24 and July 26 respectively (probably because Resta was on a European tour for two months during that summer). It is therefore highly unlikely that Milhaud began work on the piece until September of 1951, after he had paid a visit to West Point on his way from California to Paris. A passage from Milhaud's autobiography also supports these conclusions:

> While in New York en route to France, we made a trip to West Point. I had been asked to compose a work for the one-hundred-and-fiftieth anniversary of the Military Academy. Captain Resta, the distinguished band-leader, wanted me to hear the ensemble for which I was to write the proposed piece. What was my surprise, on entering the rehearsal room of this famous band, to be welcomed with "Happy birthday to you!" It was actually September 4, [1951].[9]

The October, 1951, issue of Musical America contained a short article that informed the public of Milhaud's intent to provide a new band composition for the United States Military Academy Band, and it was through that article that the vice-president of Associated Music Publishers, Earl Hall, learned of the composer's plans. Associated Music had been closely identified with Milhaud for some time, since they had published several of his pieces and were representing most of the foreign publishers with whom Milhaud had placed his materials. Mr. Hall wrote to Resta in early October 1951, inquiring about whether the commission from the Academy also included the right to direct publication. Resta replied in a letter dated October 15, 1951 that "the USMA has no interest in any of the rights associated with this composition, and Mr. Milhaud is entirely free to place his work with any publisher of his own choosing." Associated Music proceeded to contact Milhaud and, after negotiations, was able to publish the score and parts to Milhaud's West Point Suite in 1954.

Milhaud must have worked very quickly once he arrived in Paris. On October 30, 1951, less than two months after he had visited West Point, Resta received a letter (see appendix 9g) from Milhaud which read in part:

> I am sending you today a copy of my West Point Suite. I have been very happy to contribute to the celebration of the 150th anniversary of the USMA. I want to thank you again for the lovely day we spent, my wife and I, in West Point and for the pleasure that I had hearing your marvelous band play my works.

Resta acknowledged receipt of the score with a letter to Milhaud dated November 14, 1951:

> Your welcome letter of 30 October 1951 and the score of your West Point Suite arrived simultaneously and I can't tell you how thrilled we are.
>
> Your composition was the first to arrive by one day. Hence, it has an additional historical value to us. Actually, we did not expect it so soon, but being the prolific composer that you are, we were not surprised.
>
> The work appears to be extremely interesting and, of course, of a very high type. As soon as the parts are copied we shall try it and make a recording of it for you.

Harold Lynn Arison (b. 1919) was Chief Warrant Officer and Assistant Bandmaster with the United States Military Academy Band at West Point when he was asked to contribute an original work for band to the Sesquicentennial concerts.[10] Mr. Arison had received the bachelor of science degree in music education in 1941 from Pennsylvania State University, and had continued his studies in music at Trinity College in London, England, in 1945. Upon graduation, Arison was employed as the Commanding Officer and Conductor of the 90th Infantry Division Band, and from 1944-47 was the Assistant Music Officer of the United States Third Army bands and band conductors. From 1948-54, he held the position of Commanding Officer and Conductor of the Special Services Orchestra of the European Theater, where he conducted weekly concerts in

the Wiesbaden, West Germany, Opera House that were broadcast by the American Forces Network to allied countries. In 1948, he was assigned to West Point where he composed, arranged, conducted, and lectured. He remained there for six years.

After his departure from West Point in 1954, Lynn Arison became the Music Advisor to President Chiang Kei-shek's Government of the Republic of China. While in China he harmonized and arranged the official version of the Chinese National Anthem, designed and operated a music school, and in 1948 became an Honorary Professor of Music. Mr. Arison has since led a distinguished career both in this country and abroad as an advisor, consultant, and administrator for several large businesses. He currently resides in McLean, Virginia, where he is President of PROBECOM and administrator of Pentagon Enterprises, Ltd.

Mr. Arison has written one other work for band, Formosa Suite. It is based upon traditional Chinese folk songs and was completed in May, 1955. Although it was performed on four continents by the United States Air Force Symphonic Band, it remains unpublished and unavailable on rental.

Erik Leidzen (1894-1962) first became interested in wind music through his association with Richard Franko Goldman.[11] In 1933 he became the principal arranger for the Goldman Band and has many band arrangements as well as original compositions to his credit. Born in Stockholm, Sweden, in 1894, he graduated from the Royal Conservatory of Music in that city. Leidzen arrived in America in 1915 and

spent a long professional life in New York as teacher, conductor, composer, and editor of several publications.

Since Leidzen was not able to travel to West Point prior to completion of his new work, he had received from Resta a copy of the West Point Songbook several months earlier,[12] and eventually incorporated several of the more popular West Point songs into his band composition.

Mr. Leidzen spoke a few words to the audience at the concert of January 27, 1952, and, at Captain Resta's suggestion, sent a written document to West Point a few days later (February 4, 1952) that approximated the original contents of his speech. A copy of the document is still retained for posterity in the files of the West Point Music Library (see appendix 4c). In reading Leidzen's speech one can sense his tremendous pride in having been asked to write a composition for the distinguished occasion, and perhaps explains in part why composers of such high rank felt honored by the opportunity to be involved in the Sesquicentennial concerts without expectations of payment.

Robert Russell Bennett (b. 1894-1981), American composer, arranger and conductor, studied composition with Carl Busch in Kansas City (1912-15), with Nadia Boulanger in Paris (1926-31), and in Berlin and London.[13] His prodigious output includes symphonies, overtures, concertos, chamber music, two operas and several pieces for wind band. After being commissioned to orchestrate theatrical songs for Harms Publishers in 1919, Bennett started to become well-known for

his orchestrations, and from 1920 to 1960 scored more than three-hundred musicals for Broadway. Almost single-handedly, he was successful in raising the standards of Broadway orchestrators to the point of establishing the orchestrator as an equal to the composer and author. Mr. Bennett has been the recipient of many awards and honors throughout his distinguished career, including two Guggenheim Fellowships and two Victor prizes of $5,000 each. He has been a member of the American Composer's Alliance and the American Society of Composers, Authors and Publishers, and from 1937-40 was president of the American Society of Musical Arrangers.

Captain Douglas Gallez (b. 1923) was the brother-in-law of Captain Francis Resta.[14] He had spent several years as a Cadet at West Point before graduating with the Class of 1944, and was stationed in the United States Zone of Germany when he was asked to contribute a composition to the Sesquicentennial. He had contributed two transcriptions to the repertoire in the years just prior to the West Point commission, Mouvements Perpetuale (1949) by Francis Poulenc and El Salón México by Aaron Copland (1950), and had written the baccalaureate anthem, "Our Strength Is In The Lord" (1944).

Robert J. Dvorak (b. 1919) was a 2nd Lieutenant and Assistant Bandmaster of the West Point Academy Band at the time of the Sesquicentennial celebration.[15] Since he had achieved some distinction as a composer before his assignment at West Point (his cantata, The Prophet, had already been performed at Orchestra Hall, Chicago), it was agreed that he

too should contribute a new composition to be premiered during the Winter Series. Dvorak received the bachelor and master of music degrees from the Chicago Musical College, and teachers with whom he has studied include Arne Oldberg, Vittorio Giannini, and Nadia Boulanger. In the years since 1952, Dvorak has led a distinguished musical career as an administrator, teacher, conductor, and composer, and has contributed several more compositions for band to the repertoire.

Morton Gould (b. 1913) was already known in 1952 as one of this country's most outstanding composers and conductors, having written original compositions for radio, television, movies, Broadway, and the concert hall. His works generally draw upon American subject matter, whether it be jazz, folk, or popular elements--it was thus natural for Resta to consider him for the patriotic occasion of the Sesquicentennial. In a letter of May 4, 1951 (see appendix 9c) Resta wrote to Gould inviting him to write a work for the Military Academy. The letter was different than the one that had been sent to most of the other composers, as Resta evidently had spoken in person with Gould about the commission earlier at the American Bandmaster's Association Convention.[16] Soon thereafter, in a letter of May 9, 1951, Gould accepted the invitation, saying that he would be "happy and honored to write such a piece," and that he would very much like to visit the Academy as Resta had suggested.

By the time Gould wrote another letter, in September (see appendix 9f), he had formed some general ideas about the

intended structure of the piece to be written, saying that the work would take the form of a symphony for band. He wrote to Resta that his ideas would "make for a vigorous and vital piece, and [he hoped] . . . a contribution to the band literature."[17] Interestingly enough, Gould originally had in mind a four-movement format that would have been more consistent with symphonic tradition, instead of the two-movement symphony which he eventually produced. The scheme for the movements that he initially had in mind (not necessarily in order) was to be a "symphonic march," "a memorial," "a scherzo" with piccolos, trumpets, and drums, and a "fugal march."[18] Evidently, Gould did not begin the actual writing of the piece until some time later--he wrote in the program notes supplied to West Point for the concert that "the Symphony was composed in January and February."[19]

On January 29, 1952, Morton Gould sent the completed first movement of his symphony to Francis Resta, informing him that the second, final movement would follow shortly.[20] In a letter accompanying the score, Gould commented, "The work is 'hot off the griddle' and, much to my mental and physical dismay, has turned out to be one of my major pieces, and my first symphony for band."[21]

Lieutenant Barry Drewes (1913-58) was an Assistant Bandmaster at West Point when he was asked to contribute a new work to the Sesquicentennial celebration.[22] He was a graduate of the Juilliard School of Music, where he earned

the degrees of bachelor of science and master of arts. Upon graduation, he was engaged by the Juilliard School as an instructor in instruments and orchestration. He enlisted in the Army in 1942 and was assigned to the United States Military Academy Band. Mr. Drewes attended the Army Bandleaders' School, graduating in 1943, and then returned to West Point as a Warrant Officer Bandleader. He was appointed in 1945 as the conductor of the Cadet Glee Club, and was responsible for preparing that group for their performances in conjunction with the West Point Band at the Sesquicentennial concerts.

Henry Cowell (1897-1965) was another composer of the first rank who accepted Resta's invitation. Since Cowell had visited the Academy before in performances of his own works, he was already familiar with Captain Resta and the Academy Band. Years earlier, in 1942, he had conducted and performed several of his works, two of which had been world premieres, at a West Point concert,[23] and in 1940 the United States Military Academy Band had played his original band work, Celtic Suite. Mrs. Sydney Cowell has informed the writer that it was Percy Grainger who suggested to Resta that Cowell should be invited to compose a work for the occasion[24] (Cowell was Grainger's secretary for a year in 1940). Grainger, of course, had had a long association with the band at West Point, and one cannot help wondering why he was not asked to contribute a piece to the Sesquicentennial concerts.

Henry Cowell had for many years been an outspoken propo-

nent of serious music written for band. In an article appearing in 1945 entitled "The Contemporary Composer and His Attitude Toward Band Music,"[25] he had written that he had experienced his own "conversion" upon hearing a performance by Zino Francescatti of the Bruch violin concerto accompanied by the symphonic band at the United States Military Academy at West Point. Mr. Cowell attempted to dispel the prevailing attitude among composers that bands consisted of a group of "loudsters," and therefore had no ability to vary their dynamics or tonal color, nor play with any level of sensitivity or finesse. In his article, Mr. Cowell stated that "Under Captain Resta, the [West Point] band performed with subtlety of expression and delicacy of tempo and nuance which allowed the violin to soar above the band at will; indeed the violin actually drowned out the band in spots."[26] On the same program, Cowell had heard the band perform the music of Percy Grainger, and was similarly impressed by this performance. He wrote: "Here, obviously, was a whole new world of instrumental color of even wider dynamic variety than that which the conventional symphony provides."[27] It is no wonder that Cowell would seize upon the opportunity to compose another work in this medium that he held in such high esteem, and for an ensemble which had been so impressive to him.

Charles Cook Cushing (1905-82) was professor of music and Director of Bands at the University of California, Berkeley, from 1931 until his retirement in 1968. He received

both the bachelor's and master's degree from the University of California, Berkeley. In 1929, he was awarded the prestigious George Ladd Prix de Paris fellowship which allowed him to attend the Ecole Normale de Musique and study with Nadia Boulanger. In 1952 he was honored by the French government when he was made a Knight of the Legion of Honor for his "efforts to make French music known in California and his fostering of friendly relations between America and France."[28] Cushing composed a number of outstanding works, among them a symphony, Cereus, commissioned and premiered by the San Francisco Symphony Orchestra in 1961. Probably due to his great familiarity with and interest in French culture and music, his music is generally lyrical and transparent in nature, with many stylistic characteristics that are generally associated with French impressionism.

Since Cushing was associated with the marching band for many years at Berkeley, it might tempt one to assume that a piece by him would continue the traditions and expectations of band music which Resta was attempting to dispel. Nothing could be further from the truth. When Cushing gave up his affiliation with the marching band in 1950, he showed great understanding and integrity by stating that, "The initial function of a band to perform music has been superseded. A show, spectacle, visual appeal and swing apparently are what is wanted."[29]

Cushing had not been among the original group of composers to have been asked to write a piece for West Point.

Resta actually did not know anything about Charles Cushing until he received a letter from Ernest Bloch in Agate Beach, Oregon; Bloch having been one of the original composers who had received a letter of invitation from Resta some weeks earlier. On August 31, 1951, Bloch wrote to Resta, saying it would not be possible for him to write a piece for the Sesquicentennial because of his age, health, and unfamiliarity with the band medium (see appendix 9e). He did, however, suggest to Resta that if Charles Cushing were asked to contribute a new piece, remarkable results might ensue. Bloch informed Resta that although Cushing was not on the list of "go-getter" American composers, he was, nevertheless, a composer of the first rank and that "he would deserve to be counted as one of the most important present composers."[30]

Just a few days later in early September, Resta heard further high praise for Cushing and his ability as a composer from Darius Milhaud. Mr. and Mrs. Milhaud were visiting the Academy on their way to Paris, and their previous association with Charles Cushing (Cushing had translated the texts of Milhaud's Les malheurs d'Orphee and had been praised by Milhaud in a published article in 1944)[31] prompted Milhaud to make some favorable comments on his behalf to Resta. This series of events convinced Resta to send a letter of invitation to Cushing, even though it appeared that enough guest conductors and premiere performances had already been scheduled. On September 10, 1951, Captain Resta sent a letter to Cushing stating that Ernest Bloch had highly recom-

mended him as a composer of great ability. In addition, he told Cushing:

> Further reference to your accomplishments came from Mr. and Mrs. Darius Milhaud who favored us with a visit during this last week via their yearly sojourn to Paris, France. Mr. Milhaud, having promised us a work for the Sesquicentennial Celebration, had stopped by for some "atmosphere," and during the course of the ensuing conversation mentioned your work in glowing terms. With high praise from two such prominent composers, there can be little doubt that a product from your pen would be outstanding.

Cushing accepted Resta's offer on September 27, 1951, and wrote later, on December 16, that the piece was a single-movement work of approximately twelve minutes duration and that it was nearly completed. In the same letter he promised to complete the piece by mid-April, but a letter to Resta on May 5, 1952, indicates that he did not meet the deadline. He wrote, "The score is being microfilmed at present, and in a few days you may expect a copy." It appears that the band had very little rehearsal time to prepare for the May 30th premiere of Cushing's piece.

Roy Harris (1898-1979) had been closely associated with "Americana" throughout his entire career. He was born in a log cabin in Lincoln County, Oklahoma, on Lincoln's birthday, and thus (as he admits in the program notes to his Sixth Symphony) had the shadow of Abraham Lincoln hovering over his life since childhood. Nicolas Slonimsky has commented that this fact has placed a stamp of symbolic Americanism on Harris, like the chronological Americanism of Stephen Foster, who was born on a Fourth of July, or the anagrammatic Americanism of John Philip Sousa, whose name ends in the letters "USA."[32]

The Americanism in Harris's life and music has been commented upon time and again by many composers and critics both in this country and abroad, and Harris himself has written at length about his conscious attempt to create a nationalistic style based on his perceptions of this culture.[33] He believed the American personality to be characterized by very little poise, a naive receptivity, concern about destiny, and as being easily browbeaten but rebounding with fresh vitality. Harris stated that all these traits reflect "moods which young indigenous American composers are born and surrounded with, and from these moods come a unique valuation of beauty and a different feeling for rhythm, melody, and form."[34] These unique feelings concerning musical composition are not warmed-over moods of eighteenth- and nineteenth-century European society, nor rearranged and retinted formulas, but an original American idiom that gives a genuineness and strength to the music which an imitator could not possibly accomplish. Copland perhaps put forth these ideas most succinctly when he said, "His music comes nearest to a distinctly American melos of anything yet done in the more ambitious forms."[35]

There are several reasons why Roy Harris would have accepted an invitation to compose a piece for West Point, even though he was contradicting his beliefs about the necessity of composing only when payment was offered. It was only natural that a composer who, perhaps more than anyone else, epitomized the essence of American music would be attracted

to an invitation from an institution which not only boasted one of the world's greatest musical ensembles, but also symbolized the pinnacle of American patriotic fervor. It is not surprising that Harris would be attracted to the possibility of a performance by a nationally recognized band, not only because of its excellence, but because the wind band, "though not American in origin, had nonetheless taken on in its characteristics of scoring and literature a distinctive quality to which his nationalist sentiments could respond with genuine conviction."[36]

Secondly, Harris was interested in Resta's invitation because he had been associated with and interested in bands for many years. Harris was a product of the school band program, having played clarinet in high school in Covina, California, and had by 1952 already completed several large works for band, including Cimarron, Ad Majorem Gloriam, and Fruit of Gold. Dan Stehman, in his study of Roy Harris and his music, states that Harris was stimulated by his close contact with military bands in Colorado during the 1940s: "Immersed in wind sonorities within a concentrated period of time and given the opportunity to hear his own maiden effort in the medium, he doubtless sensed the congeniality of the band toward the more extrovert aspects of his musical personality."[37]

This effort to produce a serious body of literature for an often neglected medium gave Harris an opportunity to experiment with a variety of new sonorities and tonal colors

not available to strictly orchestral composers, a practice that was to have far-reaching effects on his entire output. The New Grove Dictionary of Music and Musicians states that "some elements of his orchestral writing can be traced to the influence of the wind band," and that "he sometimes asked for a band style in the instrumental playing of his orchestral music."[38] For example, each of the later orchestral symphonies of Harris exhibits the characteristic of expanded instrumentation in the wind and brass sections. This expansion is accomplished through the addition of one or more saxophones, the addition of cornets, and the division of clarinets into sections (as in band scoring). Harris's obvious high regard for the wind medium, as well as the seriousness of attitude with which he had approached his new piece for band, is further demonstrated in the following quote from a letter that he wrote to Resta. He was responding to a request for notes on his piece to appear in the program at the May 30th concert at West Point.

> The writing of this work has been extraordinarily difficult for me because I hoped to achieve a work of symphonic breadth for your noble West Point symphonic band. My attention has been given, for many years, to writing for symphony orchestras wherein one can draw heavily on the sustaining quality of the strings. The problem of writing for wind instruments is much more difficult in that one must make proper allowance for breathing. At this time, it seems to me that a symphonic band is like a cross between a pipe organ and a chorus; yet it has a great deal more agility than a chorus and more expressive control than a pipe organ.[39]

After receiving the invitation in April to write a new composition for the Sesquicentennial celebration, Roy Harris responded on May 5, 1951, with a letter to Resta saying, "It

will indeed be a great pleasure to write for your wonderful band and to accept your invitation to visit West Point as your guest" (see appendix 9d). Harris also indicated that Arthur Houser of Ricordi Publishers would be in touch with him concerning the proposed work. The summer passed without any word from Houser, but on September 28, 1951, Houser did finally write that he had talked to Harris about the original composition, and that since Ricordi was Harris's exclusive publisher, he was naturally interested in the details of any work that Harris was commissioned to write. Resta responded immediately with a letter similar to the one he had sent to Milhaud's publisher, saying that West Point had no interest in the rights to any of the works. But in one of the most unfortunate outcomes of the entire Sesquicentennial celebration, Ricordi Publishers never carried through with their plans, and Harris's work remains unpublished to this day.

There seems to have been some ensuing phone conversations[40] and letters that indicate some hesitancy on Harris's part due to the early delivery date expected by Resta. But when the performance was scheduled for a later date, on the last concert of the series, the situation was resolved and Harris sent a letter on January 28, 1952, saying that the work for the Sesquicentennial was at last under way. He wrote to Resta that the entire work could be expected by mid-March, and that he would come a week before the concert to "put the finishing touches on" (see appendix 9h).

III. THE COMPOSITIONS

On January 5, 1952, the opening day of the West Point Sesquicentennial celebration, the United States Military Academy Band and Cadet Glee Club presented the first concert of the Winter Concert Series in Carnegie Hall with an audience of 2,700 people in attendance. The local newspaper at West Point, the Pointer View, reported on January 18, 1952, that the concert was "highly successful" and that the $6,000 from door receipts was donated to the Army Emergency Relief Fund. The concert lasted two hours and included the premiere performances of three compositions: One Hundred Days Overture by Francis Resta, Israfel by H. Lynn Arison, and West Point Suite by Darius Milhaud (see appendix 3a for complete concert repertoire).

Although the band was recognized as a finely polished ensemble at this opening concert, the review that appeared on January 7, 1952, in the New York Times revealed a mixed reaction to the program as a whole. Undoubtedly, the novelty of seeing a band in full dress uniform in Carnegie Hall along with "twirling bugles" and "extra drums for the grand finale"[41] did much to obscure the purely musical values of

the performance. For at least the New York Times reviewer the total impression of the performance was "a cross between a college graduation and a Fourth of July show at Radio City Music Hall."[42] Fortunately however, the reviewer recognized that the concert did serve "to demonstrate that the band is a virtuoso ensemble." He also commented that the overall tone of the West Point musicians was "cohesive and free of blare and, being expert musicians, they achieved subtle effects as well as thrilling fortissimos."[43]

Appropriately, the opening piece on this first concert was one composed, at least in part, by Captain Resta himself: One Hundred Days Overture. The original program notes (see appendix 3b) informed the audience that this work was an adaptation of the finale from the annually-presented musical comedy at West Point, "The One Hundredth Night Show." This finale, which had been composed by Resta for the 1938 show, had been enthusiastically repeated each year on the traditional "one hundred days" before graduation. The program notes also stated that the overture, in general, "reflects Cadet life at West Point, encompassing the unavoidable discouragements of the vigorous discipline and training; and finally, the full and relaxing satisfaction of graduation and success."

The second composition to receive its world premiere performance at the Carnegie Hall concert was Israfel by H. Lynn Arison. Israfel, completed in July of 1951,[45] is a tremendous work of high integrity, skilful construction, and

unique musical ideas. Like many of the other West Point works, it remains unpublished and unavailable for rental. The West Point Music Library and Lynn Arison possess the only known copies of the condensed score and parts. The original manuscript full score has unfortunately been lost.

Also like many of the other Sesquicentennial pieces, Israfel can be examined from a programmatic aspect. Both the title for Arison's Israfel and the basis for his inspiration come from Edgar Allen Poe's poem of the same name. Poe had entered the Military Academy as a cadet in 1830 but had remained there for less than eight months. Hervey Allen's biography of Poe (also entitled Israfel), excerpts of which appeared in the original program notes (see appendix 3d), discusses Poe's experiences at West Point in some detail and gives the reader some idea of the way in which Poe must have balanced the rigors of a military life with the demands of his creative energies:

> One can imagine Poe, after taps, waiting for the roommates to drift off into the dreamless sleep which was so often denied him by their mutterings. . . . one can imagine him getting up in the cold, bare room, and by the light of a carefully shaded candle, setting down the proud words of "Israfel," "The Sleeper," and "Valley of Unrest."[46]

Arison wrote in the program notes that his music, a tone poem, "intends to reflect the moods and metrical rhythms of three poems which Poe wrote while a cadet at West Point, "Israfel," "The Sleeper," and "Valley of Unrest." Excerpts from each of these poems also appeared on the original manuscript of Arison's composition (see appendix 3e). Ac-

cording to program notes supplied by the composer, each of the poems evoked a general imagery that he attempted to capture in tone, each section of the modified sonata form of his piece suggesting one of the poems. Since each of the poems themselves are reflections of Poe's experiences at West Point, we find thematic material that attempts to depict Poe's anxiety, melancholia and frustration throughout the piece[47] (e.g., chromatic bass lines, conflicting rhythmic subdivision, ambiguous tonality).

Israfel begins with an introduction of twelve measures followed by a plaintive, unaccompanied oboe melody (mm.15-21). Arison refers to this melody as "Israfel's song,"[48] a line which undergoes several rhythmic and harmonic changes in mm.22-62. The following section (mm.63-86), referring to Poe's "The Sleeper," is established by a "motivation in the basses and clarinets and a doleful theme [m.67] comes from the flutes."[49] Following a recapitulation of "Israfel's song" (mm.87-93), there appears "a seemingly restless and motionless section suggested to the composer by the lines from "The Valley of Unrest."[50] This theme is gradually built to a tutti climax, and is followed by a coda that integrates all the themes in a summary statement.

Milhaud's West Point Suite is one of the few Sesquicentennial compositions to have been published (1954), and therefore has enjoyed higher acclaim and a more established place in the repertoire than most of the other pieces premiered in the Winter Series. Although the work is not

generally held in as high esteem as Milhaud's earlier wind work, Suite Francaise, it nevertheless has many redeeming qualities that recommend it for further performances. The work is divided into three movements of contrasting style and character, and is of nearly nine minutes duration (see appendix 3c for original program notes).

Taking full advantage of the resources at his disposal with respect to instrumentation, Milhaud scored his composition in forty parts for winds. The exceptionally large instrumentation calls for a complete listing: Piccolo, 2 Flutes, 2 Oboes, 2 Bassoons, E-flat Clarinet, 4 Clarinets, E-flat Alto Clarinet, Bass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, 4 Cornets, 4 Trumpets, 2 Fluegelhorns, 4 Horns, 3 Trombones, 2 Euphoniums, 2 Baritones,[44] and Tuba. Further instruments specified in the score include String Bass (divisi), Snare Drum, Bass Drum, Timpani, Field Drum, Cymbals, Tam-Tam and Tambourine. The exceptional use of large numbers of cornet, trumpet, and fluegelhorn parts is unique in the history of wind band writing, and accounts in part for the brilliant and militaristic sound of the work. Also worth noting is the inclusion of the family of saxophones from soprano to baritone instead of the usual two altos, tenor, and baritone. Interesting too, is the fact that Milhaud carefully differentiates between the euphonium and the baritone with different parts for each, a practice that has unfortunately been neglected in recent years.

The first movement of West Point Suite, "Introduction," is a short forty-two measures in length, and is skillfully cast in an overall arch form. The arch is created through the manipulation of several short segments of music (one and two measures in length), introduced in mm.1-13, which reappear in reverse order in mm.25-39. The return of each segment is varied to some extent through changes in orchestration, metric shifts, or octave displacement, but generally maintains the same harmonic and melodic structure as in the respective original statement. The movement, in general, sustains an aggresive and threatening character, accomplished through an everpresent low brass bass line that moves disjunctly with respect to both rhythm and melodic contour. Contributing to this same atmosphere is the periodic use of brass flutter-tonguing on dissonant chords, and the several glissandi appearing in the four horn parts.

The second movement of West Point Suite, "Recitative," begins with a quiet, lyrical oboe solo that sets the mood for the music that follows. As its title implies, much of the movement consists of unaccompanied or sparsely accompanied solos for oboe, horn, soprano saxophone, and trumpet, interspersed with short passages that exhibit the wide range of tonal possibilities of a large symphonic band. At no time however, does the style of writing resemble in any way the quick, secco declamation associated with the Classical recitative. Indeed, the movement exhibits Milhaud at his most lyrical, with long-breathed phrases, slow but steady

pulse, and gentle dissonance.

The third movement, entitled "Fanfare," exhibits a marked contrast with the preceding movement in tempo, character, and orchestration. Whereas the second movement explores the tonal colors and sonorities that are possible with various combinations of small numbers of instruments, the "Fanfare" utilizes the richness and brilliance of the tutti ensemble. Bugle-like trumpet and cornet parts give the movement an ecstatic and victorious sound which provides a release of the tension accomplished in the first movement. The traditional three-part form is evident as the basic structure of this final movement: statement (mm.1-21), departure (mm.22-39), return (mm.40-60), and coda (mm.61-65).

The second concert of the historic series took place at Army Theatre on the West Point grounds, January 27, 1952 (see appendix 4a for the complete concert repertoire). Mr. Erik Leidzen was present to conduct the premiere of his contribution to the Sesquicentennial, U.S.M.A. Suite. When asked by Captain Resta to provide written notes about his piece, Mr. Leidzen replied with a lengthy letter that was reproduced in the concert program distributed at the performance (see appendix 4b). The work is in four movements ("Parade," "Chapel," "Ballroom," and "Retrospect") and, in Leidzen's word's, "is intended as a tribute to the high ideals and indomitable spirit of West Point." It is highly programmatic in nature, and uses two tunes, "Army Blue," and "Alma Mater" [see appendix 10] taken from the West Point

Songbook in order to help describe various facets of life at the Military Academy.

The only premiere composition to appear on the third concert of the Winter Series was To You, America by William Grant Still (see appendix 5 for complete concert repertoire). Because he was residing in California at the time, Still was not able to visit West Point before beginning work on his composition as many of the other composers were able to do. He was, however, able to come to West Point prior to the concert for rehearsals with the band, and appeared as guest conductor of his composition at the performance.

In response to a letter from Captain Resta asking him to provide a description of his composition to be included in the program notes, Still wrote the following:

> As for the composition I have written for West Point--it is a simple reaffirmation of the faith which all of us who are loyal Americans feel at this crucial time--our faith in our country and in its future. Musically speaking, it is a development of a single theme, energetic at the beginning and progressing to a majestic, choral-like Finale, pointing to a glorious destiny.[51]

To You, America was published by Southern Music Company in 1956.

The fourth concert of the Sesquicentennial celebration involved the premiere performances of three original compositions for band: Symphony No. 2 (West Point) by Robert Dvorak, Choral Overture by Robert Russell Bennett, and From These Gray Walls by Douglas Gallez (see appendix 6a for complete concert repertoire). Bennett was present as

special guest conductor to lead the band in his composition; Dvorak conducted his own piece as he was Assistant Bandmaster at West Point; and Gallez was stationed in Germany at the time and was unable to attend.

Symphony No. 2 (West Point) was begun in the fall of 1950 and completed in January, 1952.[52] Like the other pieces under discussion, it was undertaken at the request of Captain Resta, and like many of the other pieces it utilizes some of the well-known West Point songs as thematic material. The original program notes from the concert point to some of the ways in which Dvorak incorporated the songs into his composition:

> The first movement, entitled "Larghetto-Allegro," utilizes as a basis for development, the introduction of the song The Corps [see appendix 10] and the theme of the song One Hundred Days 'Til June. The introductory bars present a picture in tones--the scene of the Academy as viewed in the early morning from the town of Garrison. . . . At the last of Movement I, "taps" is is heard (offstage) in conjunction with the theme of The Corps (on stage) as a memorium to yester-year's sons of the "Long Gray Line."[53]

The second movement of Dvorak's symphony, entitled "Larghetto," begins with a sonorous, majestic instrumental introduction. The remainder of the movement however, is actually an a capella choral piece that was sung by the West Point Cadet Glee Club in the original performance. Dvorak chose as the text of his piece the words from the "Centennial Ode" by Dr. E. S. Holden (former librarian, U.S.M.A.), a sonnet written for the West Point Centennial Celebration in June of 1902. The music faithfully follows the rhythmic construction of Holden's poetry (see appendix 6b for text and

program notes).

The third movement, "Allegro Spiritoso," is a purely instrumental scherzo and holds the distinction of being another of the few West Point commissions to have been published (Summy-Birchard Company, 1956). The mood of the movement is lively and determined throughout but maintains a distinctly tongue-in-cheek attitude as well. This is cleverly accomplished through the use of two of the favorite West Point drinking songs, "Away, Away, Away We Go" and Benny Havens, Oh" (see appendix 10). Accompanying figures are also taken from "The Corps" as in the first movement, creating a somewhat cyclic effect when the entire symphony is performed.

Dvorak's Symphony No. 2 has proven to be one of the pieces from the Sesquicentennial to receive repeat performances by the West Point Band. It was performed again in April, 1964; January, 1971; June, 1979; October, 1981; and June, 1985. The only Sesquicentennial composition to have been performed more often since 1952 by the West Point Band is Morton Gould's Symphony for Band.

From These Gray Walls (Cantata for Male Chorus and Symphonic Band) by Douglas Gallez was the second new composition on the program to utilize the combined forces of winds and voices. The words of the composer appeared in the original program notes (see appendix 6c), informing the audience that the opening bars of the cantata were adapted from earlier sketches that the composer had done in prepara-

tion for a musical score that had been intended for use in a documentary film about West Point. Since the film was never produced, Gallez decided that the music was of an appropriately dignified character to include as a prelude to his symphonic work for band and chorus. The composer also mentioned in the notes that a variation of the Latin plainchant, "Dies Irae," appears hidden in the texture at the words, "Now they have drunk the icy wines of death." It is later stated in clearer form in the following line, "Their shades of twilight's pinion hung."

The program notes also indicate that the text for the cantata (see appendix 6c) was essentially taken from the poem, "From These Gray Walls," as it appeared in "Bugle Notes"[54] from time to time, but with some rearrangement and word modification, and was of unknown authorship. A document[55] in the West Point archives however indicates that the question of authorship was solved just prior to the concert when Colonel C. P. Nicholas, Professor of Mathematics at West Point, called Captain Resta to tell him that it was he who had written the words to "From These Gray Walls" several years earlier. Colonel Nicholas indicated to Resta that he had written the poetry in 1923 while still a cadet at West Point, and he had not heard or seen the poem since.

Choral Overture by Robert Russell Bennett was the third composition on the March 14th program to receive its world premiere, and also the third one to utilize the sonority of voices and winds. Mr. Bennett chose three songs

to incorporate into his piece, and about them he said in a letter to Resta, "They are simple . . . but as seriously composed as if they were Parsifal."[56] The text for the Choral Overture, unlike the other compositions, was written by the composer, and was primarily concerned with extolling the virtues of the West Point creed: Duty, Honor, and Country (see appendix 6d for complete text).

The fifth concert of the Sesquicentennial celebration occurred on April 13, 1952 in the Army Theater at West Point (see appendix 7a for complete concert repertoire). Two premiere performances were offered at that time: the Symphony for Band by Morton Gould and the West Point Suite by Barry Drewes. Both composers were present at the concert to conduct their own work.

Of all the Sesquicentennial compositions given their premiere performance in 1952, the one that today is perhaps most well-known and most often performed is the Symphony for Band by Morton Gould. It was published by G & C Music in 1952, and, appearing regularly on college and university programs throughout the country, has since become a standard part of the wind repertoire. The work has indeed proven to be a popular piece with the West Point Band--it has been performed by the ensemble at least ten times in the past twenty-five years.[57] The work is of approximately twenty-one minutes duration, and consists of two extended movements with descriptive titles: "Epitaphs" and "Marches."

Although Gould does not call for the number or variety

of different instruments as that found in Milhaud's West Point Suite, there are certain unique aspects of instrumentation in the Symphony for Band that warrant attention. While the woodwind parts are quite traditional in number and distribution, the brass section is expanded somewhat for added weight, sonority, and color. Three cornet as well as three trumpet parts are provided by Gould, but without any apparent differentiation in the style of writing for each instrument. With equal numbers of players implied for each part, this three-way division of trumpet and cornet parts creates the possibility for: 1) quick and immediate changes in sonority between open and muted passages while still retaining complete three-part harmonic units, 2) rapidly articulated passages that alternate between the two sections in a seemingly unbroken stream, and 3) alternation of motives and short phrases between the two equally balanced sections to create a spatial, antiphonal effect.

There are several other characteristics of instrumentation in the symphony which are also of interest. Instead of the usual three trombone parts there is a fourth, making possible both a fuller section sound as well as the reinforcement of the bass line without sacrificing the section as a three-part harmonic unit. Surprisingly, Gould chose not to incorporate the harp or string bass into his work, two instruments that were listed on the West Point Band roster. One of the most novel and dramatically effective additions to the usual band instrumentation, however, is found in the per-

cussion section in the first-movement passacaglia: the so-called marching machine. It is an instrument constructed of several blocks of wood suspended in a frame, and by dropping the blocks on a flat sheet of linoleum in a steady quarter-note rhythm, a performer can produce a sound that is remarkably similar to that of rhythmically marching soldiers.

The descriptive titles of the movements and the use of the marching machine are the two most overtly programmatic aspects of Gould's symphony. Most of the work however, consists of highly subtle programmatic implications rather than superficial pictorial writing. The titles, "Epitaphs" and "Marches," seem to give the listener some insight into the general mood of the music, and perhaps about its inspiration, but there is never a sense that the music is attempting to "tell a story" or describe a definite sequence of extramusical events. Subtle references to military life, such as the lusty bugle calls and stylized marching tunes of the second movement, or the martial theme of the first-movement passacaglia, are so carefully and skilfully woven into the thematic development of the piece that any extramusical connotations become secondary to the intrinsic musical meanings of the piece.

In its formal structure (see the program notes in appendix 7b for Gould's description), the Symphony for Band can be seen to exhibit an expressive form that arises out of the subtle programmatic aspects of the piece. Gould seems to rely upon long, continuous sections that embody exhaustive

development of one or two ideas, rather than on a highly sectional format. The only clear division in the first movement comes at the beginning of the passacaglia in measure 169, at approximately the two-thirds point. Furthermore, the problem of achieving unity as well as variety over such a large form is solved by employing the concept of thematic transformation as a generating force throughout the composition. The opening clarinet melody gives rise to the principal thematic material that is used in both movements, giving the piece an overall cyclic form. This melodic material is treated to exhaustive and imaginative transformations and development throughout the composition.

Although many sonorous homophonic passages can be found, Gould primarily utilizes a contrapuntal texture that achieves a remarkable clarity even with the great number of instruments called for in the score. This clarity is achieved through: 1) marked contrasts of tonal color, 2) the separation of voices by large intervals, or 3) by an evident sparseness of orchestration. The scoring is executed and conceived in terms of balance, weight, register, color, and concontrast, and the total result is the epitomy of carefully planned craftsmanship in every detail.

Gould's Symphony for Band certainly must be considered a masterful work, and an important addition to the wind repertoire. When listening to the work, one has the distinct impression that the musical concepts are of greater importance than the medium chosen for their expression.

Gould has not written a "band" composition as such, but a high quality, large-scale work of art and placed it in a setting for wind instruments. By contributing a composition to the Sesquicentennial celebration that is high in musical demands and rich in musical concepts, Gould significantly raised the standard for band writing thenceforth.

The West Point Suite by Barry Drewes, composed in August, 1951, is in four movements: "Cadet Candidate," "Lonesome Cadet," "Chapel," and "Graduation." These titles indicate an obvious programmatic element in the music, and the program notes from the concert reveal a highly descriptive type of tone painting in its most elementary form. In describing the first movement for example, Drewes wrote that the music "describes the feelings of a prospective candidate as he sees West Point for the first time," and that the second theme "attempts to describe the loose, jaunty, cocksure feelings of the candidate as he walks up the long hill from the railroad station." He goes on to tell us that the "Graduation" movement is "majestic in character, describing the glow of accomplishment and self satisfaction of the graduate as he awaits the beginning of the ceremony. "His thoughts revert to his many under-graduate experiences as the music simultaneously affects a recapitulation of the themes from the previous three movements."

Drewes's West Point Suite was performed by the West Point Band twice more in 1952, and once in 1953. There is no record of any later performances, and the piece remains

unpublished.

On May 30, 1952, just a few days before the closing Jubilee of the Sesquicentennial celebration, Captain Resta and the United States Military Academy Band presented the final concert of the Winter Series. It was a fitting conclusion to the six-concert series, as it included five pieces composed especially for the Sesquicentennial. Two of the five compositions had been premiered at earlier concerts (One Hundred Days Overture by Resta and West Point Suite by Darius Milhaud), and three compositions were given their premiere performances: Fantasie by Henry Cowell, Angel Camp by Charles Cushing, and West Point Symphony for Band by Roy Harris. Both Cowell and Harris were present at the concert to conduct their respective pieces (see appendix 8a for complete concert repertoire).

In one of the highlights of the entire Winter Series, the final concert featured the innovative, controversial Henry Cowell in a performance of his own work written especially for the Sesquicentennial, the Fantasie. The manuscript title page reads in full: "Fantasie (Enigma Variations) on a theme by Ferdinand Kücken/Written especially for The U.S.M.A. Band, 1952/to Captain Francis Resta." The original melody to which the title refers, and upon which Cowell's composition is based, is the West Point "Alma Mater" from the first page of the West Point Songbook (see appendix 10). The program notes from the concert include a quote by Cowell stating that the music "explores the possibilities of each segment of the

"Alma Mater" melody--from sadness to gaiety, from longing to religion, with the idea that this melody may mean all these things to the United States Corps of Cadets."

The title of Cowell's composition, Fantasie, is a reference to the early Greek sense of the term meaning "imagination" or "caprice." By 1556, the word had gained strictly musical significance especially in the writings of Hermann Finck, who used the term to imply the importance of musical imagination, the play of imaginative invention, and a form that springs solely from the fantasy of the composer. Through the centuries the word has appeared with various spellings (fantasia, Phantasie, fantasy, etc.), but always with the same general meaning. In the late sixteenth century Thomas Morley declared that when a monothematic fantasia was written, it was to be only "to shew the diversitie of sundrie mens vaines upon one subject."[58] He called the fantasia "the chiefest kind of musick" as "when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it as shall seeme best in his own conceit." This sense of the word is very much in evidence in Cowell's composition, as it proves to be a capricious, imaginative exploitation of every facet of the West Point Alma Mater melody.

For the listeners of the premiere of Cowell's new piece (no one has likely heard it performed since), the work must have indeed been an "enigma," for a full statement of the Alma Mater does not appear until approximately halfway

through the piece (m.83). The first 21 measures only hint at the source, which of course was particularly well-known to the members of the audience. But whether or not the listeners consciously perceived the relationships, the intervals of each segment of the Alma Mater melody do permeate the texture of the first 83 measures of the piece and act as a unifying device throughout. For example, the figure appearing in m.1 in Flute II produces a "screen" that is created by repeating the second, third, and fourth notes of the Alma Mater in diminution. Flute I then adds to the effect in m.2 with a similar repeated sixteenth-note figure consisting of a transposed version of the same three notes in retrograde.

Throughout the opening measures of the piece, the screen continues to create variety in texture through the alternation of these initial figures with two new ones derived by transposing the original Flute II figure up an octave (appearing in Flute I), and writing a retrograde inversion of the same figure transposed up a perfect fifth (appearing in Flute II). These new figures appear for the first time at m.10 and then continue to alternate with the original figures until m.20. This marks the only major division within section 1 (mm.1-35).

The melody line throughout this first section (mm.1-35) is marvelously ambiguous in that it capitalizes repeatedly on the fact that the first four notes of the Alma Mater are seen again in slightly varied form in mm.9-10 (with the addition

of two B-flats). Thus, it is never quite clear whether Cowell is referring to m.1 or mm.9-10 of the Alma Mater. The notes usually appear in untransposed form, but are constantly being varied as to their order of presentation. Trumpet II carries sporadic references to the Alma Mater in mm.20-23. It is here for the first time (m.23) that Cowell introduces chromaticism into the Alma Mater melody, but retains the original note names. The Clarinet I in mm. 24-26 and the Baritone and Trombones in mm.27-30 feature three-note segments (slurred in two's) of m.5 and m.6 from the Alma Mater, but appear in reverse order and with chromaticism.

The main theme to be presented in section II (mm.36-74) first appears in Clarinet I in mm.37-45 and is quite distinctly (albeit quite cleverly) derived from mm.1-8 of the Alma Mater. This vigorous, jaunty version of the tune is provided a unique accompaniment with a march-like snare drum/bass drum/string bass line and the Clarinet II in mm.41-46 and the Oboe in mm.45-49 making reference to the retrograde figure from mm.17-19. The remainder of this section consists of the theme appearing with various interpolations, contractions, and variations in mm.46-49 in Flute; mm.50-57 in Clarinet I then Trumpet I; mm.58-65 in Clarinet I with Trumpet I; and mm.67-74 in the same instruments.

Following a short transition section (mm.75-82) in which the Alma Mater melody is not readily identifiable, it finally appears in undisguised form in the Baritone at the beginning of section III at m.83. Simultaneously, Flute II recapit-

ulates its figure from m.1 transposed up a half-step while Flute I doubles the line with parallel perfect fourths above. The first eight measures of the Alma Mater appear a total of six times in various keys with contrasting styles of acompaniment and instrumentation, but always with the rhythmic values doubled. A tutti statement of all sixteen measures of the Alma Mater then finally appears from m.133 to the end, and a short, three-measure coda concludes the piece with a plagal cadence.

Angel Camp by Charles Cushing is another of the West Point commissions that has never been published, and therefore has remained in comparative obscurity. The piece is a work of great musical worth and deserves, perhaps more than any of the other compositions under discussion, to become a standard part of the repertoire for symphonic bands and wind ensembles. The theme and variation form is treated with technical mastery of materials and orchestration, and exhibits a musical language of great originality and deep expression.

Cushing provided a written set of notes that were included in the concert program. An excerpt gives a highly succinct description of the overall form and character of the work:

> In form, Angel Camp is a series of variations on the melody as found in the Puritan Psalter. An introductory section leads to a harmonized setting of this melody, which is in itself a variation. Seven other variations follow in different moods, rhythms, and keys, before the trumpets and trombones state the unaccompanied tune. The succeeding and final hymn-like setting is marked: " . . . with majesty and fervor, rather like a procession."

> Using an idiom deemed appropriate to the simple, sturdy character of the theme itself, the music is harmonically transparent--occasionally modal, often wholly diatonic.[59]

The melody upon which Cushing chose to base his Angel Camp is an old hymn tune from the famous psalter by Henry Ainsworth, The Book of Psalmes, Englished in Prose and Metre (1612). This is the collection of music and texts which the Pilgrims, founders of Plymouth Colony in 1620, brought with them from Holland, and thus constitutes some of the earliest colonial American music. It was used in Salem and Ipswich, as well as Plymouth, until the last decade of the seventeenth century, when it was superseded by the psalter that had been used in the Massachusetts Bay Colony since its publication in 1636, the so-called "Bay Psalm Book."[60]

The history of the melody itself can of course be traced back much further, seeming to have its origins as a European folk song of anonymous authorship.[61] The tune was adapted by Martin Luther in 1537 to the text of the "Lord's Prayer" ("Vater unser im Himmelreich"), and was subsequently used by composers such as Hassler, Bach, and Mendelssohn as themes for many of their various works. J. S. Bach used the melody on several occasions in his chorale preludes and four-part chorales, one of which is included in the Passion According to St. John. From continental Europe the melody found its way to the British Isles, where it appeared by the sixteenth century in Protestant hymnals in England and Scotland. The version recorded in the "Ainsworth Psalter" consists of the unharmonized tune along with several stanzas of text com-

prising a paraphrase of Psalm 34. Two of the stanzas from the Psalm give the context from which Cushing derived the title of his composition:

> Who is the man that life dooth will,
> That loveth dayes, good for to see?
> Refreyning keep thy tongue from yll,
> Thy lips from speaking fallacee.
> Doo good, and evil quite eschew;
> Seek peace, and after it pursew.
>
> Jehovah's Angel camp dooth lay
> 'Bout them that fear him; and frees them.
> Taste ye and see, that good is JAH;
> O blessed man, that hopes in him.
> Fear ye Jehovah, saints of his,
> For to his fearers, want none is.[62]

As indicated by the text, the syllabic music for the Psalm consists of six phrases, with each phrase comprised of eight notes (see appendix 10 for facsimile and modern transcription). It was common practice in the psalters to repeat the same music for each of the stanzas (in the manner of hymns), and to rigidly follow one of several possible metrical schemes for each stanza. The music for Psalm 34 displays this tendency in that each of its six phrases consists of a semibreve and two minims followed by five more semibreves. In addition, Ainsworth's music for the Psalm stays in the Dorian mode on "D" throughout, but sounds very much like the key of "D minor" if the rules for musica ficta are observed. The alla-breve marking in the facsimile is most likely a mensuration sign that refers to duple division of the beat.

Although a transparent and chamber-like character is maintained throughout much of Angel Camp, the forces re-

quired for a performance of the work are quite formidable. As for the wind parts, the score displays the standard large symphonic band instrumentation. But the number and variety of percussion instruments are quite extensive, and, along with the wind parts, allow for a tremendously wide range of tonal color. The percussion instruments needed for performance are: snare drum, tom-toms, bass drum, 4 timpani, crash cymbals, suspended cymbal, Glockenspiel, triangle, tambourine, xylophone, whip, and gong. There is also an important string bass part and soloistic passages for harp.

Cushing's treatment of the traditonal theme and variation form, like that of Cowell in his Fantasie, is highly unique and imaginative. The theme is used in each of the variations in a slightly different manner: 1) as a long-note cantus firmus within the texture, 2) as a melodic line in the soprano voice, 3) as a scaffolding device, and 4) as a basis for elaborate ornamentation. Of course, all these techniques had made their appearance centuries before in Renaissance and Baroque music. Seldom in the history of wind music however, had such a variety of approaches been incorporated into a composition with such skill.

Following an introductory section (mm.1-37) that ranges in character from Con fuoco to Largamente, all six phrases of the Psalm tune first appear in Clarinet I in mm.38-50. A marvelous variety of timbre is achieved in the presentation of this clarinet melody through doubling portions of it with several other instruments, such as E-flat Clarinet

(mm.38-41), Flute (mm.42-50), Trumpet I (mm.46-50), and Baritone (mm.46-47). Furthermore, whereas the original Psalm tune remains in the Dorian mode throughout, Cushing achieves a setting of greater interest by beginning phrase 1 in F major, modulating to the dominant major for phrases 2-4, and modulating back to F major at the climactic moment of the variation in m.46. Even though Cushing alters the original mode, the same order of pitch names (allowing for transposition) is maintained with the exception of immediately repeated tones. Similarly, the rhythmic structure of the Psalm tune is always altered in one way or another in each variation, again creating more interest by using several different note values instead of the repeated patterns found in the original source. However, this first variation, like almost all the others, does maintain the same phrase structure as that found in the Psalm tune. Each of the first five phrases of Variation I appears in two-measure segments with the final phrase receiving an extra measure through melodic augmentation.

Variation II consists of two statements of the Psalm tune (mm.51-75 and mm.76-102), this time appearing in Horn I in comparatively long-note values. The key and phrasing are identicle to that of Variation I, but the rhythm and general character of the theme are transformed through the use of long slurs, more regular note values, three-quarter meter, and a faster tempo indicated by the <u>Allegro grazioso</u> marking. The two clarinet parts, in parallel thirds throughout the

variation, establish the grazioso nature of the variation with their somewhat ambiguous rhythmic construction. Thus, the flowing, somber Psalm tune is juxtaposed against the playful clarinet parts in striking contrast.

The Psalm tune appears in Variation III in parallel fifths as the bass voice (Alto Clarinet, Bass Clarinet, Bassoon, Baritone, Euphonium). The treatment of the theme this time divides the variation into a distinct three-part form: the first section (mm.103-110) consists of the first two phrases of the tune in disjunct rhythm, the second section (mm.111-118) consists of long, flowing versions of phrases three and four, and the concluding section (mm.119-128) exhibits a return to the method of the first section for a statement of phrases five and six. Again, the integrity of the original phrase structure is retained, but the augmented note values and introduction of several rests create four-measure phrases instead of two. Throughout the variation, the soprano line (Flute, E-flat Clarinet, Clarinet, and Piccolo) supplies a flowing and lyrical obligato over the cantus firmus in the bass. The same key of F major is once again established as well as the same modulation scheme found in previous variations.

Variation IV reveals the Psalm tune in its most active and complex setting (Risoluto e con energia is the composer's indication of the style). Two highly ornamented statements of the first phrase of the tune (mm.129-134 with repeat) followed by two statements of the second through

fourth phrases (mm.135-143 and 144-153) divide the variation into four sections. Although the tune's pitches are the same as those appearing in the previous variations, the use of only the first four phrases of the tune give an overall C major sound to the variation. The notes of the tune are cleverly disguised--they can be found in the first and second sections as the first note of each measure of the Trumpet and Flute parts, and in the subsequent two sections in prominent locations within the measure (usually on beats one and three) in the same instruments. The vigorous rhythmic activity and complexity of the variation is supported by a high degree of chromaticism and dissonance, creating one of the two real climactic passages of the composition.

The Meno mosso section beginning at m.264 recapitulates much of the material found in the introduction and, following a dramatic silence marked lunga, leads directly into an unaccompanied brass statement of the Tema (m.277). This penultimate presentation of the tune now appears in the Dorian mode as in the original, but transposed up one step from the other variations. Between each of the six phrases of the melody are interspersed references to material from the introduction. It is also interesting to note that after the first two phrases of the tune have been stated here, each succeeding phrase gets progressively softer and less densely orchestrated in order to prepare the final tutti statement. Throughout this statement of the Tema a kind of rhythmic modulation periodically occurs through the introduction of

alternating meters of three-four, twelve-eight, and four-four. By keeping the eighth-note constant, the speed of the basic pulse is effectively changed from 84 for the quarter-note to 56 for the dotted-quarter.

The climactic tutti statement of the theme beginning in m.305 provides an aesthetically rewarding conclusion to Angel Camp. The reverent, chorale-like setting here is back in the tonic key of F, but in the Dorian mode, just as in the Psalm tune. Cushing's melody follows the original Psalm tune with precisely the same intervals, including repeated pitches. Two pianissimo trombone chords, subtly supported by string bass and timpani, bring the work to a quiet and peaceful conclusion.

A quote from Cushing's letter of May 20 adds more insight into his thinking about Angel Camp and would make an appropriate addition to the program notes. These words clarify his decisions about submitting a restrained, transparent setting of a serious old hymn for use at a celebration. He wrote to Resta:

> You may have wondered why I wrote a piece of music in sober character for a celebration (even though Angel Camp is not, I think, without its jubilant aspects). The idea of honoring, in music, the tradition of West Point by calling upon the oldest possible tradition in American music seemed, to me, to be fitting--something like asking the ancestors to be present at the birthday party. In the second place, the peaceful aspects of the piece seemed not inappropraite [sic]; for if West Point instructs our young men in the arts of war, it is not a mistake, I think, to regard them at the same time as guardians of the peace.

Cushing also sent to Resta quite a number of performance notes for the conductor in this same letter of May 20, 1952.

These suggestions were presented in some detail, and were undoubtedly of great value to Resta in his preparation for the performance (see appendix 8b). In addition to his "Notes to the Conductor," Cushing also included in his revealing letter to Resta some insights into possible interpretive problems that conductors may encounter in the score to Angel Camp[63] (see appendix 9j for complete letter). The observations stated in this letter point to Cushing's sincere belief in the importance of the conductor's freedom to interpret the composer's written markings to produce an effective performance. He wrote, "I cite these things not as suggestions to be followed but as evidence that works must be adapted to the skill of the players, the weight of a specific instrumentation, and many other factors which the most precise notation cannot encompass. In other words, please do not feel constricted in your handling of Angel Camp. I can imagine how well your organization can play it and I only regret that I cannot be there when you conduct it."

Roy Harris's West Point Symphony, nineteen minutes in length, is a major contribution to the history of the wind band as a means of serious expression. The title of the work often appears in literature as Symphony for Band (West Point) or, as in the West Point concert program from 1952, Symphony in One Movement. The original manuscript title page however, reads West Point Symphony for Band, signed by Roy Harris in Pittsburgh, Pennsylvania[64] and dated May, 1952.

The form of the symphony is a single movement in

three sections that follow one another without break: A) a prelude or introduction (mm.1-247) that is a variation development of the opening bugle call of the military service, B) a middle chorale section (mm.248-494) that features the long-breathed, asymmetrical phrases and multi-layered textures that were a hallmark of Roy Harris's style, and C) a final dance-like fugal section (mm.495-676) with coda (mm.677-689). Such extended sections of music in contrasting style and character thus take on the effect of a three-movement work.

Harris's Symphony, like many of the other Sesquicentennial compositions, utilizes the full instrumentation of the West Point Band, including four clarinet parts, three bassoons, soprano saxophone (but only for a short entrance in the fugue), euphonium as well as baritone, and prominent parts for string bass and harp. In contrast to that of the traditional marching band sound, Harris's use of the percussion section is really quite minimal, mostly limited to short insertions for timpani and snare drum. Bells, marimba, and chimes are also periodically called upon to add support and color to various contrapuntal lines. Also, like Morton Gould's symphony, Harris's work calls for three trumpet parts, usually moving in parallel three-part harmony; and two cornet parts that each require a two-way, and sometimes three-way divisi.

Since the Military Academy at West Point owns the only known copy of the score and parts to Harris's Symphony, it has received very few performances in the thirty-five years

of its existence. In a careful check of the concert records at West Point (accurate from 1961 to 1985), there was no evidence uncovered that the work has ever been performed there since 1952.[65] The Roy Harris Society of California owns no copy of the score, but was engaged in an unsuccessful effort to get the work published in 1983. The Society contacted West Point about that same time telling the officers there that the Harris family had granted permission for the Academy to make the score and parts available to organizations wishing to perform the work. However, the obvious undesirability of creating their own rental agency or of spending untold hours making additional copies, and the illegality of the military charging civilians, has resulted in the work being performed by others only on rare occasions.[66]

IV. A HISTORICAL PERSPECTIVE

When examined in the context of a broad view of the historical development of bands and band literature, the commissions for the United States Military Academy's Sesquicentennial Celebration appear to comprise the first body of significant music for band to have been composed upon request for performance by a specific ensemble. Today the practice has become standard and widespread, but in 1952 the traditional view of the band's function prevented most band conductors from taking on the responsibility of creating a repertoire composed specifically for band.[67] It took many pioneering efforts such as the Sesquicentennial commissions, as well as those by the Goldman Band and the American Wind Symphony, to begin to create a repertoire that would establish the band as a medium capable of great artistic expression. As a result, many of the world's leading composers have been attracted to compose serious music for winds. In 1954 William D. Revelli from the University of Michigan wrote:

> In recent years, band conductors and their bandsmen have become much encouraged with the interest shown by top-flight composers in writing directly for the concert band. Among these composers are Respighi, Schoenberg,

> Hindemith, Prokofieff, Hanson, Creston, Cowell, Harris, Vaughan-Williams, Holst, Gould, Persichetti, Milhaud, Piston, Barber, and many others. It is interesting to note that the works composed by these eminent composers include symphonies, tone poems, suites, and overtures; and also that their approach toward the band's repertoire is as serious as their efforts toward the orchestra.[68]

This statement is of great interest in that it clearly points out that: 1) composers of the first rank who were interested in writing for bands were a comparatively recent phenomenon, 2) four of the composers mentioned as having contributed to this recent change had written a composition for the West Point Sesquicentennial, and 3) the serious use of the large symphonic forms (tone poems, etc.) in original band literature was comparatively rare and thus deserved mention. These conclusions are further supported by Revelli's statement (1954), "We must realize that only recently have prominent composers, conductors, and musical audiences come to recognize the concert band as a self-justifying medium and to appreciate it as an instrument worthy of serious consideration."[69]

The Sesquicentennial commissions clearly helped to establish a new precedent for college and professional bands all over the country, the unorthodox nature of which can be seen in an examination of the typical band programs in the years immediately prior to 1952. Edwin Franko Goldman perhaps best summed up the state of wind music in the early 1950s:

> One of the greatest obstacles to the success of the band is its poor and monotonous repertory, which naturally results in trashy and uninteresting programs. . . . The orchestra plays music written for the orchestra, whereas

> in most instances the band plays arrangements or transcriptions of orchestra music, piano music, and organ music. Naturally, these arrangements do not sound as the composer intended they should. In fact, many orchestral works cannot be artistically or successfully arranged for band.[70]

Writing about the "second crisis in band repertoire,"[71] David Whitwell has pointed out that in the period 1938-44, the most widely read book by band conductors was the Prescott and Chidester Getting Results with School Bands[72]--a book which included seventeen suggested programs containing 85% transcriptions. The programs presented in the book were picked by prominent conductors with mature bands in mind, but some contained as little as one original band work, including marches. Whitwell also cites Richard Franko Goldman's The Band's Music, published in 1938, saying that it presented one of the finest listings of original wind music, but of the more than eight-hundred works suggested for performance, more than 88% are transcriptions.

In 1945, Bernard Fitzgerald had lamented over the same concerns when he wrote:

> The absence of a repertory comparable in both quality and quantity to that of the symphony orchestra has hampered the professional growth and development of the symphonic band for many years. The major part of the band's concert repertory consists of transcriptions of orchestra literature. . . . It is essential that the band director develop and maintain a serious inquisitive interest in new compositions for the band for the sake of his own personal development and musical maturity, and, if the band is to evolve a distinguished repertory, the prominent contemporary composers must be urged and encouraged to compose in an idiom suited to the band.[73]

It is evident that musicians were beginning to recognize the limitations of the existing repertoire for band, and were

calling for a new kind of literature that would be able to exploit the full potential of band sonority. Just as Ernest Bloch had indicated his hesitancy about composing a work for band because of his unfamiliarity with the medium, many composers had not written works for band for the same reason. Until conductors began to perceive the need to encourage composers to write original works for band, the situation would remain unchanged.

In the years since the Sesquicentennial celebration, bands have achieved an ever-widening sphere of influence over the attention of the world's most respected composers, until band conductors can now boast of being able to add several new serious works for band to the repertoire each year. The Sesquicentennial commissions did much to initiate this process and provide future generations of conductors with an effective role model for ensuring their own artistic growth and success. It is indeed a tribute to Francis Resta, Robert Dvorak, and the United States Military Academy Band to have had the required energy, insight, and courage to provide to the music world thirteen original compositions for band, composed by musicians of the utmost skill and with the most serious intent--compositions which played a significant part in the development of the body of high-quality wind music which is available today.

ENDNOTES

1. Information on the history of West Point taken from Richard Ernest Dupuy, Men of West Point: The First 150 Years of the United States Military Academy (New York: Sloane, [1951]) and George Pappas, The Sesquicentennial of the United States Military Academy (New York: West Point, 1952), pp. 11-20.

2. Pappas, Sesquicentennial, p. 18.

3. Information on West Point Band history provided in an unsigned document from the Public Information Office at West Point, "Short History of the United States Military Academy Band."

4. Biographical information on Francis Resta is taken from an unsigned document in the archives of the West Point Military Academy Library.

5. Ibid.

6. The composers who were invited to contribute a composition to the West Point Sesquicentennial, but ultimately declined the offer for reasons that are unclear were: Paul Hindemith, Igor Stravinsky, Samuel Barber, Virgil Thompson, Howard Hansen, Walter Piston, Ernest Bloch, Miklos Rosza, and Daniele Amfitheatrof.

7. Copy of unsigned magazine article in the West Point Music Library archives, "Roy Harris and Pianist Wife Join PCW [Pennsylvania Women's College] Faculty Under 125,000 Mellon Grant; No. 1 Composer of Classics Finds 'Best of Everything' in Music in United States." Further information on source is unavailable.

8. Arison was present at the premiere performance but did not conduct. He did however, conduct Israfel later at the third concert of the Winter Series on February 17, 1952.

9. Darius Milhaud, Notes Without Music, Trans. Donald Evans (New York: Alfred Knopf, 1953), p. 319.

10. Biographical information on H. Lynn Arison taken from his personal résumé (supplied to the author by Mr. Arison).

11. Biographical information on Erik Leidzen taken from the program notes supplied for Sesquicentennial concert of January 27, 1952.

12. See transcription of Leidzen's speech in appendix 4c.

13. Biographical information on Robert Russell Bennett taken from the program notes supplied for the Sesquicentennial concert of March 14, 1952, and Ronald Byrnside, "Robert Russell Bennett," in New Grove Dictionary of Music and Musicians, Stanley Sadie, ed., vol. 2 (London: Macmillan, 1980), p. 499.

14. Biographical information on Douglas Gallez taken from the program notes supplied for the Sesquicentennial concert of March 14, 1952.

15. Biographical information on Robert Dvorak taken from his résumé (supplied to the author by Mr. Dvorak).

16. See Resta's letter to Morton Gould in appendix 9c.

17. From Gould's letter of September 13. See appendix 9f.

18. Ibid.

19. See appendix 7b.

20. Gould sent the second movement of the symphony on February 11.

21. From Gould's letter of January 29. See appendix 9i.

22. Biographical information on Barry Drewes taken from the program notes supplied for the Sesquicentennial concert of April 13, 1952.

23. The January 25, 1942, concert included the following works by Cowell: Shoonthree, Meeting House, Hornpipe, Etude, Tides of Manuanaun, Lilt of Reel, Vox Humana, Concerto Piccolo.

24. Telephone interview with Mrs. Cowell, April 1986.

25. Henry Cowell, "The Contemporary Composer's Attitude Toward Band Music," Music Publishers Journal 3 (1952): 17,46.

26. Ibid., p. 17.

27. Ibid., p. 46.

28. "Charles Cook Cushing," San Francisco Chronicle, April 15, 1982.

29. Ibid.

30. Letter from Bloch to Resta, August 31, 1951 (see appendix 9e). It was also in this letter that Bloch said how impressed he was with another of Cushing's wind works, the Psalm XCVII for Band and Chorus (1939).

31. Darius Milhaud, "Through My California Window," Modern Music

21 (1944): 94. Milhaud here refers to Cushing as "one of the most interesting characters here [in California]." He particularly liked, as Bloch did, Cushing's Psalm XCVII for Band and Chorus, calling it "deep and strong." Milhaud also mentions in the article that Cushing was a great authority on contemporary music, and that he had "an important collection of modern scores and books that every musician likes to consult."

32. Nicolas Slonimsky, "Roy Harris," Musical Quarterly 33 (1947): 20.

33. See discussion in Roy Harris, "Problems of American Composers," in American Composers on American Music, ed. Henry Cowell (New York: Frederick Ungar, 1962), pp. 149-56.

34. Ibid., p. 150.

35. Slonimsky, "Harris," p. 22.

36. Dan Stehman, Roy Harris: An American Musical Pioneer (Boston Twayne, 1984), p. 198.

37. Ibid., p. 190.

38. Donald Cobb, "Roy Harris," in New Grove Dictionary of Music and Musicians, Stanley Sadie, ed., vol. 8 (London: Macmillan, 1980), p. 252.

39. From the program notes of the concert: May 30, 1952.

40. Office memo from Resta to the Committee on Music, Dramatics, and Concerts, December 19, 1951.

41. "West Point Band, Glee Club Heard," New York Times, January 7, 1952, p. 15.

42. Ibid.

43. Ibid.

44. The list of instrumentation that was sent to all the composers included baritone as well as euphonium. Many of the Sesquicentennial pieces thus include independent parts for both instruments.

45. From Arison's résumé (see footnote 10).

46. Hervey Allen, Israfel: The Life and Times of Edgar Allen Poe, vol. 1 (New York: George Doran Company, 1927), p. 287.

47. Letter to author from Arison, January 28, 1987.

48. From an unpublished document in the West Point Music Library signed by Arison but not included in the program notes for the concert.

49. Ibid.

50. Ibid.

51. Program notes from the concert of February 17, 1952.

52. From the program notes supplied at the concert of March 14, 1952 (see appendix 6b).

53. Ibid.

54. "Bugle Notes" is a hip-pocket-size book issued to each plebe (new cadet) that enters West Point. The contents included historical, biographical, and technical information, often of extreme length on simple subjects. The book's total contents were memorized by the end of the plebe year, and in succeeding years the upper-classmen quizzed new plebes about the material, thus passing on basic traditions and responses that make up the cadet's daily life.

55. From an unsigned document in the West Point Music Library, "The U.S.M.A. Band and the West Point Sesquicentennial," (1952) p. 5.

56. Program notes from the concert of March 14, 1952.

57. The concert records at West Point (accurate from 1961-85) list the following performances of Gould's work by the band: July, 1953; January, 1966; January, 1968; April, 1971; May, 1974; August, 1976; October, 1976; June, 1981; November, 1982; and March, 1984.

58. Thomas Morley, A Plaine and Easie Introduction to Practicall Musicke, R. Alec Harman, ed. (New York: Norton, [1953]).

59. Program notes from the concert of May 30, 1952.

60. Lorraine Inserra and H. Wiley Hitchcock, The Music of Henry Ainsworth's Psalter, (Brooklyn: Institute for Studies in American Music, 1981), p. V.

61. From the program notes supplied at the concert of May 30, 1952.

62. Ibid.

63. By the time this letter of May 20, 1952 was written, Cushing would undoubtedly have had experience in his own rehearsals of Angel Camp. His band at the University of California, Berkeley, gave a performance of the piece in Berkeley on June 4, 1952. Also on this program was the West Coast premiere of Milhaud's West Point Suite.

64. Harris was on the faculty of Pennsylvania Women's College in Pittsburgh at the time of the writing of his Symphony for

Band.

65. The West Point Band did perform Harris's Symphony, with the composer conducting, at the Pittsburgh International Contemporary Music Festival in November, 1952. On the same occasion, Captain Resta led the band in performances of two other Sesquicentennial compositions: Milhaud's West Point Suite and Still's To You, America. The ensemble also performed Stavinsky's Symphonies of Wind Instruments at the festival. See J. Fred Lissfelt, "Report of the Pittsburgh International Contemporary Music Festival," Music Clubs Magazine 32 (1953): 12.

66. West Point supplied the score and parts to the University of California, Los Angeles in 1979 when the Wind Ensemble, James Westbrook, conductor, recorded Harris's Symphony for the Varese Sarabande label (VC81100).

67. The most notable exception to this general rule happened in the previous year, 1951, when the United States Army Band in Washington, D.C., commissioned Paul Hindemith to write the Symphony in B-Flat. The Schirmer Company had also commissioned Schoenberg (1943) and Milhaud (1944) to compose their respective masterpieces for band, Theme and Variations and Suite Francaise.

68. William D. Revelli, "The Band's Repertoire," Etude 72 (1954): 47.

69. Ibid., p. 19.

70. Edwin Franko Goldman, "Program and Repertory of the Concert Band," Music Journal 7 (1953): 17.

71. David Whitwell, "Three Crises in Band Repertoire," Instrumentalist 19 (1965): 37.

72. Gerald Prescott and Lawrence Chidester, Getting Results With School Bands, (New York: Carl Fischer Inc., [c1938]).

73. Bernard Fitzgerald, "The Literature of the Symphonic Band," Music Publishers Journal 3 (1945): 27.

Appendix 1

THE SESQUICENTENNIAL CELEBRATION COMMISSIONS

Appendix 1

Sesquicentennial Celebration Commissions
(Listed by date of premiere performance)

January 5 - Carnegie Hall

Overture, 100 Days . . . . . Francis Resta

Tone Poem, Israfel . . . . . H. Lynn Arison

West Point Suite . . . . . Darius Milhaud

January 27 - Army Theatre, West Point

USMA Suite . . . . . Erik Leidzen

February 17 - Army Theatre, West Point

To You, America . . . . . William Grant Still

March 14 - Army Theatre, West Point

Symphony #2, West Point . . . . . Robert Dvorak

Choral Overture . . . . . Robert Russell Bennett

Cantata, From These Gray Walls . . . Douglas Gallez

April 13 - Army Theatre, West Point

Symphony for Band . . . . . Morton Gould

West Point Suite . . . . . Barry Drewes

(Continued)

May 30 - Army Theatre, West Point

Fantasie . . . . . Henry Cowell

Angel Camp . . . . . Charles Cushing

West Point Symphony for Band . . . . . Roy Harris

Appendix 2

THE SESQUICENTENNIAL LETTER OF ANNOUNCEMENT

Appendix 2

Sesquicentennial Letter of Announcement
(November 1, 1950)

The United States Military Academy at West Point, in anticipation of celebrating its Sesquicentennial Year in nineteen hundred and fifty-two, sends greetings to its friends and fellow institutions of learning.

In eighteen hundred and two Thomas Jefferson, following advice of George Washington, John Adams, Alexander Hamilton, and others, established a national military academy on the Hudson River at West Point. From the beginning the academy dedicated itself to the task of training young men to be military leaders imbued with the ideals of integrity of character and unswerving devotion to the nation. The newborn republic, at that time, was engaged in a difficult experiment in popular government, which was giving hope to freedom-loving people everywhere. The success of that experiment has vindicated our faith in the abiltiy of men to reason together to attain their common ends. The United States Military Academy, as it approaches its Sesquicentennial Year, is mindful and proud of its share in the nation's long struggle through peace and war to hold to the ideal of Government by the People.

The problem of our times is how best to preserve and develop this ideal, which has become a tradition for democracies in a free world. Surely all our national resources, physical and intellectual and moral, must be turned to account if our own democracy is to live and grow. West Point has therefore chosen as the theme of its Sesquicentennial Celebration: "Furthering Our National Security." We believe that study and discussion of this theme will disclose ways and means for the most effective use of our national resources in the service of democracy.

(Continued)

The Military Academy has selected the period from January to June nineteen hundred and fifty-two, as the time for special observance of its Sesquicentennial Year. We hope you will join with us in marking that period of celebration.

Appendix 3

CONCERT NO.1 OF THE WINTER SERIES
Program and Notes

Appendix 3a

Inaugural Concert
January 5, 1952
Carnegie Hall

Guest Artists
Marguerite Piazza, Soprano
Walter Cassel, Baritone
Cadet Glee Club

Overture, 100 Days . . . . . Resta

"Scene et Air des Bijoux" . . . . . Gounod
"Un Bel Di" from Madame Butterfly . . . . . Puccini

Tone Poem, Israfel . . . . . Arison

"Prayer and Dream Pantomime"
from Hansel and Gretel . . . . . Humperdinck

"Pines of the Appian Way"
from Pines of Rome . . . . . Respighi

Intermission

West Point Suite . . . . . Milhaud
I. Introduction II. Recitatif III. Fanfare

"Air De Dapertutto" from Tales of Hoffman . . Offenbach
"Vision Fugitive" from Herodiade . . . . . Massenet

Finlandia . . . . . Sibelius
Land Sighting . . . . . Grieg

"The Corps" . . . . . Harling
"Alma Mater" . . . . . Kucken
"Dear Harp of My Country" . . . . . Traditional
"Old Man Noah" . . . . . Traditional
Cadet Glee Club

Battle Hymn of the Republic . . . . . Steffe

Bolero . . . . . Ravel

Appendix 3b

Program Notes
One Hundred Days Overture by Francis Resta
January 5, 1952

The Overture, "One Hundred Days," written in a free style pattern is based upon the finale of the annual One Hundredth Night Show. This show is a musical comedy produced, directed, and acted by members of the Corps of Cadets on the date of the traditional "one hundred days" before graduation. Although most of the music for these shows is written by cadets themselves, the finale is composed each year by the Director of Music. For the finale of the 1938 comedy, "Pass in Review," Captain Resta composed the present "100 Days 'til June." This composition was so enthusiastically received by the Corps of Cadets that it was adopted as the traditional finale for each show since.

The two motifs of "100 Days 'til June" are ideal in their dignified melodic contour for serious symphonic band work and lend themselves naturally to the variety which Captain Resta has employed. The main theme as well as the subordinate theme are heard slow and fast, in major and in minor, and even in subdued and fragmentary contrast to two other motifs, "Gloom and Academic," yet leading and developing toward their full expression at the conclusion. The Overture, in general, reflects Cadet life at West Point, encompassing the unavoidable discouragements of the vigorous discipline and training; and finally, the full and relaxing satisfaction of graduation and success.

The nature of the various motifs calls for dignified simplicity yet the composer has avoided extreme conservatism. The modernistic dissonances and developments show the influence of the modern idiom without the latter extreme.

Appendix 3c

Program Notes
West Point Suite by Darius Milhaud
January 5, 1952

The three movements of the work are entitled "Introduction," "Recitative," and "Fanfare." The music reflects the impressions received during the composer's visit to West Point. Movement I describes the massive gray walls that loom on all sides. Sounding full, sonorous chords from the foundation in the lowest range of the various instruments, on up into the highest extremities, the majestic dignity of the Academy is very much in evidence. Movement II is quietly lyrical and contained, depicting the disciplined, orderly campus, [and] the military atmosphere of West Point. The shimmering, rich, tonal combinations seem to portray the multicolored Gothic stained-glass windows of the Cadet Chapel, which overlooks the "Plain." The marching spirit of movement III calls to mind the colorful daily parades of the Corps of Cadets. The music as a whole is vigorous and militant [sic]---a worthy tribute to the United States Military Academy from the pen of one of the world's foremost contemporary composers, Darius Milhaud.

Appendix 3d

Excerpts From Allen's Biography of Poe
(From the program notes for Israfel)
(January 5, 1952)

On June 25, 1830, Edgar Allen Poe entered the United States Military Academy as a cadet. The legal age for appointees at that time was between fourteen and twenty-one, so Poe, being twenty-one, was far more mature than the average cadet of his time, in both years and experience.

The period of his short life that Poe spent at West Point may be considered, for the most part, a spiritual and mental interlude. It lasted to February 19, 1831, and marked the passing of the days when he made his final decision to cast off all outside dictation, and to follow, without further indirection, a literary career. During the periods of drill and recitation his body and the secondary part of his mind were marched back and forth on the parade ground or to the classroom, but his spirit and desire were elsewhere.

One can imagine Poe, after taps, waiting for roommates to drift off into the dreamless sleep which was so often denied him by their mutterings, and by the beating at the bars of the restless wings of his own spirit--one can imagine his getting up in the cold, bare room, and by the light of a carefully shaded candle, setting down the proud words of "Israfel," "The Sleeper," and "The Valley of Unrest," that most beautiful of all his reveries.

Appendix 3e

Excerpts from Poe's Poems
(From the title page of Arison's MS of Israfel)

"Israfel"

In Heaven a spirit doth dwell
"Whose heartstrings are a lute;"
None sing so wildly well
As the angel Israfel,
And the giddy stars (so legends tell)
Ceasing their hymns, attend the spell
Of his voice, all mute.

"The Sleeper"

At midnight, in the month of June,
I stand beneath the mystic moon.
An opiate vapor, dewy, dim,
Exhales from out her golden rim.

"The Valley of Unrest"

Now each visitor shall confess
The sad valley's restlessness
Nothing there is motionless--
Nothing save the airs that brood
Over the magic solitude.

Appendix 4

CONCERT NO.2 OF THE WINTER SERIES
Program and Notes

Appendix 4a

Program: Concert No. 2
January 27, 1952

Overture, One Hundred Days . . . . . Resta

Eine Kleine Nachtmusik . . . . . Mozart

"Allegro Maestoso"
from the Piano Concerto . . . . . Khachaturian

Hymn and Processional . . . . . Busch

Intermission

Rhapsodie Espana . . . . . Chabrier

U.S.M.A. Suite . . . . . Leidzen
Erik Leidzen, Conductor

I. Parade
II. Chapel
III. Ballroom
IV. Retrospect

Military Symphony in F . . . . . Gossec

"Pines of the Appian Way" from Pines of Rome . . Respighi

Appendix 4b

Program Notes
USMA Suite by Erik Leidzen
January 27, 1952

Written for the West Point Sesquicentennial, this suite is intended as a tribute to the high ideals and indomitable spirit of West Point.

The four movements of the work, entitled "Parade," "Chapel," "Ballroom," and "Retrospect," typify respectively the themes: Work, Worship, Recreation, and Nostalgic Reminiscence.

In "Parade," Army Blue is used martially as the principal theme with Alma Mater as a contrary Trio.

In the second movement, "Chapel," is an organ-like prelude with Army Blue interspersed in chorale fashion.

"Ballroom" is a whirling waltz with a new setting of Army Blue, this time as song-like countermelody. "Retrospect" shifts rapidly in its moods from a majectic statement of Hail, Alma Mater, Dear to an echo of the waltz movement and a subdued phrase from "Chapel." Distant trumpets are heard and the martial strains of the Parade March come nearer and nearer, followed by retreating drums. Finally, Army Blue is heard in its entirety, recalling the words: But still I hear that olden song I feel the evening dew, And mellow strings and voices join again in Army Blue.

Appendix 4c

Transcription of Leidzen Speech
(given January 27, 1952)

Captain Resta; Ladies and Gentlemen:

It is now a long time since Captain Resta asked me to write something for the Sesquicentennial Celebrations. At that time we had some casual talk about a visit which would introduce me to the West Point spirit, but we are both busy men and the idea was not feasible. However, Captain Resta did the next best thing: he sent me your songbook and other literature, and I set to work. So yesterday . . . Lieutenant Dvorak escorted Mrs. Leidzen and myself to West Point, where we again met Captain Resta, and I faced this splendid, skilled, and musically sensitized group of men, and from that moment the impressions have come thick and fast, and with a terrific impact. We have seen and heard, thought and felt so much, that I said to Captain Resta after Chapel this morning that it was perhaps just as well the proposed visit did not come off, for I would have had to decline the honor, since it would have been clear to me that I had neither power nor skill enough to interpret these impressions with my simple music.

In days to come, when we pass this place, on land or on water, as we have done so often in years gone by, we shall look at West Point, not with the casual glance of the tourist, not merely with the far deeper understanding of the lover of Nature and Beauty, not only with the historical interest of the patriot, but with an indescribable, humble pride, knowing that we now own a small part of you, and that you own a large part of us. And we shall greet you--no, we shall salute you,

(Continued)

if not as comrades in arms, at least as comrades in spirit, for though I do not wear the outward insignia of your Service, no Act of Congress--no power in the world--can forbid me to pledge allegiance to the ideals you cherish. And so--with Army Blue ringing in our inner ear--with a blessing on our lips and gratitude in our hearts we shall remember this visit, when your hearts and ours beat in time together to the same cadence, when hand clasped hand, and spirit communed with spirit.

Appendix 5

CONCERT NO.3 OF THE WINTER SERIES
Program

Appendix 5

Program: Concert No. 3
February 17, 1952

Overture for Band . . . . . Mendelssohn

Tone Poem, Israfel . . . . . Arison

Etudes for Marimba . . . . . Musser
Sgt. Gordon Peters, Soloist

A Lincoln Portrait . . . . . Copland

Intermission

La Boutique Fantasque . . . . . Rossini-Respighi

To You, America . . . . . Still
William Grant Still, Conductor

Fantasy Impromptu . . . . . Lemmone

Capriccio Espagnole . . . . . Rimsky-Korsakov

I. Alborado
II. Gypsy Song
III. Fandango

Appendix 6

CONCERT NO.4 OF THE WINTER SERIES
Program and Notes

Appendix 6a

Program: Concert No. 4
March 14, 1952

Overture, Youth Triumphant . . . . . Hadley

"My Heart at Thy Sweet Voice"
from Samson and Delilah . . . . . Saint-Saens
"Habanera" from Carmen . . . . . Bizet
Mildred Miller, Soloist

Symphony No. 2, West Point . . . . . Dvorak

I. Larghetto-Allegro
II. Larghetto
III. Allegro-Spiritoso

Intermission

Choral Overture . . . . . Bennett

"None But the Lonely Heart" . . . . . Tchaikowsky
"The Soldier" . . . . . Traditional
Mildred Miller, Soloist

Cantata, From These Gray Walls . . . . . Gallez

Appendix 6b

Program Notes
Symphony No. 2, West Point by Robert Dvorak
March 14, 1952

The first movement, entitled "Larghetto-Allegro," utilizes as a basis for development, the introduction of the song The Corps and the theme of the song One Hundred Days 'Til June. The introductory bars present a picture in tones--the scene of the Academy as viewed in the early morning from the town of Garrision, which directly across the Hudson River. The full chordal passages describe the gray walls of the Academy as they loom up through the morning mists. The second theme then appears in a contrasting quick tempo; drums are heard and the music portrays the challenge of the militant yet scholarly life of the Corps of Cadets. At the last of Movement I, "taps" is heard (offstage) conjunction with the theme of The Corps (on stage) as a memorium to yester-year's sons of the "Long Gray Line."

Text

Here, where resistlessly the river runs
Between majestic mountains to the sea,
The Patriots' watch fires burned: Their constancy
Won Freedom as an heritage for their sons.
To keep that Freedom pure, inviolate,
Here are the Nation's children schooled in arts
Of Peace, in the disciplines of War; their hearts
Made resolute, their wills subordinate.
To do their utmost duty at the call
Of this, their Country, whatso'er befall.
Broadcast upon our History's ample page
The records of their valiant deeds are strown.
Proudly their Alma Mater claims her own.
May she have sons like these from age to age.

Appendix 6c

Program Notes
From These Gray Walls by Douglas Gallez
March 14, 1952

For many years I had wanted to set "From These Gray Walls" to music. Spurred by the Sesquicentennial celebration of the founding of the U. S. Military Academy, ideas came quickly; and a long standing ambition to pay tribute to the Corps was realized.

A few words about the music itself: The opening bars are substantially those which were sketched as music for a Signal Corps documentary fulm concerning West Point, under production in 1950. This music was never used for its original purpose; since I felt it faithfully depicted the heroic grandeur of the Hudson Valley and the enviroment of West Point, I decided to include it as a prelude to From These Gray Walls.

The text of unknown authorship which follows is essentially as it has appeared in "Bugle Notes" from time to time, with some rearrangement and word modifications for musical and climactic effect:

From these gray walls, a thousand heroes sprung
have trod the field of Mars.
These battlements that frown upon the Plain,
to ancient wars have sacrificed the bravest of
their sons.
Their spirit moved to the harmonies that stir
our souls today.
They loved the shining waters, and the stars,
the plains and rugged hills that were their home.

(Continued)

Now they have drunk the icy wines of death.
Their shades, on twilight pinions hung,
   speed through the silent void of space,
Their flight wrapped in the sable shroud
   of endless night.

O, Thou, whose outstretched arm gives us our life,
   to Thee we make a prayer:
When our time comes, when ringing call to arms
   sends us to that vague frontier,
Give us strength to pay the debt we owe,
To bear the battle like the men that were.
Give us nerve to face the blazing steel,
To rise triumphant o'er the tide of fear.
May we fall like them, knowing we have done
   our duty to our country and our home.

Appendix 6d

Text to Choral Overture by Robert Russell Bennett
(From the program notes: March 14, 1952)

One hundred fifty years!
One hundred fifty years!
One hundred fifty years--
years full of faltering, failure and triumph--
Full of sacrfices
And satisfactions--
Full of drudgery and nobility--
One hundred fifty years!
One hundred fifty years!
One hundred fifty years ago there was a man,
And he called other man and they all made a plan.
The plan was a dream on the wings of the birds
But they caught the birds and caught the dream with three
little words.
The first of these words is DUTY
When you hear a stern command,
And when the bugle blows,
Now why do you get a kind o' thrill?
God only knows!
It's something here inside of you that makes you feel so good,
Whenever you do a job the way a good man should.

This is it, this is it, men of the army--
The scared world is calling you, and you know what they mean:
Sail on the sea, and fly in the sky,
And do whatever you do better than any other guy!
This is it, this is it, men of the army--
Nobody else can do the job and keep the story clean!
So let's het it done,--there's nothing to discuss,
'Cause they can't start the show without us--
No,--they can't start the show without us!

(Continued)

Three little words,
Three little words,--
And the second of the three little words is HONOR.
Word of honor,--
Deed of honor,--
Heart that beats forever true to the Long Gray Line.
Years endear them,--
Men all revere them,--
We who follow shall keep the faith divine.
Faith will be our shrine
To the Long Gray Line.

And the third word is COUNTRY
And now you have discovered that the words are not so little,--
Our country has its boundaries wherevermen are free,--
And just beyond those boundaries are tyrants and dictators,
Who shout and sing of freedom,
When they don't know what it means.

What they know is muscle, fire, and steel,
What they understand is might, and they fear it.
What they don't know is the way men feel.
What they'll never understand is the spirit!

Ten thousand free men are worth ten million ruled by fear.
Theirs is the story of the world since time began.
God loves to see men
Whose heads are high and voices clear.
They walk with the corps witha great big heart
Like the heart of an army man.

Word of honor,
Deed of honor,
Heart that beats forever true to the Long Gray Line.
Years endear them,
Men all revere them,
We who shall keep the faith divine as a shrine,
Ours to the Long Gray Line.
From the heart of any army man!

Appendix 7

CONCERT NO.5 OF THE WINTER SERIES
Program and Notes

Appendix 7a

Program: Concert No. 5
April 13, 1952

Overture, Benvenuto Cellini . . . . . Berlioz

"The Bell Song" from Lakme . . . . . Delibes
"Infalammatus" from Stabat Mater . . . . . Rossini
"Italian Street Song" from Naughty Marietta . . . . Herbert
Lola Hutchison and Male Chorus

Symphony for Band . . . . . Gould
Morton Gould, Conductor

I. Epitaphs
II. Marches

Intermission

West Point Suite . . . . . Drewes
Barry Drewes, Conductor

I. Cadet Candidate
II. Lonesome Cadet
III. Chapel
IV. Graduation

"Allegro Maestoso" from Concerto in D Major . . . Paganini
Sgt. Oswald Lehnert, Jr., Soloist

"Hallelujah Chorus" from The Messiah . . . . . Handel

Appendix 7b

Program Notes
Symphony for Band by Morton Gould
April 13, 1952
(As provided by Morton Gould)

The 1st Movement is an extended lyrical and dramatic development of the opening section. The work starts with a quiet and melodic statement of the main theme and motifs that are used and expanded through the entire piece. The general character is elegiac. There is contrast between sonorous brass statements, and poignant and contemplative reflections in the woodwinds.

This resolves into a broad and noble exposition of one of the motifs. There is a suspenseful transition to what serves as both an extended Coda of the movement, and a transformation and a peroration of the preceding sections. The form here is a passacaglia based on a martial theme, first stated in the tuba. On this ground is built a series of variations that grow in intensity. They mount to a dynamic peak, and after a final climactic variation, the movement recalls the previous lyricisms, but with the passacaglia motif hovering in the background. The movement finishes quietly.

The 2nd and final movement is lusty and gay in character. The texture is 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 Bugle Corps [which, incidentally was the instrumentation of the original West Point band*]. The close of this piece is a transformed restatement of themes in the 1st Movement. The band is treated as a virtuoso instrument, and amid flourishes and fanfares, the movement ends.

This Symphony was composed in January and February 1952. It is the composer's fourth Symphony--but his first for band.

(Continued)

Captain Francis Resta and the West Point Academy invited Mr. Gould to contribute a work for their band to celebrate West Point's Sesquicentennial. Mr. Gould who is the largest contributor amongst native composers to the band literature felt that the occasion warranted the major work--and the Symphony is the result.

*This phrase was included in Gould's original letter to Resta but does not appear in the printed program notes. A handwritten note signed by R.J.D. (Robert Dvorak) appears on Gould's letter indicating that this was an incorrect statement, and was presumably omitted for that reason. The original instrumentation of the West Point Band was drums and fifes.

Appendix 8

CONCERT NO.6 OF THE WINTER SERIES
Program and Notes

Appendix 8a

Program: Concert No. 6
May 30, 1952

Overture, One Hundred Days . . . . . Francis Resta

Fantasie . . . . . Henry Cowell
Henry Cowell, Conductor

Angel Camp . . . . . Charles Cushing

Intermission

West Point Suite . . . . . Darius Milhaud

I. Introduction
II. Recitatif
III. Fanfare

West Point Symphony for Band . . . . . Roy Harris
Roy Harris, Conductor

West Point March . . . . . Phillip Egner

Appendix 8b

Cushing's Notes to the Conductor
May 20, 1952

Although the metric equivalents (♪ = ♪, etc.) are indicated on the parts, metronomic indications are found on the score only.

In the absence of a Harp, the first Flute, in Variation V, should play the cued notes in measures 4 and 16. Elsewhere the lack of Harp will not interfere with the melodic or rhythmic plan. In no case should the Piano be substituted for Harp.

The solo passages for the English Horn (Introduction, Variation III) are cued in the parts for other instruments.

In Variation VIII, the part for Clarinets III-IV is cued for Clarinet II and may be played by the latter if more weight on this line is desired.

The weight of the parts for Cornet I, Cornet II, Trumpet I and Trumpet II is approximately equal; an equal number of players may be assigned to each part or, if preferred, one extra player may be added to each of the Cornet parts.

It may be that just two Trumpets (muted) will be found to be sufficient in Variation VI--the part is a sort of "echo"--but, whether two or more are used, at least two Trumpets should play the notes indicated on their parts as "Flute cues" in measures 8 to 11.

In the first measure of the section marked Tema, second Cornet and second Trumpet-players, if insecure on the high notes may play an octave lower; but the corresponding notes for Trombone III should be played at the designated pitch or, for an insecure player, omitted.

The part for Baritone (Treble Clef, only) is distinct from that for Euphonium (Bass Clef, only).

(Continued)

The straight mute, in preference to any other sort, should be used for the passages marked Muted in the parts for Cornet, Trumpet and Trombone. It is my experience that American players obtain a rather strong tone when the instruments are muted. The muted lines in this score are intended to be quite soft (i.e., the Horns and Cornets in Variation V).

The part for Percussion contains a description of the particular size of the instruments to be used, the types of beaters, and the transposition intended in the notes for Glockenspeil and Xylophone.

The range of dynamic marks lies between pp and ff, with a few extremely soft notes marked ppp. "Poco f" is taken to represent a degree of volume between mp and mf; in the case of the Clarinets in Variation III, not loud but warm and resonant.

A very brief silence should be observed at the close of Variations I, II, III, and V.

In the final Maestoso: at the end of each 3/4 measure, the breath-mark should be an appreciable silence--as much as half of a beat, providing, of course, these measures do not become 4 ♩ ♩ ♩ 𝄾|. On the other hand, there should be no silence at the end of the 5/4 measures; here most of the players should avoid taking a breath.

The cadential note, five measures from the end of the work, is marked ff but this intensity must be reached gradually and the first ff beat should not be given an accent.

-- Charles Cushing

Appendix 9

CORRESPONDENCE

Appendix 9a

Resta Letter of Invitation to Composers

The United States Military Academy is celebrating its Sesquicentennial next year. During this celebration, several important concerts will be given by the United States Military Academy Band, a major service band (Special). The band numbers some 90 professional musicians and is complete as to full symphonic instrumentation.

The United States Military Academy and the band would consider it an honor if you would compose a work to be played at one of these concerts, if possible, with you as Guest Conductor.

We cordially extend to you an invitation to visit the Academy as our guest, where you could observe cadet activities, absorb the Academy's atmosphere, and acquaint yourself with its traditions, all of which might prove to be of inspirational value.

Since a work by you would add greatly to our Sesquicentennial concerts, we shall await with keen anticipation a reply which we hope will be favorable.

Sincerely,

Captain Francis E. Resta
Commanding, USMA Band

Appendix 9b

D. MILHAUD
MILLS COLLEGE
OAKLAND 13, CALIFORNIA

May 3rd 1951

Dear Captain Rosta -

I was very happy to receive your letter with the proposition of writing a work for band for the West Point Sesquicentennial - It will be for me a great honor to contribute to this event and I am glad to accept to compose such a work.

Unfortunately I will be unable to come as guest Conductor, as I will be in France during the season 1951-52.

It would be of an extreme value to visit West Point Academy, as you kindly invite me to do so,

but I will not be able to come East before sailing for Europe in September. and I don't know yet how long I will be in New York before sailing – If a visit could be possible at this time I will let you know.

I would like to know the exact scoring you would like.

Are there special tunes attached to Wed Point. I don't know if I should use them or not but anyway I would like to have a documentation on this matter –

May I finally ask you if there are any conditions for this commission –

I hope to hear very soon from you –

Very sincerely yours

Arthur

Appendix 9c

Resta Letter of Invitation to Gould

May 4, 1951

Dear Mr. Gould,

Relative to my hasty interview with you at the ABA Convention in connection with your writing a work for our Sesquicentennial celebration, I regret my delay in writing to you explaining it in more details before this. Actually, we have been extremely busy completing our concerts of the winter series, doing many recordings for broadcast, outside engagements, and so forth.

If you will be kind enough to excuse the delay, we are very desirous that you write a work for the United States Military Academy, to be ready for performance some time between 1 January and 5 June 1952. You are most cordially invited to visit the Academy as my guest, and I suggest for this purpose any Saturday from now until Graduation Day, June 5th. You may visit the grounds, attend a Cadet class (if you arrive before noon), witness a Review of the Corps, and go to a "hop" that evening. Next morning you might like to attend the service in the Cadet Chapel, which I assure you is very impressive. However, it is to your advantage to plan an early visit, for these facilities will cease after Graduation Day.

I am looking forward with keen anticipation to seeing you again. With warmest personal regards, I am

Cordially yours,

Francis E. Resta
Commanding, USMA Band

Appendix 9d

Harris Letter to Resta

May 5, 1951

Dear Captain Resta:

It will indeed be a great pleasure to write for your wonderful band and to accept your invitation to visit West Point as your guest.

You did not advise me as to what date you would need the score and parts, and how long you want the work. If you will be so kind as to give me this information, I will convey it to Arthur Houser who is the manager for my publishers, the Ricordi Company.

You no doubt know Arthur Houser as an extremely enterprising young man who is interested in the band field. I am sure he will be able to work out something which will make our hopes a reality.

By the way, the absence of my signature is due to the fact that I am dictating this in a rush just before catching a plane for California.

Looking forward to meeting you again, and with best wishes for your continued success, I am

Sincerely,

Roy Harris

Appendix 9e

Bloch Letter to Resta

August 31, 1951

Dear Mr. Resta;

Your kind letter of August 24 is at hand. As much as I would like to comply with your request, I am sorry to say that it will not be possible for me to compose a work for your celebration. I am a very slow worker, and it takes me sometimes years of meditation before I am able to give shape to my ideas. Furthermore, I see that the medium needed is not for a symphonic orchestra, but for military band, and I am completely unfamiliar with this medium. If I were much younger, and in in better health, I certainly would devote the time to study it carefully, as it deserves. But, in my circumstances, it is unfeasible.

Now, will you allow me, in compensation, to make a suggestion to you which, if accepted, might have remarkable results...I know a man who could write a superb work for military band, if the idea appeals to him, and if his occupations leave him the time. He is Mr. Charles Cushing, professor of music at the University of California in Berkeley, and director of the band. Though he does not appear on the list of the "go-getter" American composers, I consider him of the first rank. I heard, in Berkeley, a few years ago, a String Quartet and a Psalm for Chorus and Military Band; the latter work especially impressed me immensely, and I wrote immediately to my principal publisher about it. But Mr. Cushing is such a modest man and so hateful of renown that his name is unfortunately not known, though he would deserve to be counted as one of the most important present composers. . . . I hope fervently that he will accept.

With all good wishes and cordial greetings,
Sincerely Yours,
Ernest Bloch

Appendix 9f

Gould Letter to Resta

September 13, 1951

Dear Captain Resta:

I have not begun work on the composition for your Sesquicentennial as yet. I have been giving it a lot of thought and have been making sketches and toying around with different ideas.

Here is what I have in mind at this moment. I would like to write for you my 1st Symphony for Band. Now don't get apprehensive! The work would be short and compact--perhaps 14 minutes in all. The materials that I use would be of a military nature, somewhat on the order of my "Symphony of Marching Tunes" for orchestra. The ideas that I have for it so far would, I think, make for a vigorous and vital piece, and I hope a contribution to the band literature.

The 1st Movement would be an alternating rhythmic and lyrical type of "Symphonic March". The 2nd Movement, would be a Memorial. The 3rd Movement, instead of a Scherzo, would be piccolos, trumpets and drums, and would be a stylization of the flavor of the first West Point instrumental group. The last Movement would be a fast fugal march. The exact order of these Movements and the specific nature, barring the Scherzo Movement, might be changed, but this is the general idea and pattern.

I feel that this might have more worth ultimately than a literary portrayal of the Point, as such. One of the important reasons for my thinking this way is that you have done so many advanced things and that you stand for a very progressive and vital concept of band music.

(Continued)

If you agree with my thoughts, and if my idea holds interest to you, I shall go ahead.

Please let me hear from you.

Mrs. Gould joins me in our best wishes to your wife and you.

Sincerely,

Morton Gould

Appendix 9g
Milhaud Letter to Resta

10 Boulevard de
Paris XVIII
Oct 30

Dear Captain Resta.

I am sending you today a copy of my West Point Suite. I have been very happy to contribute to the celebration of the 150th anniversary of the USMA.

I want to thank you again for the lovely day we spent, my wife and I, in West Point and for the pleasure that I had hearing your marvellous band play my works.

Let me know as soon as the Suite arrives. I hope it is in time to

be given at your Carnegie Concert.
It would be wonderful if you could
send me a recording of it.

Sincerely yours

M. Chand

Appendix 9h

Harris Letter to Resta

January 28, 1952

Dear Captain Resta,

The sesquicentennial celebration work for your band is at last under way. I will have the Prelude finished in a few days. The work will be a Prelude, Chorale, and Dance.

The whole work will be twelve to fourteen minutes long. The Prelude is being developed out of the bugle call, which opens the whole work with trumpets (see enclosed).

You may feel free to announce this to the press at any time. I plan to have the work completely finished by the fifteenth of March, perhaps sooner. You will be able to start copying on the first movement certainly by the fifteenth of February, and on the second movement by the first of March. This will give you all of April to rehearse the work, and I will come for a week before the celebration to stay with you and put the finishing touches on.

A great many friends are asking me if I can get passes to come to this celebration on May 31. I presume that you will be able to get some passes. The question is, how many will you be able to guarantee?

You may rest assured that I will not use such passes for people who would not be important to your cause also.

Also, I am very anxious to have the work recorded with the Voice of America. I have a larger following for my music in Europe than in America, and I think some of this is due to the fact that many of my orchestral works are broadcast in Europe by the Voice of America.

(Continued)

Would you be so kind as to give me a precise list of your band's instrumentation. I would like to write the work for the band which you will take on tour; so that if it is a work that pleases you well, you will want to take it on tour with you. This would, of course, mean a great deal to me.

Looking forward to meeting you again, and with best wishes for the new year.

Sincerely,
Dr. Roy Harris

Appendix 9i

Gould Letter to Resta

January 29, 1952

Dear Captain Resta:

Under separate cover I am sending you the manuscript of the 1st Movement of my Symphony for Band.

The work is in two Movements, the first is an extended lyrical and dramatic Movement, called "Epitaphs"--the second Movement, which will follow shortly, is entitled "Marches", and is sort of a rousing and vigorous stylization of marching tunes. The work is "hot off the griddle" and, much to my mental and physical dismay, has turned out to be one of my major pieces, and my first symphony for band. Due to the fact that I am doing this on a deadline, I have scored the work directly in Concert key. This did away with my having to be concerned with system, groupings, and waste staves etc. Therefore, please excuse some of the expedient notations.

The parts have to be transposed and when there is no key signature on the score, this does not mean that the key is necessarily "C". Therefore, the parts should have no signatures either, but use enharmonic notations except, of course, where a key is definitely notated on the score.

Could you please have some extra copies made of this score for me, because this is my only copy. I imagine you have the equipment for a transmaster and this would probably be the most feasible way.

I do hope that you like the piece and I shall be very curious to hear it. If there is any way that I can be of help to you, or if you want to go over it with me, do not hesitate to let me know.

Incidentally, could your Press Department start some important publicity on this. For good or bad, I think a major

contemporary work for band might be newsworthy, and you might even get some critics up to hear it; also Time, Newsweek and, perhaps, Life might be interested in coverage.

My regards to Mrs. Resta, and my best wishes to you.

Sincerely,

Morton Gould

Appendix 9j

Cushing Letter to Resta

May 20, 1952

Dear Captain Resta:

Thank you for your good letter of May 13. I appreciate your words about respecting the author's intentions but I cannot pretend that they are immutable, least of all infallible. For example I have found, in rehearsals, that I tend to take Variation IV somewhat slower than ♩=84, and Variation VII a little quicker than ♩.=80, which, with 80 as our top practical pace for the half-note in Variation VIII, means that the latter is not strictly Lo stesso tempo. I fancy, too, that the dynamic indications for the last two notes of the Trombones are exaggerated; my trombonists sound better when these chords are no softer than p and pp. I cite these things not as suggestions to be followed but as evidence that works must be adapted to the skill of the players, the weight of a specific instrumentation, and many other factors which the most precise notation cannot encompass. In other words, please do not feel constricted in your handling of Angel Camp. I can imagine how well your organization will play it and I only regret that I cannot be there when you conduct it.

I hope you will not be exasperated if I describe one small change in the scoring. It sounds much better to me if, in the tenth measure of Variation I, the chord on the third beat has an "E" on the bottom (the "F♯" of the Clarinets III, and the "B" of the Horns); consequently I wish you would delete the last five tones of the part for Baritone. The Baritone, in this variation, will then read:

You may have wondered why I wrote a piece of music in sober character for a celebration (even though Angel Camp is not, I think, without its jubilant aspects.) The idea of honoring, in music, the tradition of West Point by calling upon the oldest possible tradition in American music seemed, to me, to be fitting--something like asking the ancestors to be present at the birthday party. In the second place, the peaceful aspects of the piece seemed not inappropraite [sic]; for if West Point instructs our young men in the arts of war, it is not a mistake, I think, to regard them at the same time as guardians of the peace. But I suppose, above all, I wanted to write as good a work as I could for a fine band and a fine occasion. Surely lots of pleasure went into the writing and I hope, in playing it, you will discover this or other rewarding aspects.

My best wishes to you.

Very sincerely yours,

Charles Cushing

Appendix 10

MUSIC SOURCE MATERIAL

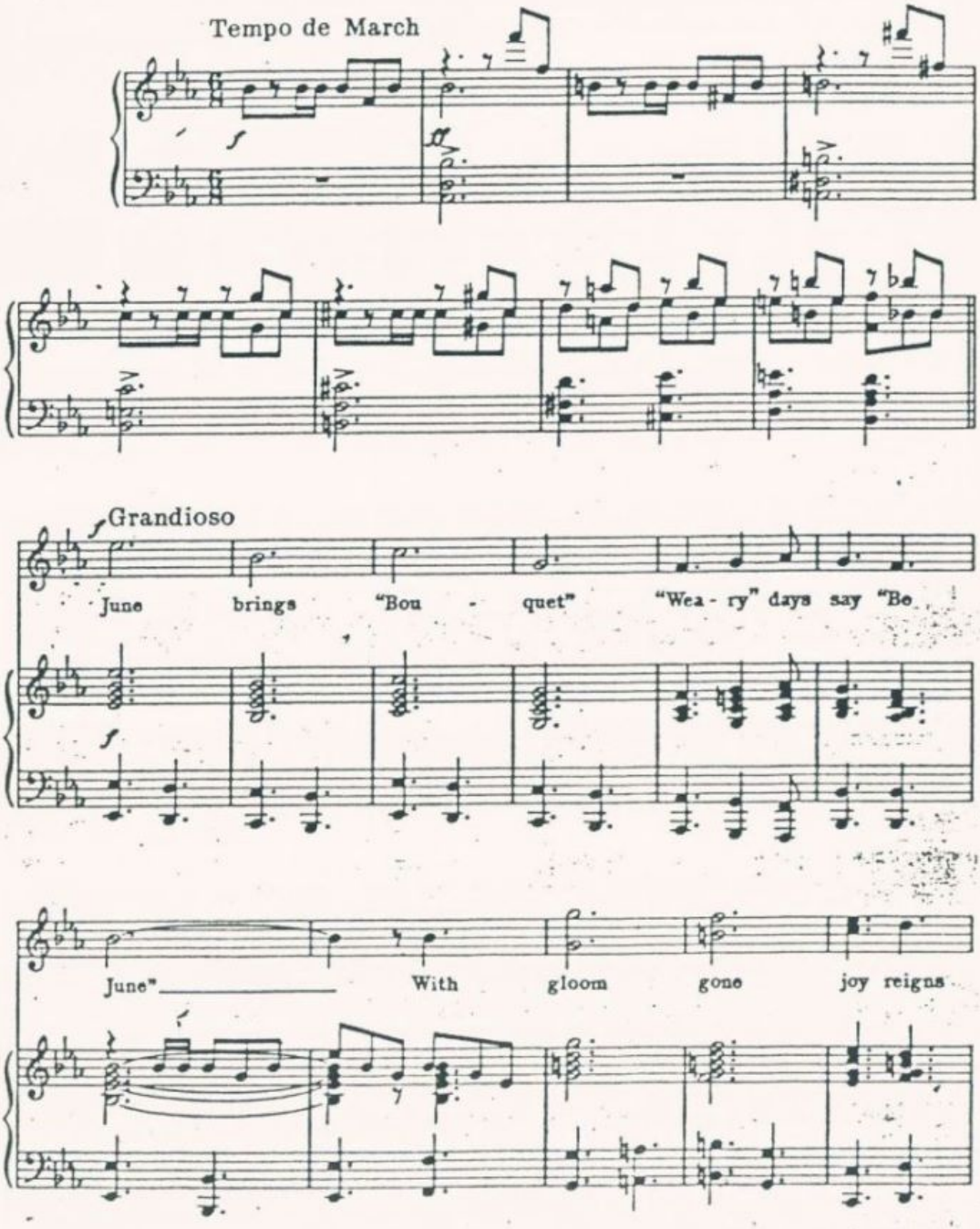
Appendix 10a

West Point Songbook

One Hundred Days 'Till June

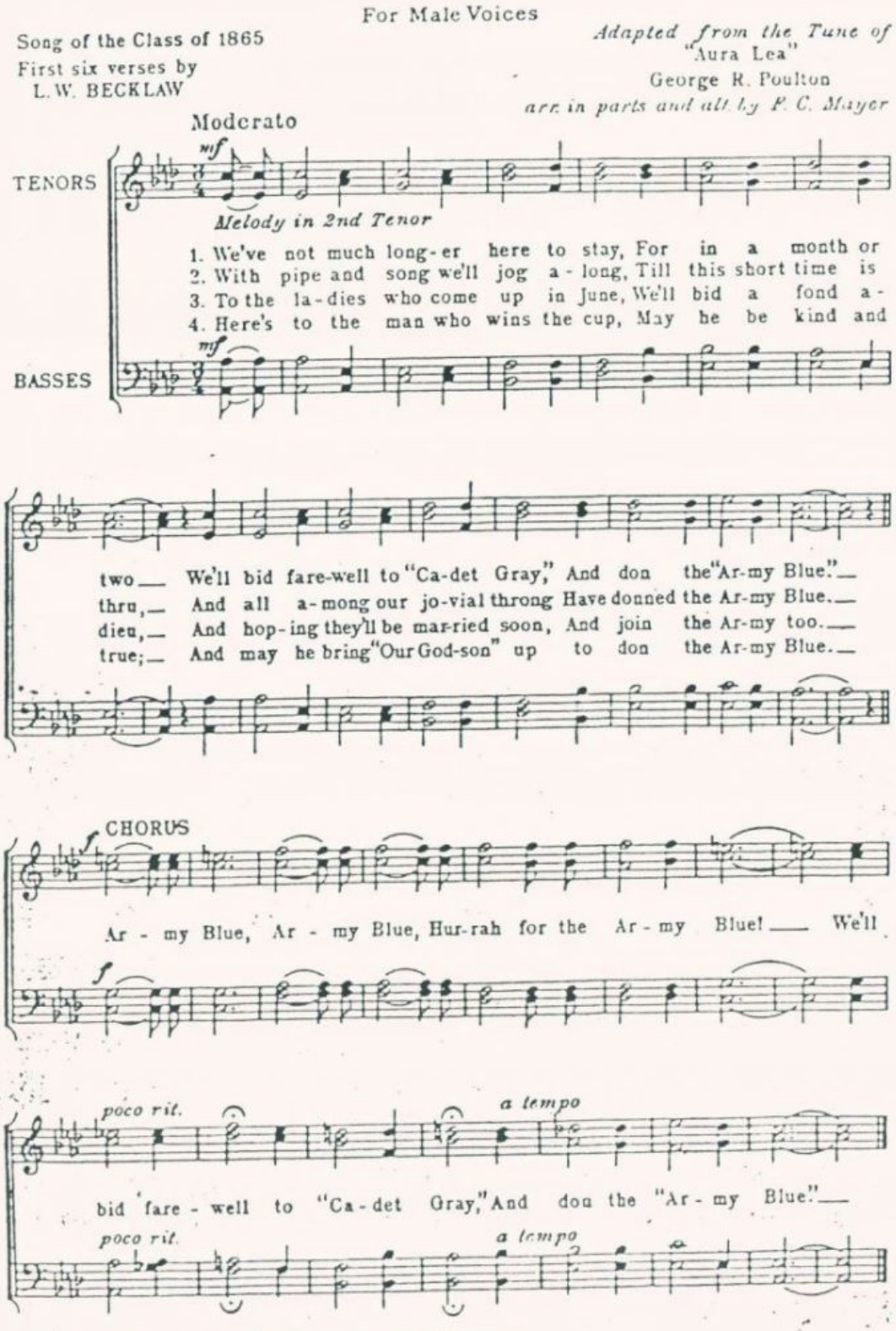
Finale from Hundredth Night Show of 1938

FRANCIS E. RESTA

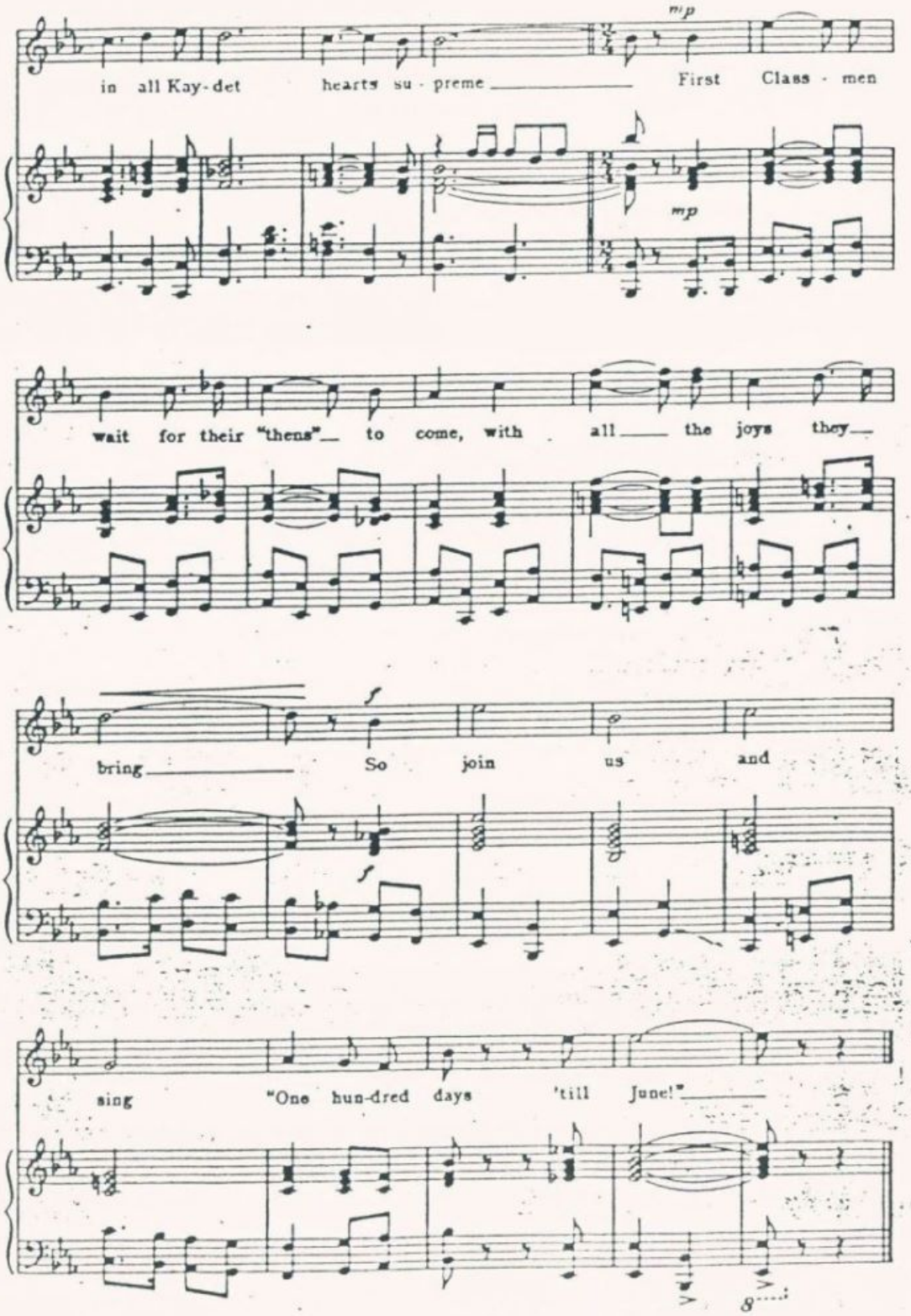


Appendix 10b

"Army Blue"
West Point Songbook



Additional verses may be found on the preceding page.


mp
in all Kay-det hearts su - preme First Class - men
mp
wait for their "thens" to come, with all the joys they
bring So join us and
f
f
sing "One hun-dred days 'till June!"

W. P. S.

Appendix 10d

"The Corps"
West Point Songbook

For Male Voices

HERBERT SHIPMAN
Chaplain, U. S. M. A., 1896 - 1905

W. FRANKE HARLING
Organist, U. S. M. A., 1909 - 1910
arr. by F. C. Mayer

Movimento maestoso

TENORS

f molto allargando — *a tempo*

The Corps! The Corps! The Corps! The Corps! bare-head-ed sal-

BASSES

molto allargando — *a tempo*

ute it. With eyes up, thanking our God — That we of the Corps are

tread-ing Where they of the Corps have trod. *misterioso* *p*

They are here in ghost-ly as-

And our hearts

ritmico *mp* *mf*

The men of the Corps long dead, And our

ten. *mf*

sem-blage, The men of the Corps long dead, And our

mp

hearts are standing at - ten-tion, While we wait for their pass-ing tread. We

ff *f* *mp*

hearts are standing at - ten-tion,

Appendix 10e

West Point Songbook

20

Away, Away, Away We Go

Composer unknown
arr. by F.C. Mayer

Allegro

f

A - way, a - way, a - way we go!

f

What care we for an - y foe? Up and down the

field we go, Just to lick the Na vy! A - R - M - Y T - E - A - M

Acceleration and repetition ad libitum.

Appendix 10f

"Benny Havens, Oh"
West Point Songbook

For Male Voices

Lt. O'Brien and others

Adapted from the Tune of "The Wearing of the Green" arr. in parts by F. C. Mayer

Moderato

TENORS

mf

1. Come fill your glass-es, fel - lows, and stand up in a row, To sing - ing sen - ti - men - tal - ly we're go - ing for to go;
In the ar - my there's so - bri - e - ty, pro - mo - tion's ve - ry slow, So we'll sing our rem - i - nis - cenc - es of Ben-ny Ha-vens, Oh!

2. To our kind old Al - ma Ma - ter, our rock-bound High-land home, We'll cast back ma - ny a fond re-gret as o'er life's sea we roam;
Un - til on our last bat - tle-field the lights of Heav'n shall glow, We'll nev - er fail to drink to her and Ben - ny Ha-vens, Oh!

3. May the Ar - my be aug - ment - ed, pro - mo - tion be less slow, May our coun - try in the hour of need be rea - dy for the foe;
May we find a sol - dier's rest - ing place be - neath a sol - dier's blow, With room e - nough be - side our graves for Ben - ny Ha-vens, Oh!

mf Melody in 1st Bass

BASSES

CHORUS

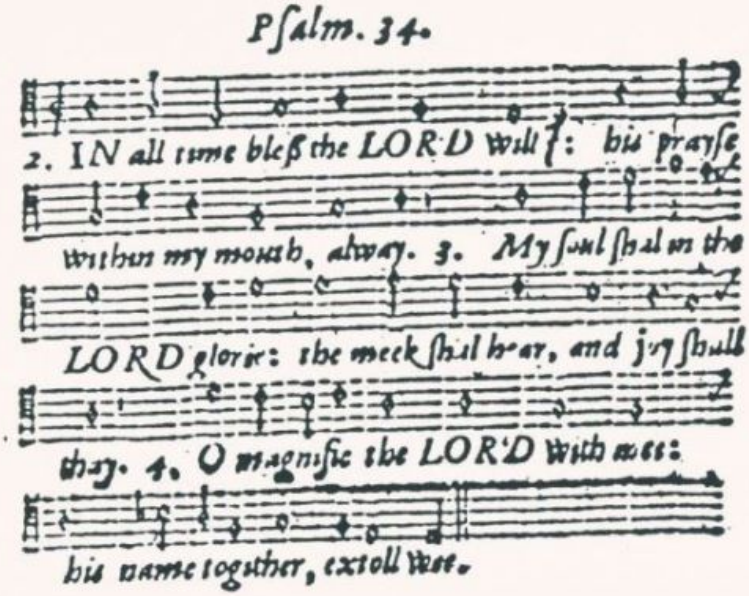
Oh! — Ben - ny Ha - vens, Oh! — Oh Ben - ny Ha - vens,

Oh! We'll sing our rem - i - nis-cenc - es of Ben-ny Ha - vens, Oh!

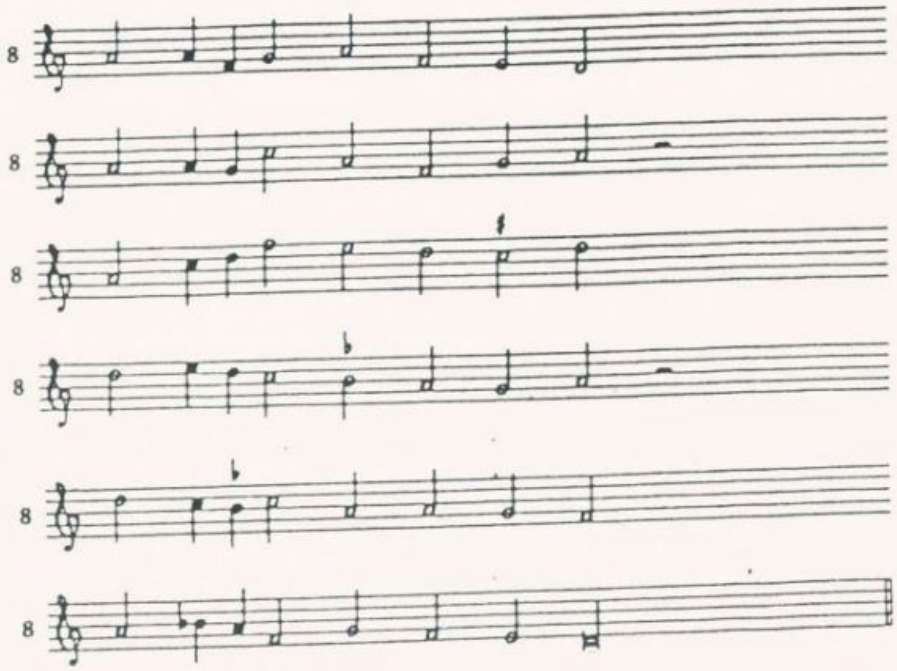
Additional verses may be found on the preceding page.
W. P. S.

Appendix 10g

Psalm 34 from Ainsworth's Psalter
Inserra, p. 68-9



Psalm 34 Tune



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