

THE WEST POINT BAND'S WIND COMMISSIONING PROJECT IN CELEBRATION OF THE
BICENTENNIAL OF THE UNITED STATES MILITARY ACADEMY

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The United States Military Academy Band, also known as the West Point Band is the oldest active band in the United States Army and the oldest unit at the United States Military Academy, and is considered to be one of the finest military musical organizations in the world. The band has also been instrumental in facilitating the creation of new works for wind band. As the commissioning of new music has been essential to the expansion of the wind band's repertoire, several major commissioning projects were undertaken in the mid-twentieth century by various organizations, including the West Point Band, the Goldman Band in conjunction with the League of Composers and later the American Bandmasters Association, Kappa Kappa Psi and Tau Beta Sigma, the American Wind Symphony, and the College Band Directors National Association. These commissioning projects and many others have contributed hosts of new quality works to the repertoire of the wind band. The West Point Band's 1952 commissioning project celebrating the Sesquicentennial of the United States Military Academy was among the first of these mid-twentieth century commissioning projects to seek out prominent composers of the day and have them write works for wind band. The project contributed several seminal pieces to the wind band's repertoire, including Morton Gould's *Symphony for Band: West Point*. In 1996, as tribute to both the Academy and to the earlier commissioning project, the West Point Band sought to celebrate the Academy's 2002 bicentennial in a similar fashion by commissioning well-known composers to contribute substantial wind works. These pieces would be premiered and recorded by the West Point Band

over a number of years, including a gala Bicentennial Celebration concert at Carnegie Hall in March 2002. The purpose of this study is to create a consolidated written record of the wind music composed for the West Point Band as part of the band's Bicentennial Wind Commissioning Project, and to describe the process and circumstances by which this music was created and premiered. The continuing development of a quality original repertoire is important to the wind band community as a whole, and commissioning composers to write wind band music is the primary means by which new music is acquired. By any account, the twenty-six works produced through the West Point Band's Bicentennial Commissioning Project constitute a significant contribution to this repertoire. As this project and many of these pieces are not well known, it is the author's intent to bring increased attention to this commissioning project and to this music.

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iii
LIST OF TABLES.....	vii
LIST OF MUSICAL EXAMPLES.....	viii
CHAPTER 1. INTRODUCTION.....	1
Purpose of the Study.....	2
Research Methods.....	3
A Brief Early History of the West Point Band.....	6
Summary.....	10
CHAPTER 2. COMMISSIONS IN THE WIND BAND COMMUNITY.....	12
Artistry and the West Point Band.....	14
The West Point Band’s Sesquicentennial Commissioning Project.....	15
Composers of the Sesquicentennial Celebration.....	17
State of Research.....	18
CHAPTER 3. THE WEST POINT BAND’S BICENTENNIAL COMMISSIONING PROJECT.....	23
The United States Military Academy Bicentennial Celebration.....	24
Events of the Academy Bicentennial Celebration.....	25
Concept of the Commissioning Project.....	28
Coordination.....	29
List of Composers and Commissioned Works.....	32
Format for Overview of each Commissioned Work.....	36
CHAPTER 4. COMPOSERS AND COMMISSIONED WORKS PREMIERED BETWEEN 1996 AND 1999.....	38
James Kessler – <i>Hudson River Rhapsody</i>	38
Samuel Adler – <i>Dawn to Glory</i>	42
Robert Starer – <i>Fantasy on “When Johnny Comes Marching Home”</i>	46
Ira Hearshen – <i>Fantasia on Aura Lee “The Army Blue”</i>	50

James Kimo Williams – <i>Buffalo Soldiers</i>	54
CHAPTER 5. COMPOSERS AND COMMISSIONED WORKS PREMIERED IN 2000.....	59
David Kechley – <i>Restless Birds before the Dark Moon</i>	59
Jerry Bilik – <i>The Line</i>	63
Dan Welcher – <i>Perpetual Song</i>	67
Eric Ewazen – <i>Legacy Symphony</i>	71
CHAPTER 6. COMPOSERS AND COMMISSIONED WORKS PREMIERED IN 2001.....	74
Stephen Melillo – <i>In a Cause Called “Glorious”</i>	74
Joseph Bertolozzi – <i>The Contemplation of Bravery</i>	78
Thomas Duffy – <i>Overture 1776</i>	83
Timothy Broege – <i>Geography of the Dream</i> (Originally titled <i>Three Pieces for American Band (Set No. 3)</i>).....	86
Larry Daehn – <i>West Point Bicentennial March</i>	90
Donald Grantham – <i>Farewell to Gray</i>	93
Anne McGinty – <i>To Keep Thine Honor Bright</i>	97
CHAPTER 7. COMPOSERS AND COMMISSIONED WORKS PREMIERED IN 2002 AND 2003.....	101
Quincy Hilliard – <i>Fanfare for Freedom</i>	101
Nancy Bloomer Deussen, Transcribed by Virginia Allen – <i>Reflections on the Hudson – An American Poem</i>	104
James Barnes – <i>Valor</i>	110
Douglas Richard – <i>Celebration for a New Era</i>	113
Warren Benson – <i>Scherzo, Chorale & Aria Serena</i>	116
Joseph Turrin – <i>Quadrille</i>	121
Robert Baksa – <i>Collage for Clarinet Quartet and Band</i>	125
Jack Stamp – <i>“IKE”</i>	128
CHAPTER 8. COMPOSITION CONTEST WINNER AND COMMISSIONED BRASS/PERCUSSION ENSEMBLE WORKS.....	132
Composition Contest Winner	132
Alan Fletcher – <i>An American Song</i>	132
Commissioned Brass Ensemble/Percussion Works	137

Bert Truax – <i>Legacies of Honor</i>	137
Trygve Madsen – <i>Concerto Grosso for Brass and Percussion</i>	142
CHAPTER 9. CONCLUSION	145
APPENDIX A. CHAMBER AND JAZZ ENSEMBLE COMMISSIONS	147
APPENDIX B. WEST POINT BICENTENNIAL COMMISSIONING PROJECT CD TRACK LISTINGS.....	153
APPENDIX C. IRB INFORMED CONSENT FORM – COMPOSER	160
APPENDIX D. COMPOSER SAMPLE QUESTIONNAIRE	163
APPENDIX E. IRB INFORMED CONSENT FORM – BANDLEADER	165
APPENDIX F. BANDLEADER SAMPLE QUESTIONNAIRE	168
APPENDIX G. MARCH 15, 2000 CARNEGIE HALL CONCERT PROGRAM	170
BIBLIOGRAPHY	186

LIST OF TABLES

	Page
Table 1. Numerical Breakout of the Bicentennial Commissioning Project.....	5
Table 2. List of Sesquicentennial Commissioning Project Compositions and Composers	18
Table 3. Official United States Military Academy Bicentennial Events	26
Table 4. List of Bicentennial Commissioning Project Compositions and Composers (Wind Band Works).....	33
Table 5. West Point Band Composition Contest Winner	34
Table 6. List of Bicentennial Commissioning Project Compositions and Composers (Large Brass Ensemble/Percussion Works)	34
Table 7. List of Bicentennial Commissioning Project Compositions and Composers (Chamber Works).....	35
Table 8. List of Bicentennial Commissioning Project Compositions and Composers (Jazz Ensemble Works)	35

LIST OF MUSICAL EXAMPLES

	Page
Musical Example 1. First page of <i>Hudson River Rhapsody</i> score.....	41
Musical Example 2. First page of <i>Dawn to Glory</i> score.	45
Musical Example 3. First page of <i>Fantasy on “When Johnny Comes Marching Home”</i> score.	49
Musical Example 4. First page of <i>Fantasia on Aura Lee “The Army Blue”</i> score.	53
Musical Example 5. First page of <i>Buffalo Soldiers</i> score.....	58
Musical Example 6. First page of <i>Restless Birds before the Dark Moon</i> score.	62
Musical Example 7. First page of <i>The Line</i> score.	66
Musical Example 8. First page of <i>Perpetual Song</i> score.	70
Musical Example 9. First page of <i>Legacy Symphony</i> score.	73
Musical Example 10. First page of <i>In a Cause Called “Glorious”</i> score.....	77
Musical Example 11. First page of <i>The Contemplation of Bravery</i> score (wind version).	81
Musical Example 12. First page of <i>The Contemplation of Bravery</i> score (orchestral version).....	82
Musical Example 13. First page of <i>Overture 1776</i> score.	85
Musical Example 14. First page of <i>Geography of the Dream</i> score.....	89
Musical Example 15. First page of <i>West Point Bicentennial March</i> score.....	92
Musical Example 16. First page of <i>Farewell to Gray</i> score.	96
Musical Example 17. First page of <i>To Keep Thine Honor Bright</i> score.	100
Musical Example 18. First page of <i>Fanfare for Freedom</i> score.	103
Musical Example 19. First page of <i>Reflections on the Hudson</i> score (wind version).....	108
Musical Example 20. First page of <i>Reflections on the Hudson</i> score (orchestral version).	109
Musical Example 21. First page of <i>Valor</i> score.	112
Musical Example 22. First page of <i>Celebration for a New Era</i> score.	115

Musical Example 23. First page of <i>Scherzo, Chorale & Aria Serena</i> score.....	120
Musical Example 24. First page of <i>Quadrille</i> score.....	124
Musical Example 25. First page of <i>Collage</i> score.....	127
Musical Example 26. First page of “ <i>IKE</i> ” score.	131
Musical Example 27. First page of <i>An American Song</i> score.	136
Musical Example 28. First page of <i>Legacies of Honor</i> score (original version).....	140
Musical Example 29. First page of <i>Legacies of Honor</i> score (published version).....	141
Musical Example 30. First page of <i>Concerto Grosso</i> score.	144

CHAPTER 1

INTRODUCTION

The United States Military Academy Band, also known as the West Point Band, is based at the United States Military Academy at West Point, New York, and is considered to be one of the finest military musical organizations in the world. Officially organized in 1817, it is the oldest active band in the United States Army and the oldest unit at the United States Military Academy. “The President’s Own” United States Marine Band, officially designated in 1798, is the only professional musical organization in the United States that predates the West Point Band. As such, it has had and continues to have an enormous impact on military music and music in general. The band’s current mission is, “To provide world-class music to educate, train, and inspire the Corps of Cadets and to serve as ambassadors of the United States Military Academy to the local, national, and international communities.”¹ During the almost two centuries of the band’s existence, its structure and strength have changed many times and it has taken part in numerous significant world events, performed for dignitaries and world leaders, and kept alive many of the traditions of the United States Military Academy.

Currently, the West Point Band is comprised of the Concert Band, a fifty-five-piece modern symphonic wind ensemble, the Benny Havens Band, a ten-piece popular music group, the Field Music group called the “Hellcats,” a sixteen-piece traditional piccolo, drum, and bugle corps that continues the traditions of the company fifers and drummers from the earliest days of American military music, and a modest Support Staff. The musical groups come together to form

¹ The West Point Band, “The United States Military Academy: West Point Band,” The West Point Band, <http://www.usma.edu/band/index.htm> (accessed August 4, 2016)

the Marching Band, which is probably the Academy band's most visible representative. All members of the organization are active duty soldiers who have chosen to serve the United States through music and are graduates of some of the most prestigious conservatories and schools of music in the country. The author is a recently-retired 25-year Army Band veteran whose culminating assignment was as the Associate Bandmaster of the West Point Band, a position held for four years.

Purpose of the Study

In 1996, the West Point Band launched a substantial music commissioning project as part of the celebrations in commemoration of the 2002 bicentennial of the United States Military Academy. This venture mirrors a similar project undertaken by the band in 1952 to honor the Academy's 150th anniversary. As the sesquicentennial project included works by prominent composers of the day, the list of composers commissioned to contribute works to the bicentennial project also comprised many prominent names from the latter half of the twentieth and early twenty-first centuries. These composers produced twenty-four works for wind band and two large brass and percussion ensemble pieces. Though not within of the scope of this paper, the commissioning project also generated several compositions for large jazz ensemble and several chamber pieces.

The works were all premiered at programs performed by both the West Point Band and the United States Army Field Band at various venues in the United States and Canada, and on various dates between 1997 and 2003. The band also recorded most of the pieces and released a self-published set of six compact discs (five of wind and chamber music and one of jazz) titled

“United States Military Academy: 200 Years of Excellence.”

The purpose of this study is to create a consolidated written record of the wind music composed for the West Point Band as part of the band’s Bicentennial Wind Commissioning Project, and to describe the process and circumstances by which this music was created and premiered. The continuing development of a quality original repertoire is important to the wind band community as a whole, and commissioning composers to write wind band music is the primary means by which new music is acquired. By any account, the twenty-six works produced through the West Point Band’s Bicentennial Commissioning Project constitute a significant contribution to this repertoire. As this project and many of these pieces are not well known, it is the author’s intent to bring increased attention to this commissioning project and to this music.

Research Methods

This dissertation seeks to document the significance of the West Point Band’s Bicentennial Commissioning Project by describing the development of the project itself, by studying the music written for the project, and by seeking out and providing the viewpoints of the composers and band leaders involved. I traveled to West Point to study scores (primarily for markings and other information related to the initial preparation and premiere performances of each piece), archived concert programs, and other pertinent materials in both the West Point Band’s music and archival libraries. I also visited the United States Military Academy Library to research information pertaining to the academy’s Bicentennial Celebration as a whole. Colonel Andrew Esch, the current commander of the West Point Band (soon to be the Leader and

Commander of The United States Army Band, “Pershing’s Own”), granted me permission to access the band’s library and archive.

There were twenty-eight total composers involved in the creation of the twenty-five works for wind band and two works for large brass and percussion ensemble included in the West Point Band’s Bicentennial Commissioning Project. This total of twenty-seven pieces also includes the winner of the West Point Bicentennial Composition Contest. From this pool of twenty-eight composers, I received twenty-five responses to an emailed questionnaire about their works.

Of these twenty-eight composers, two are deceased as of this writing, though I was able to contact the daughter of one of the deceased, who was kind enough to provide her insight into her father’s work and its disposition. There were therefore, twenty-seven composers that I attempted to contact, of which twenty-five responded and two either did not reply or I was not able to obtain contact information for them. Of the twenty-five responses, twenty-three agreed to participate and sent responses to the email questionnaires sent to them, and two did not respond after initial contact. Table 1 presents these response numbers more visually:

I also contacted Dr. David Deitrick, Lieutenant Colonel, United States Army (Retired), the West Point Band’s commander at the time of the project and the person ultimately responsible for making the project happen, and the band’s deputy commander at the time, Major (Retired) William Garlette, Jr. Both voluntarily consented to be interviewed by email for their insights into how the project was conceived and ultimately realized.

For all those that volunteered to participate, I conducted email interviews about their experiences working with the West Point Band, the framework within which they were asked to work, and the compositional process they went through to produce their works. I will present a

brief overview of each of the twenty-seven commissioned wind band and large brass/percussion ensemble pieces including background information on the composer and the work, and a brief summary of the instrumentation and musical elements of each piece.

Table 1. Numerical Breakout of the Bicentennial Commissioning Project

Total number of compositions	27
Number of full band commissions	24
Number of large brass/percussion ensemble commissions	2
Composition contest winner	1
Total number of Composers/Transcribers	28
Commissioned Composers/Transcribers	27
(Deceased)	(2)
Composition contest winner	1
Total attempted Composer/Transcriber contacts	27
Total number of successful contacts	25
Positive participation	23
(Daughter of deceased Composer contacted/responded)	(1)
Negative participation	2
No response/Unable to contact	2

I decided to use the catalog format featured in Jeffrey Renshaw's book, *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991* as a model.² This format is closer to that of an annotated bibliography featuring concise

² Jeffrey H. Renshaw, *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991*, (New York: Greenwood Press, 1991).

biographical information on the composer, a brief background of the piece, and a short recap of the work's musical elements. A detailed outlay of this format can be found at the end of Chapter 3 of this document.

In the questionnaire I emailed to composers, I asked questions about how they were contacted to participate and by whom, were they remunerated for their time and work or were they asked to provide their work gratis (as most of the composers of the Sesquicentennial Commissioning Project were), what framework or criteria, if any, were the composers given by the West Point Band for their work, did they attend and/or conduct the premiere performance of their works, and what their overall experience was being involved in the project. These composer interviews followed the study and analysis of each commissioned piece, so that each interview was unique and pertinent to that composer and work. All composers and bandleaders participating in the project signed an Institutional Review Board approved Informed Consent Forms for composers and bandleaders, examples of which are in Appendices [C](#) and [E](#), respectively. Additionally, sample questionnaires for both composers and bandleaders may be found in Appendices [D](#) and [E](#), respectively. Once the analyses and interviews were completed, I synthesized that information to demonstrate the significance of this substantial commissioning project.

A Brief Early History of the West Point Band

American military music has a long tradition at West Point, tracing its roots back to the Revolutionary War when George Washington and the Continental Army, including integral

company fifers and drummers,³ established a permanent military post on the strategically-important “west point of the Hudson river” in 1778. Washington called this position “the key to America.”⁴ These fifers and drummers, who were essential for signaling commands to Soldiers during battle,⁵ were also based with companies of minutemen on Constitution Island across the river from West Point as early as 1776.⁶ Indeed, there are records that indicate that local militia groups in and around Orange County, where West Point is located, used drummers and trumpeters as far back as 1738.⁷ Following the Revolution, Congress disbanded the Continental Army in 1784 except for the “twenty-five privates to guard the stores at Fort Pitt,” in what is now Pittsburgh in western Pennsylvania, and “fifty-five men to guard the stores at West Point and other magazines with a proportionate number of Officers.”⁸ The tradition of military music at West Point was maintained solely by a fifer and drummer included among those “fifty-five men.”⁹ The presence of this single company and its musicians ensured that military music along with the Army’s tenure at West Point would go uninterrupted since the Revolution, making it the oldest continually operational military post in the United States. As the Army began to expand in the late eighteenth century, fifers and drummers continued to be an active part of the Army structure

³ The West Point Band, “West Point Band: About: History,” The West Point Band, <http://www.usma.edu/band/SitePages/About.aspx> (accessed August 4, 2016).

⁴ Robert Cowley and Thomas Guinzburg, eds., *West Point: Two centuries of Honor and Tradition*, (New York: Warner, 2002), 19.

⁵ Warren P. Howe, “Early American Military Music,” *American Music* 17, no. 1 (Spring 1987): 87, <http://www.jstor.org/stable/3052375> (accessed August 4, 2016).

⁶ William Carter White, *A History of Military Music in America* (1944. Repr., Westport, CT: Greenwood Press, 1975), 203.

⁷ Robert D. Moon, “USMA Band History: Music Information Relevant to West Point (1738-1801),” The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap38_MilitaryMusic1738-1801.pdf (accessed May 31, 2013), 440.

⁸ Warren P. Howe, “Early American Military Music,” 100, originally attributed to a “Resolution of the Continental Congress, June 2nd, 1784” from the *Papers of Henry Knox*.

⁹ *Ibid*, 101.

at West Point and elsewhere.

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

That the regiment of Artillerists stationed at West Point shall consist of one colonel, one lieutenant colonel, four majors, one adjutant, and twenty companies; each company to consist of one captain, one first lieutenant, one second lieutenant, two cadets, four sergeants, four corporals, four musicians, eight artificers, and 56 privates, all formed into five battalions.¹⁰

Also provided in this act was a “Corps of Engineers,” noting 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.”¹¹ The official creation of the Academy heightened the need for military music as fifers and drummers were indispensable for drilling cadets as they trained to become officers.¹²

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

¹⁰ White, 203.

¹¹ Larry D. Harper, “The Sesquicentennial Celebration: Wind band Commissions of the United States Military Academy at West Point (1952),” (Ph. D. diss., Michigan State University, 1987), 3.

¹² “West Point Band: About: History,” (accessed August 4, 2016).

¹³ Warren P. Howe, *A Chronology of the History of Military Music at West Point and the U.S. Military Academy Band from 1778-1988*, (West Point: Self Published, 1988), 2.

¹⁴ Warren P. Howe, “An Original Bandsman: The Story of Silas Robinson,” *Military Collector & Historian: Journal of the Company of Military Historians* 39, no. 1 (Spring 1987): 21.

establishment at the Academy.¹⁵ In 1817, the group was officially named the “West Point Band” and was performing on a variety of instruments including Royal Kent bugles, bassoons, a tenor bugle, flutes, clarinets, French horns, trumpets, cymbals, bass drum, and an early bass horn known as a serpent.¹⁶

With its roots in traditional fifes and drums and military marches, the early music of the West Point Band continued to center primarily on its role of supporting the United States Corps of Cadets and the Academy, though there is evidence that the band had toured away from West Point as early as August of 1816 under TM Richard Willis, who was also an able composer who wrote music for the band to perform for visiting dignitaries or special events.¹⁷ Willis wrote the first of these works in 1816 in a piece titled *The Siege of Ft. Erie* described as a “Grand Battle Piece for Band,” written for the dedication of a War of 1812 memorial.¹⁸

Not much is known about the specific music the band played during the rest of the nineteenth century, but indications are that all the West Point Teachers of Music have been capable composers who continued Willis’ practice of creating music to commemorate special occasions and for visiting dignitaries.¹⁹ Direct musical support to the Academy continued in the form of parades, guard mounts, formations, and any and all other events that the Academy required.²⁰

¹⁵ Howe, *Chronology*, The Time of Richard Willis.

¹⁶ “West Point Band: About: History,” (accessed August 4, 2016).

¹⁷ Robert D. Moon, “USMA Band History: Formative Years - Part II (1815-1819),” The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap20_FormativeYears.pdf (accessed May 31, 2013), 250.

¹⁸ Robert D. Moon, “USMA Band History: Music Premieres by the West Point Band,” The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap17_MusicPremiersByTheBands.pdf (accessed May 31, 2013), 221.

¹⁹ Ibid.

²⁰ White, 208.

During the period from 1910 until 1934, which is coincidentally the era of Lieutenant Philip Egner as Teacher of Music, the band focused almost entirely on Academy activities that now included support for Army football,²¹ and largely eschewed external affairs outside of major events such as Presidential Inaugural Parades.²² That is not to say that the band did not premiere new works, but they were generally products of Egner's pen and written for Academy events rather than external occurrences.

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

Summary

The West Point Band has a long and distinguished history of excellence in performance and continues to be important and influential among professional music organizations and among wind bands. The new music commissioning project that the band undertook as part of the celebrations of the United States Military Academy's bicentennial contributed a significant number of new works to the wind band repertoire by well-known composers and is deserving of

²¹ Moon, Ch. 17, "Premieres," 221.

²² White, 210.

broader acclaim and increased attention. The purpose of this study is to provide a consolidated written document of the West Point Bicentennial Commissioning Project and its music.

CHAPTER 2

COMMISSIONS IN THE WIND BAND COMMUNITY

Creating an Artistic Repertoire and the Importance of Commissioning

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

The band never existed purely for the purpose of making music; it invariably was formed and made music for some specific need or occasion. It is only recently that the idea of the band as a purely independent and self-justifying medium has come to be accepted, and even now that acceptance is based on an adaptation of specific functions, however modified or outmoded.²³

Certainly, being largely a functional ensemble was the norm for the West Point Band, especially under Teacher of Music Philip Egner, and even early on in Francis Resta's tenure as he was placing an additional emphasis on the aesthetic. Much of the concert music being performed, however artistic, was still more rooted in chamber music or in transcriptions of orchestral literature than in original material written for band. This reliance on transcriptions had become the cornerstone of band programming in the early twentieth century, but as my teacher, Eugene Migliaro Corporon, has wisely observed, "the band's future cannot be found in the orchestra's past."²⁴

According to Frank Battisti, in his history of wind bands, *The Winds of Change*, Dr. Edwin Franko Goldman of the famed Goldman Band was among the first to pursue prominent

²³ Richard Franko Goldman, *The Concert Band*, (New York: Rinehart and Company, 1946), 7.

²⁴ Eugene Migliaro Corporon.

composers to write for wind band, and in 1949, worked with The League of Composers and later, the American Bandmasters Association to fund an ongoing program of commissioning for wind band that lasted through the 1950s.²⁵

Soon after this, other organizations began to regularly commission leading composers to write music for band. In 1953, Kappa Kappa Psi and Tau Beta Sigma, the national band fraternity and sorority, began a commissioning series using their National Intercollegiate Band to premiere over two dozen new pieces.²⁶ The impressive American Wind Symphony Commissioning Project began in 1957 and continues to the present, producing over 450 new works to date for wind band, though many of these still remain relatively unknown.^{27 28} The College Band Directors National Association also began a commissioning series in 1964 that produced a number of works and lasted until 1991, when the association decided to switch over to a consortium assistance model, where instead of commissioning individual composers directly, the association would make funds available to assist university bands in putting together consortia that would commission the creation of new works.²⁹ In addition to these various organizations (not all of which are listed here) the latter half of the twentieth century and beyond has seen copious numbers of university and conservatory schools of music and secondary school music departments, both individually and as part of consortia, commission composers for new music

²⁵ Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor*, (Galesville, MD: Meredith Music, 2002), 186-7.

²⁶ Ibid.

²⁷ Renshaw, *The American Wind Symphony Commissioning Project*, xvii-xviii.

²⁸ American Wind Symphony Orchestra, "American Wind Symphony Orchestra," American Wind Symphony Orchestra, last modified 2016, accessed December 6, 2016, <http://www.americanwindsymphonyorchestra.org/>.

²⁹ Battisti, *Winds of Change*, 197-8.

for wind bands of all levels. Of course, not all of this music is of the highest quality or destined to become a standard of the repertoire.

Artistry and the West Point Band

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

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

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

³⁰ Harper, 9-10.

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

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

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

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

The West Point Band's Sesquicentennial Commissioning Project

In 1952, the United States Military Academy was celebrating its 150th anniversary with a series of public events and commemorations. Like Edwin Franko Goldman, Teacher of Music, Captain Francis Resta also saw the need to further the repertoire of the wind band.³⁵ To that end, he made plans to capitalize on both the superlative abilities of his ensemble, the West Point Band, and the national and international exposure that would undoubtedly accompany the special events of the Academy's Sesquicentennial Celebrations. Resta used these factors to attract several of the world's most renowned composers to contribute new original works to be premiered during a public concert series held during the Academy's celebrations.³⁶

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

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

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

³⁵ Harper, 1.

³⁶ *Ibid*, 2.

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

Dvorak revealed that the records at West Point (and thus the statements in this study) concerning the nature and extent of involvement of the former Commanding Officer, Francis Resta, with the Sesquicentennial commissions may not be entirely accurate. Dvorak convincingly claims that Resta relied heavily upon his officers both for ideas and their implementation, and that it was he – not Resta – who had developed the idea for a series of world premiere performances and had written the initial letters to the composers. Of course, military protocol would dictate that Dvorak should use the Commanding Officer's name on official West Point correspondence, and it seems that this is indeed was the case. In addition, it even appears that Dvorak played a large part in the actual composing of Resta's musical contribution to the Sesquicentennial, the *One Hundred Days Overture*. Duty and deep respect for Resta were cited as the reasons for Dvorak's actions; and his obvious sincerity and integrity, as well as corroboration from former members of the West Point Band, establish the accuracy of his statements. The reader should bear in mind then, that since this study relies heavily upon the weight of written documentation, the many accomplishments attributed to Francis Resta concerning the commissioning process may indeed belong more accurately to Robert Dvorak.³⁷

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

Thirteen new compositions were premiered during the Sesquicentennial Celebration concert series. These concerts occurred during the winter of 1952 beginning on January 5, 1952 at Carnegie Hall in New York City with all other concerts being held at the Army Theatre on West Point with the final performance on May 30, 1952.³⁸

³⁷ Harper, v.

³⁸ Ibid, 72.

Composers of the Sesquicentennial Celebration

Captain Resta sent letters to numerous composers inviting them to submit works for the celebration. Incredibly, these invitations were made without any offer of remuneration of any kind as Resta had no funds with which to pay anyone for their work, only the hope that the magnitude of the idea of being part of the Academy's Sesquicentennial Celebrations might be enough of an enticement. The invitations did include offers to guest conduct their piece and to visit West Point as a guest of the band in order to, in Resta's words, "absorb the Academy's atmosphere."³⁹ The composers who agreed to contribute to the project were: H. Lynn Arison, Robert Russell Bennett, Henry Cowell, Charles Cushing, Barry Drewes, Robert Dvorak, Douglas Gallez, Morton Gould, Roy Harris, Erik Leidzen, Darius Milhaud, and William Grant Still.⁴⁰

Table 2 is a list of the contributed compositions and their premier dates. It should be noted that composers Chief Warrant Officer H. Lynn Arison, Captain Barry Drewes, and Second Lieutenant Robert Dvorak were all on staff with the West Point Band as Assistant Bandmasters during the Sesquicentennial Celebration,⁴¹ while Captain Douglas Gallez was Resta's brother-in-law and a graduate of the United States Military Academy, Class of 1944.⁴²

³⁹ Harper, 12.

⁴⁰ Ibid, 12-3.

⁴¹ Moon, Robert D., "USMA Band History: Commanders, Asst. Ldrs., CWOs, etc.," The USMA Band Alumni Association, http://usmabandalumni.org/History/Chap11_CommandersAsstLdrsCWOs.pdf (accessed June 27, 2013), 164, 167.

⁴² Harper, 19.

Table 2. List of Sesquicentennial Commissioning Project Compositions and Composers⁴³

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

State of Research

As stated above, since the middle of the twentieth century, the collective efforts of the greater wind band community have been to transform the band from an ensemble used largely for functional purposes into a viable and vibrant artistic medium. A chief method of furthering this aim is the creation of a quality original repertoire written expressly for the wind band as opposed to transcriptions of existing orchestral repertoire or other music, which were a staple of

⁴³ Harper, 72-3.

the medium in the early twentieth century. Outside of marches in the late nineteenth and early twentieth centuries, only a relatively small body of original artistic pieces was written expressly for the wind band. These works include the first symphony to be written for band, Hector Berlioz's *Grande symphonie funèbre et triomphale, Opus 15* (1840), such masterworks as the Gustav Holst's *First Suite in E-flat for Military Band* (1909) and *Second Suite in F for Military Band* (1911), Ralph Vaughan Williams' *English Folk Song Suite* (1924), and Percy Grainger's *Lincolnshire Posy* (1937), and the first wind band symphony of the twentieth century, Paul Fauchet's *Symphonie Pour Musique d'Harmonie* (1926). Of course, these are not the only pieces that were composed expressly for wind band in the early part of the century, but at the time, wind band was not a medium for which many prominent composers tended to write. As such, one of the principal methods of enticing composers to add to the repertoire was then and continues to be the act of commissioning them to do so, and since the 1940s, commissions have been and have continued to be a major source of new repertoire written for the wind band medium.

Today, it is common for composers to be commissioned by individuals or organizations like schools, universities, and military bands, or by consortia consisting of any variety of individuals and groups, including schools, universities, military bands, and others. In the middle of the twentieth century, commissioning for wind band was a relatively new concept. The large-scale commissioning projects taken on by groups like the Goldman band and the College Band Directors National Association in the late 1940s and early 1950s represented a shift in thinking for those involved with wind bands at the time. These and other efforts to convince composers to create works for wind band contributed significantly (a) to the expansion of the band's

repertoire that has been ongoing since then and (b) to the continuing development of the wind band medium.

A number of books have been written concerning the evolution of the modern concert band in the twentieth century and of the development of a quality artistic repertoire all its own. Richard Franko Goldman described the precursors of the move to create an original artistic and aesthetic repertoire in his book, *The Concert Band* (1946),⁴⁴ and its continued development and importance in his follow-up volume, *The Wind Band* (1962).⁴⁵ Other prominent wind band figures have also contributed books on the subject such as Frederick Fennell with his *Time and the Winds: A Short History of the Use of Wind Instruments in the Orchestra, Band, and the Wind Ensemble* (1954),⁴⁶ detailing his concept of the wind ensemble and its effects on repertoire as well as providing an historical framework for the wind ensemble concept. Frank Battisti, in his two books, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (2002),⁴⁷ and *The Winds of Change II – The New Millennium: A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble* (2012)⁴⁸ presented many of the aspects leading to the desire to acquire an original artistic repertoire and the continuing efforts to do so. Additionally, Richard K. Hansen's book, *The American Wind Band: A Cultural History* (2005)⁴⁹ provides an overview of cultural aspects of wind band and the development of its repertoire. Jeffrey H. Renshaw's book, *The American Wind Symphony*

⁴⁴ Goldman, *The Concert Band*.

⁴⁵ Richard Franko Goldman, *The Wind Band*, (Boston: Allyn and Bacon, 1962).

⁴⁶ Frederick Fennell, *Time and the Winds: A Short History of The Use of Wind Instruments in The Orchestra, Band and The Wind Ensemble*, 1954, (Reprint, Huntersville, NC: NorthLand Music Publishers, 2007).

⁴⁷ Battisti, *The Winds of Change*.

⁴⁸ Frank L. Battisti, *The Winds of Change II – The New Millennium: A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, (Galesville, MD: Meredith Music, 2012).

⁴⁹ Richard K. Hansen, *The American Wind Band: A Cultural History*, (Chicago: GIA Publications, 2005).

Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991 (1991)⁵⁰ details the music and process of the American Wind Symphony's ongoing commissioning project through 1991. The ten volumes of the seminal *Teaching Music Through Performance in Band*⁵¹ series published between 1997 and 2015 also include many chapters addressing the importance of commissioning and acquiring new repertoire for the wind band medium.

Several dissertations have also been written on the subject of wind band commissioning. Among the most pertinent is William Dale Nicholls' dissertation from the University of Miami titled, "Factors Contributing to the Commissioning of American Band Works since 1945."⁵² In it, he described in detail the circumstances surrounding the efforts to create an original artistic repertoire for the wind band and how that repertoire has matured through the years. Kevin D. Griggs, in his 2004 dissertation written at the University of Northern Colorado titled, "The Role of Military Bands As Professional Ensembles In The Wind Genre: A Study of Selected Works Commissioned By the United States Air Force Band during the Tenure of Colonel Lowell Graham,"⁵³ also provided a perspective on military band involvement in commissioning new works for wind band.

The research most directly relevant to this topic was done by Dr. Larry D. Harper, currently the Director of Bands at Carroll University in Waukesha, Wisconsin. He documented the West Point Band's Sesquicentennial Commissioning Project in his 1987 doctoral dissertation titled,

⁵⁰ Renshaw, *The American Wind Symphony Commissioning Project*.

⁵¹ Richard B. Miles and Larry Blocher, *Teaching Music Through Performance in Band*, Volume 1-10, (Chicago: GIA Publications, 1997-2015).

⁵² William Dale Nicholls, "Factors Contributing To the Commissioning Of American Band Works since 1945" (DMA Diss., University of Miami, 1980).

⁵³ Kevin D. Griggs, "The Role of Military Bands As Professional Ensembles In The Wind Genre: A Study of Selected Works Commissioned By the United States Air Force Band during the Tenure of Colonel Lowell Graham" (D.A. Diss., University of Northern Colorado, 2004).

“The Sesquicentennial Celebration Wind Band Commissions of the United States Military Academy at West Point.”⁵⁴ Written at Michigan State University, it describes the music, the composers, and the process that Teacher of Music Francis Resta and his staff went through in order to commission the thirteen works composed for the Military Academy’s Sesquicentennial Celebration. It includes overviews of each commissioned piece, concert programs from where and when the pieces were premiered, and various correspondences between the composers and Francis Resta. My own master’s thesis from 2011 titled “A Brief Historical Overview of the Music of the United States Military Academy Band,”⁵⁵ used Dr. Harper’s dissertation and many of these other references as a foundation.

As there is currently no other existing research specifically about the West Point Band’s Bicentennial Celebration commissions, this dissertation will serve as the sole document preserving this important commissioning project. This dissertation will attempt to provide an account of the process surrounding the twenty-four wind band works and two brass and percussion pieces commissioned by the West Point Band for the commemoration of the Academy’s Bicentennial Celebration, similar to the one Dr. Harper wrote on the Sesquicentennial commissions. Information on the work that won the West Point Bicentennial Composition Contest will also be covered. This document will include background on the composers, accounts of their experiences with the project, information about each work’s premiere performance, and the process by which it all was put together.

⁵⁴ Harper.

⁵⁵ Matthew C. Morse, “A Brief Historical Overview of the Music of the United States Military Academy Band” (Master’s thesis, Indiana University of Pennsylvania, 2013).

CHAPTER 3

THE WEST POINT BAND'S BICENTENNIAL COMMISSIONING PROJECT

The liner notes of each disc in the set of the recordings of the West Point Band Bicentennial Commissions begin with the following foreword written by Sergeant Major Jöel Evans, who was an oboist with the band during that time:

The rich heritage of the United States Military Academy Band dates back to the Revolutionary War. As the oldest active band in the U.S. Army and the oldest unit at West Point, the Academy Band has a long and noble history of service to the nation. By an act of Congress in 1802, the Military Academy was established, and with the need for military music. In 1817, the ensemble gained the title "West Point Band," and by 1866 had been officially given the name it still bears today.

The Military Academy will celebrate its bicentennial during the 2001-02 academic year, and the theme "Duty-Honor-Country: West Point at 200 Years – Timeless Leadership," is exemplified by the Academy Band's proud, continuous service at West Point. The band is celebrating this singular occasion through a myriad of events. Among these are a series of concerts at West Point's Eisenhower Hall; the recently released compact disc titled *West Point on the March*; a composition contest, the winner of which was Alan Fletcher for *An American Song*; a gala concert at Carnegie Hall on March 15, 2002; and the commissioning of new works by renowned composers.

The tradition of commissioning pieces began with the academy's sesquicentennial in 1952. Captain Francis Resta, the band's commander, encouraged prominent composers of the day to write for the academy Band. The result of his efforts included works by Robert Russell Bennett, Henry Cowell, Roy Harris, Erik Leidzen, Darius Milhaud, and William Grant Still. The cornerstone of the sesquicentennial commissions is Morton Gould's *Symphony for Band* ("West Point Symphony"). The Bicentennial Music Subcommittee, chaired by the band's current commander, Lieutenant Colonel David Deitrick, has commissioned many eminent composers to write for the ensemble. Just as the Academy Band contributed to band repertoire through the sesquicentennial works, the bicentennial commissions will continue this legacy and leave an indelible mark on the world of wind music.⁵⁶

⁵⁶ Sergeant Major Joël Evans and Staff Sergeant Lois Hicks-Wozniak, *West Point Band: United States Military Academy: 200 Years of Excellence, Volume 1 – Program Notes*, (West Point: United States Military Academy, 2001).

The United States Military Academy Bicentennial Celebration

In 1988, as the United States Military Academy was approaching the 200th anniversary of its establishment in 1802, the academy Superintendent, Lieutenant General Dave R. Palmer formed the Bicentennial Steering Group to plan the commemorative activities for the upcoming Bicentennial Celebration, just as had been done fifty years earlier.⁵⁷ This committee was composed mainly of volunteers who met semi-annually, and was headed by a gentleman named William Raiford, a graduate of West Point who was a cadet during the Sesquicentennial Celebration and also an amateur musician and composer. The Bicentennial Steering Group was instrumental in initiating a number of celebratory projects, including a commemorative stamp from the United States Postal Service, a commemorative coin from the United States Mint, the initial coordination for the rental of Carnegie Hall for the Bicentennial concert, and in laying the groundwork for acts, gifts, and visits of dignitaries to the United States Military Academy from over forty countries. Mr. Raiford was keenly aware of the musical endeavors commemorating the sesquicentennial year and urged the Bicentennial Music Sub-Committee to pursue their goal of new music commissions, among other projects.^{58 59}

The Bicentennial Steering Group's undertakings were generally unfunded and not necessarily closely coordinated with the Academy itself. In June 2000, the Department of the Army established the Bicentennial Celebration Office, staffed with military and Department of the Army civilian personnel, with a mission to be the Academy's center to plan, coordinate,

⁵⁷ United States Military Academy, *Bicentennial Celebration Office: After Action Review*, Vol. 1. (West Point, New York: United States Military Academy, Bicentennial Celebration Office, 2003) 1.

⁵⁸ David Deitrick, Email correspondence with author, July 22, 2016.

⁵⁹ Virginia Allen, Email correspondence with author, December 6, 2016.

synchronize, and execute all Academy Bicentennial events and to monitor activities of foreign governments in their recognition of the Academy's Bicentennial.⁶⁰ The Bicentennial Celebration Office was also given the responsibility to organize, fund, complete the planning for, and execute the projects started by the Bicentennial Steering Group. The Bicentennial Steering Group was dissolved in May 2001.

Events of the Academy Bicentennial Celebration

Developed among a number of possible theme candidates by the Bicentennial Celebration Office, "Duty, Honor, Country – West Point at 200 Years – Timeless Leadership" became the theme for the United States Military Academy Bicentennial Celebration. A Bicentennial crest featuring this theme was designed and placed in prominent positions throughout the Academy, including most major buildings and sports venues. It was also included on the Academy letterhead and added to the graduation diplomas for the Class of 2002. Along with this theme came various Academy events intended to commemorate the Bicentennial, officially beginning in August 2001 and continuing through the 2001-2002 academic year and beyond. These events are laid out in the table below.

⁶⁰ United States Military Academy, *Bicentennial Celebration Office: After Action Review*, 1.

Table 3. Official United States Military Academy Bicentennial Events⁶¹

Date	Event
August 2001	<ul style="list-style-type: none"> • A Bicentennial flag was designed and unfurled as part of the cadet color guard at the Acceptance Day parade for the Class of 2005. This parade was the ceremonial acceptance of the incoming plebe (freshman) class into the Corps of Cadets, and the official beginning of the Bicentennial Celebration. The Bicentennial flag became part of all Academy color guards and flag displays until December 2002. • A quilting group made up of spouses of Academy faculty and staff presented a commemorative quilt to the Academy made up of pieces of fabric from all over the United States. • During the 100th space shuttle mission, astronaut Colonel Bill McArthur, Class of 1973, carried into space the class ring of Lieutenant Earl Billings, Class of 1917, who was killed in World War I. After the space flight, Billings’ ring, donated by his family, was melted down and combined with rings from other graduates and gold to form the mixture used for the new rings of the class of 2002. This began a program that continues to this day where graduates can donate their rings to the Association of Graduates to be used for future graduate rings.
October 2001	<ul style="list-style-type: none"> • A Bicentennial Website was created to publicize and provide a record of all scheduled events. • The West Point Museum opened a Bicentennial exhibit that showcased many items that were not normally on display. • A monthly Eisenhower Hall Film Festival started in October 2001 and continued through April 2002 and featured many films about West Point.
November 2001	<ul style="list-style-type: none"> • The first of two history conferences titled “Thomas Jefferson’s Military Academy,” was hosted by the Department of History. • A Veteran’s Day concert was held in Lisner Auditorium on the campus of the University of Georgetown and featured performances by the United States Army Band “Pershing’s Own” and the West Point Cadet Glee Club in a program of works specially composed for the West Point Bicentennial and traditional West Point music. • The West Point Bicentennial Engineering Design Contest, sponsored by the American Society of Civil Engineers and the Academy, began. The contest attempted to highlight West Point's engineering heritage to the youth of America. • The West Point Glee Club performed holiday music at the Rockefeller Center Christmas Tree Star-raising Ceremony.

(table continues)

⁶¹ United States Military Academy, *Bicentennial Celebration Office: After Action Review*, 1.

Table 3 (cont.)

Date	Event
December 2001	<ul style="list-style-type: none"> The 102nd Army-Navy football game was played at Veteran’s Stadium in Philadelphia, Pennsylvania. Army beat Navy 26-17. The halftime show, created by the West Point Band, featured General (Retired) Norman Schwartzkopf reciting parts of General Douglas McArthur’s “Duty, Honor, Country” speech with the West Point Band playing musical accompaniment.
January 2002	<ul style="list-style-type: none"> A contingent of cadets marched in the 2002 Tournament of Roses Parade in Pasadena, California. Included were the color guard, pipes and drums, and 150 cadet volunteers. The cadets also carried a thirty by fifty foot American flag at the beginning of the parade.
March 2002	<ul style="list-style-type: none"> The second of two history conferences titled “Making History: West Point at 200 Years” was hosted by the Department of History. The highlight was a panel discussion on “Civil-Military Relations,” mediated by television personality Tim Russert. The Academy Superintendent, Lieutenant General William J. Lennox, Jr., accompanied by eight cadet economics majors, rang the closing bell at the New York Stock Exchange. Dignitaries from the United States Mint, New York State, and the Academy attended a ceremonial strike of the Bicentennial coin at the West Point Mint. A pre-Carnegie Hall concert reception was hosted at the Russian Tea Room in New York City and attended by more than 500 distinguished alumni and friends of the Academy. A gala Bicentennial Concert was held in Carnegie Hall, performed by the West Point Band including the Hellcats, the West Point Glee Club, and the United States Army Herald Trumpets from the United States Army Band “Pershing’s Own.” Selections included traditional West Point music and Bicentennial commissions. Over 2,400 people attended this event. The Bicentennial Coin and Stamp were officially unveiled in Eisenhower Hall on West Point. A pre-dinner reception was held in Eisenhower Hall for those attending the Founders Day Dinner. Three Academy chapel choirs, the gospel choir, and a quintet from the West Point Band performed during the three-hour reception. The Founder’s Day Dinner was held in the cadet mess hall attended by 4,000. The dinner was followed by fireworks and a post-dinner party in Eisenhower Hall.

(table continues)

Table 3 (cont.)

Date	Event
March 2002 (cont.)	<ul style="list-style-type: none"> • New York Governor, George Pataki signed a proclamation declaring March 20, 2002 to be West Point Day throughout the state. • A number of West Point societies across the United States ensured that their local towns, cities, and states provided proclamations recognizing West Point’s Bicentennial. Copies of those proclamations were placed into West Point’s archives.
April 2002	<ul style="list-style-type: none"> • International Celebration Week was conducted, celebrating West Point’s past, present, and future relationships with the international community.
May 2002	<ul style="list-style-type: none"> • A special Military Tattoo was held in Washington D.C. in honor of the Academy Bicentennial. Conducted by the United States Army Band “Pershing’s Own,” and the Third US Infantry Regiment “Old Guard,” including the Old Guard Fife and Drum Corps, the tattoo included the participation of the West Point Superintendent and Cadet First Captain. • The Graduation Parade/Dinner was held including a flyover by the U.S. Air Force Thunderbirds before the parade and a company of cadets from the French Military Academy, St. Cyr marching in the parade. Former New York City mayor Rudy Giuliani was the guest speaker at the dinner.
June 2002	<ul style="list-style-type: none"> • President George W. Bush was the guest speaker at the Graduation Ceremony for the Class of 2002.
July 2002	<ul style="list-style-type: none"> • A contingent of 168 cadets traveled to France to participate in the Bastille Day parade and the St. Cyr Triomphe (graduation), as well as a number of visits to World War II historic sites. This was a reciprocal trip for the French cadets marching in the West Point Graduation Parade.
October 2002	<ul style="list-style-type: none"> • A special West Point Bicentennial exhibit opened at the Smithsonian Institution in Washington D.C. It remained on display for three years.

Concept of the Commissioning Project

The concept of the West Point Band’s Bicentennial Commissioning Project was to mirror a similar commissioning project undertaken by the band in 1952 to celebrate the 150th anniversary of the Military Academy. A product of the Bicentennial Steering Group and the Music Sub-Committee, the Bicentennial Commissioning Project predates all of the major Academy commemorative events. Beginning in the mid-1990s, the first composition to be premiered was

James Kessler's *Hudson River Rhapsody* on August 31, 1996 and continued for seven years, culminating with Robert Baksa's *Collage for Clarinet Quartet and Band* and "IKE" by Jack Stamp, premiered on April 4th, 2003. Even though many of the commissioned compositions were not premiered during actual "Bicentennial Celebration" concerts, they are still all considered Bicentennial Commissions.

In addition to the Commissioning Project, other musical events were planned including the release of a West Point Band compact disc titled *West Point on the March*, featuring a wide assortment of music that one might hear from the West Point Band during a cadet review on the parade grounds known as "The Plain." The United States Army Field Band and Soldiers' Chorus also recorded a compact disc titled *Duty, Honor, Country* that included many West Point traditional tunes and the commissioned piece, *Fantasia on The Army Blue* by Ira Hearshen. Other musical events included was a string of concerts held in West Point's Eisenhower Hall, a gala concert held at Carnegie Hall in New York City on March 15, 2002,⁶² and a commemorative composition contest, the winner of which was Alan Fletcher for his piece, *An American Song*, which was selected from eighty-three works received from composers worldwide.⁶³

Coordination

Lieutenant Colonel David Deitrick (now retired), who assumed command of the West Point Band in 1994, co-chaired the Music Sub-Committee along with retired Colonel Eugene Allen, the former Leader and Commander of The United States Army Band, "Pershing's Own"

⁶² Evans and Hicks-Wozniak, *200 Years of Excellence, Volume 1 – Program Notes*.

⁶³ Battisti, *The Winds of Change II*, 23.

during the planning for the Bicentennial Celebration at West Point.⁶⁴ Since a number of prominent composers of the day had contributed to the Sesquicentennial Commissioning Project, which had produced what is arguably a cornerstone of modern wind band literature in Morton Gould's *Symphony for Band "West Point,"* the Music Sub-Committee was especially interested in continuing to encourage the creation of new band works by leading composers.⁶⁵ According to Dr. Deitrick, the Music Sub-Committee began choosing which composers to invite and sending out invitations in about 1996, knowing that more lead time was probably better in ensuring that commissions were received in time for the Celebration. Additionally, since there were representatives on the Sub-Committee from the United States Army Band "Pershing's Own" and United States Army Field Band, those two organizations included USMA Bicentennial commissions in their own program planning.⁶⁶

The choice of which composers to invite "was definitely a Sub-Committee effort," said Dr. Deitrick. "Many composers were asked personally by Sub-Committee members, and we did send letters of invitation to some composers with whom we did not have a personal connection."⁶⁷ As with the Sesquicentennial Commissioning Project, invited composers were asked to furnish works as a contribution to the history of the Military Academy, and most did so without compensation. A few sought reimbursements for production or printing costs, and a small number were formally commissioned through a band or committee member's organizational commissioning process.⁶⁸ It was during this process that the Sub-Committee also opted to

⁶⁴ Allen email.

⁶⁵ Deitrick email.

⁶⁶ Deitrick email.

⁶⁷ Ibid.

⁶⁸ Ibid.

implement the composition contest referenced above, which was adjudicated by many leading band directors from across the country,⁶⁹ including Jerry Junkin and James Smith.⁷⁰ Additionally, several composers who had committed to writing works apparently did not submit anything for the project.⁷¹

All works received were premiered by the West Point Band, though some premieres occurred before the formal Bicentennial Celebration began, and Dr. Deitrick believed that most the composers of contributed works were present for their particular premiere.⁷² Some of these early premieres took place during the band's performances at national or international conferences like those for the New York State Band Directors Association symposium, the College Band Directors National Association Eastern Division conference, and the World Saxophone Congress.⁷³ All works premiered away from West Point were subsequently performed at some point on West Point, either during the Celebration concert series or after.

Though not within the scope of this paper, there were also jazz ensemble works commissioned during the West Point Band's Bicentennial Commissioning Project for performance and recording by the Jazz Knights.⁷⁴ Since this project, the Jazz Knights continued to be strong advocates for the creation of new music for large jazz ensemble through an active commissioning program, several iterations of a composer's forum event, and new compositions written by members of the band up until the group was discontinued in 2013. Additionally,

⁶⁹ Sergeant Major Joël Evans and Staff Sergeant Lois Hicks-Wozniak, *West Point Band: United States Military Academy: 200 Years of Excellence, Volume 3 – Program Notes*, (West Point: United States Military Academy, 2002).

⁷⁰ Allen email

⁷¹ Moon, Ch. 17, "Premieres," 225.

⁷² Deitrick email.

⁷³ The United States Military Academy Band, various printed concert programs, 1996-2003.

⁷⁴ West Point Band, *United States Military Academy: 200 Years of Excellence, Jazz Commissions*, WPBIJC, 2004, CD.

several chamber works were commissioned as part of the project, but again, these are not directly within the scope of this paper. A listing of these jazz and chamber works is in Appendix A.

List of Composers and Commissioned Works

As with the Sesquicentennial Commissioning Project, many well-known composers of the day including Samuel Adler, Virginia Allen, James Barnes, Warren Benson, Joseph Bertolozzi, Jerry Bilik, Nancy Bloomer Deussen, Timothy Broege, Larry Daehn, Donald Grantham, Paul Harvey, Ira Hearshen, Quincy Hilliard, David Kechley, James Kessler, Trygve Madsen, Anne McGinty, Stephen Melillo, Douglas Richard, Richard W. Smith, Jack Stamp, Bert Truax, Joseph Turrin, Dan Welcher, and James Kimo Williams were asked to submit compositions for the Bicentennial Celebration. Below is a list of the composers and their compositions that were performed and/or recorded as part of the West Point Band's Bicentennial Commissioning Project with the world premiere dates listed with each piece. Most of this information comes from Sergeant Major (Retired) Robert Moon's *West Point Band History* and is corroborated to a large degree by printed programs from many of these concerts and the liner notes from the CD recordings.

The list of full band works comprises a variety of forms and genres, including fanfares, marches, overtures, suites, and symphonies. Also, partially because the Sesquicentennial Commissioning Project did not include works for solo instrument with band accompaniment, there are a number of solo or section features with band accompaniment that were composed expressly to showcase a specific player or section.⁷⁵ These features include oboe, piccolo, alto

⁷⁵ Master Sergeant William Treat, *West Point Band: United States Military Academy: 200 Years of Excellence, Volume 4 – Program Notes*, (West Point: United States Military Academy, 2003).

saxophone, horn, trombone trio, and clarinet quartet. Two pieces are also written for narrator with band. Additionally, there are also two works for brass and percussion, one of which includes organ. Many of the works incorporate thematic material from Army or West Point songs, particularly the West Point *Alma Mater*, written by P.S. Reinecke in 1911 and *The Army Blue*, written by L. W. Becklaw to the tune of George Poulton’s *Aura Lee* from 1861.

To document the vast majority of the Bicentennial Commissioning Project’s works, the West Point Band recorded a six volume set of compact discs titled *United States Military Academy: 200 Years of Excellence* between 2001 and 2004 (the sixth volume contains entirely jazz commissions). A track listing of these recordings is included in [Appendix B](#).

Table 4. List of Bicentennial Commissioning Project Compositions and Composers (Wind Band Works)⁷⁶

Composition	Composer	Premiere Date
<i>Hudson River Rhapsody</i>	James Kessler	August 31, 1996
<i>Dawn to Glory</i>	Samuel Adler	October 30, 1998
<i>Fantasy on When Johnny Comes Marching Home</i>	Robert Starer	October 30, 1998
<i>Fantasia on Aura Lee “The Army Blue”</i> (premiered by the U.S. Army Field Band)	Ira Hearshen	February 1999
<i>Buffalo Soldiers</i>	James Kimo Williams	February 21, 1999
<i>Restless Birds before the Dark Moon</i>	David Kechley	July 7, 2000
<i>The Line</i>	Jerry Bilik	September 3, 2000
<i>Perpetual Song</i>	Dan Welcher	September 8, 2000
<i>Legacy Symphony</i> (individual movements pre-premiered)	Eric Ewazen	October 8, 2000
<i>i. ...of a Fortress Over a River Valley</i>		March 31, 2000
<i>ii. ...of Fields of Battle</i>		October 8, 2000
<i>iii. ...of Home & Country</i>		September 30, 2000
<i>In a Cause Called “Glorious”</i>	Stephen Melillo	March 18, 2001
<i>The Contemplation of Bravery</i>	Joseph Bertolozzi	March 18, 2001
<i>Overture 1776</i>	Thomas Duffy	September 1, 2001

(table continues)

⁷⁶ Moon, Ch. 17, “Premieres,” 223-5.

Table 4 (cont.)

Composition	Composer	Premiere Date
<i>Geography of the Dream (Three Pieces for American Band (Set No.3))</i> <i>i. The Lordly Hudson</i> <i>ii. The Land and the People</i> <i>iii. The Vineyards of the West</i>	Timothy Broege	September 22, 2001
<i>West Point Bicentennial March</i>	Larry Daehn	September 22, 2001
<i>Farewell to Gray</i>	Donald Grantham	September 22, 2001
<i>To Keep Thine Honor Bright</i> <i>i. Leadership & Teamwork</i> <i>ii. The Stalwart Soldier</i> <i>iii. The Practical Joker</i>	Anne McGinty	September 22, 2001
<i>Fanfare for Freedom</i>	Quincy Hilliard	January 18, 2002
<i>Reflections on the Hudson – An American Poem</i>	Nancy Bloomer Deussen, trans. Virginia Allen	January 18, 2002
<i>Valor</i>	James Barnes	January 18, 2002
<i>Celebration for a New Era (Carnegie Hall premiere)</i>	Staff Sergeant Douglas Richard	March 15, 2002
<i>Scherzo, Chorale, & Aria Serena</i>	Warren Benson	April 26, 2002
<i>Quadrille</i>	Joseph Turrin	May 12, 2002
<i>Collage for Clarinet Quartet and Band</i>	Robert Baksa	April 4, 2003
<i>“IKE”</i>	Jack Stamp	April 4, 2003

Table 5. West Point Band Composition Contest Winner

Composition	Composer	Premiere Date
<i>An American Song (West Point premiere)</i>	Alan Fletcher	September 22, 2001

Table 6. List of Bicentennial Commissioning Project Compositions and Composers (Large Brass Ensemble/Percussion Works)

Composition	Composer	Premiere Date
<i>Legacies of Honor</i>	Bert Truax	March 7, 1997
<i>Concerto Grosso for Brass and Percussion</i> <i>i. Overture</i> <i>ii. Passacaglia</i> <i>iii. Finale</i>	Trygve Madsen	April 4, 2003

Table 7. List of Bicentennial Commissioning Project Compositions and Composers (Chamber Works)

Composition	Composer	Premiere Date
<i>Three Utterances for Clarinet Quartet</i>	Paul Harvey	October 19, 2000
<i>i. Harangue</i>		
<i>ii. Soliloquy</i>		
<i>iii. Finale</i>		
<i>Where History Lies Sleeping</i> (brass quintet)	Richard W. Smith	February 7, 2001
<i>Quintet</i> (brass quintet)	Trygve Madsen	February 26, 2002
<i>i. Allegretto</i>		
<i>ii. Menuetto</i>		
<i>iii. Larghetto-Allegro</i>		

Table 8. List of Bicentennial Commissioning Project Compositions and Composers (Jazz Ensemble Works)

Composition	Composer	Premiere Date
<i>Listen Up!</i>	Manny Albam	April 7, 2002 ⁷⁷
<i>Suite for a New World</i>	Dennis Mackrel	April 7, 2002
<i>Part I Convergence</i>		
<i>Part II Innocence</i>		
<i>Part III Consequence</i>		
<i>Grainger Suite</i>	James Chirillo	April 7, 2002
<i>Part I The Sussex Mummers' Christmas Carol</i>		
<i>Part II Hill Song No. 2</i>		

⁷⁷ Master Sergeant Gary McCourry, *West Point Band: United States Military Academy: 200 Years of Excellence, Jazz Commissions— Program Notes*, (West Point: United States Military Academy, 2004).

Format for Overview of each Commissioned Work

The format for each work's brief overview is modeled on the catalog listing in Jeffrey Renshaw's *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991*.⁷⁸ This format begins with a concise summary of information on the work including the number of performers necessary to perform the work, the soloist (if any), the dates of composition and publication, the publisher, the duration of the work, the accessibility of scores, the composer's nationality and dates, and an abbreviated instrumentation listing.

The instrumentation listings for each commissioned work will follow what has more or less become relatively standard in shorthand for describing large ensemble music using sets of numbers to denote woodwinds (flutes, oboes, clarinets, bassoons), saxophones (if applicable), brass (horns, trumpets, trombones, tubas), euphonium (if applicable), timpani and percussion, keyboards and harp, and strings (if applicable). These listings will consist of a string of numbers with possible bracketed supplemental notation as to addition of auxiliary instruments to sections and will adhere to the convention laid out by the New England Conservatory, with the exception that, outside of listed auxiliary instrumentation, the remaining parts are assumed to be normal numbered parts.⁷⁹

Using this convention, the notation:

3[pic],2[2/Eh],5[Eb.bc],2 – 2asx, tsx, bsx – 4,3,3[bass],1 – euph – T+3 – pf, hp – sb

⁷⁸ Renshaw, *The American Wind Symphony Commissioning Project*.

⁷⁹ New England Conservatory, "Instrumentation Guide," New England Conservatory, last modified September 9, 2003, accessed September 11, 2016, <http://necmusic.edu/performance-library/instrumentation-guide>.

would be interpreted as two flutes with piccolo, two oboes (the second part doubling English Horn), three B-flat clarinets with E-flat clarinet and bass clarinet, two bassoons – two alto saxophones, one tenor saxophone, one baritone saxophone – four horns, three trumpets, two tenor trombones and one bass trombone, one tuba – one euphonium – timpani plus three percussion – piano and harp – string bass. Auxiliary instruments are listed in brackets with periods separating individual parts and a slash representing a doubling. This example would indicate a relatively standard wind band instrumentation. Percussion part specifics will be listed on the next line down after the string of numbers and auxiliary designations.

Following the concise summary and the instrumentation list is a brief biographical sketch of the composer (and transcriber, where appropriate), a short background on the piece and how it came about. Next is a listing of Compositional Characteristics with succinct comments about the number of movements and the form; the harmonic, melodic, and rhythmic content; the texture and orchestration of the work; performance considerations; and a suggested programming category. An image of the first page of each work's score concludes each overview.

CHAPTER 4

COMPOSERS AND COMMISSIONED WORKS PREMIERED BETWEEN 1996 AND 1999

James Kessler – *Hudson River Rhapsody*

Number of performers necessary: 33*

Soloist: Oboe

Date of composition/publication: 1996

Publisher: Self-published

Duration: 6:45

Score Accessibility: Rental from composer

Composer's Nationality (Dates): American (b.1947)

Instrumentation:

3[pic],2[Solo.Eh],5[Eb.bc],2 – 2asx, tsx, bsx – 4,3,3,1 – euph – T+3 – hp

Perc: 1[chimes, glock, crotales].2[bd, triangle, bell tree, vibes].3[sus cym, sd, Chinese gong]

*Harp is optional.

Arranger and composer James Kessler (b.1947) is a graduate of the Eastman School of Music in Rochester, New York. He served as chief arranger for The United States Army Band “Pershing’s Own” in Washington D.C. for more than twenty years and retired with the rank of Sergeant Major.⁸⁰ He has arranged and orchestrated for nearly 100 nationally televised music specials and has written symphony pops material for many major American orchestras as well as for major orchestras world-wide. His television credits include “America's Millennium” (CBS), “The Kennedy Center Honors” (CBS), “A Capitol Fourth” (PBS), Boston Pops “Evening at Pops” (PBS), Great Performances “Star Spangled Spectacular” (PBS), “The National Memorial Day Concert” (PBS), and many others along with various network broadcast Presidential Inaugural Galas, as well as original scores for a variety of National Geographic, History Channel and PBS

⁸⁰ William Salluzo, “Hudson River Valley Institute: Composers,” Marist College: The Hudson River Valley Institute, <http://www.hudsonrivervalley.org/themes/composers.html>, (accessed August 16, 2016).

documentaries. The list of personalities that have performed his arrangements reads like a who's who of Broadway, television, and recording artists from the 1970s to today.⁸¹

In reflecting on his invitation to contribute to the West Point Commissioning Project, Kessler recounted that he felt honored and humbled to be included among such accomplished musical company as his Eastman composition teacher, Samuel Adler, along with two other members of his graduating composition class, Dan Welcher and Joseph Turrin.⁸²

Hudson River Rhapsody is James Kessler's contribution to the West Point Band's Bicentennial Commissioning Project and was the first work to be received and premiered by the band in 1996.⁸³ An oboe solo with band accompaniment, it was written to feature West Point Band principal oboist, Sergeant Major Jöel Evans. *Hudson River Rhapsody* is a lyrical and perhaps emotional portrait of West Point and the surrounding Hudson River Valley. As James Kessler articulated in the program notes for the piece:

Like the Hudson River School paintings of Thomas Cole and Thomas Benjamin Pope, the rhapsody is really a bit of nostalgia, a remembrance influenced by the pastoral beauty and history that surround West Point and the Hudson River Valley. For over two hundred years, people have traveled from near and far to enjoy the quiet and tranquil peace of the Valley – to relax and perhaps meditate for just a moment on America's hard-won freedom. *Hudson River Rhapsody* is a modern day ballad, a reflective and melancholy camp song – the sort of music that has long been part of Army life.⁸⁴

Compositional Characteristics

Movements/Form –

Single movement – Intro-A-A-B-Intro Recap-A-Coda

Harmonic content –

⁸¹ James Kessler, Email correspondence with author, November 8, 2016.

⁸² Ibid.

⁸³ Evans and Hicks-Wozniak, *200 Years of Excellence, Volume 1 – Program Notes*.

⁸⁴ Ibid.

Tonal, mostly diatonic with use of chromatic mediants and the tritone; the contrasting B section is set in no specific key, moving through a number of tonal centers built on both triadic and quartal harmonies

Melodic content –

Based on the five-note opening fanfare motive and the transitional motive at the end of the Intro

Rhythmic content –

Straightforward using mostly divided figures for melodic and countermelodic content with sustained accompaniment figures and occasional subdivided or smaller scalar patterns; the B section features syncopated ostinato patterns under divided and subdivided melodic patterns and a quasi-recitative

Texture/Orchestration –

Intro sections are brass fanfare-like

A sections are a combination of solo over sustained chords with countermelodies and call and response between the solo and the ensemble

The B section comprises a running syncopated rhythmic line underpinning flourish figures supporting the solo

Performance considerations –

Nothing here is particularly demanding, including the solo; rhythms and ranges are medium-difficulty throughout the ensemble

Programming category –

Solo feature

Musical Example 1. First page of *Hudson River Rhapsody* score.

Hudson River Rhapsody
for Solo Oboe and Band

MAESTOSO
♩ = 72

James C. Kessler (ASCAP)

The score is written for a solo oboe and a full band. The instruments listed on the left are: Flute, Flute, Solo Oboe, English Horn, Bassoon, Eb Clarinet, Eb Clarinet 1, Eb Clarinet 2, Eb Clarinet 3, Bass Clarinet, Alto Sax 1, Alto Sax 2, Tenor Sax, Bass Sax, Horn 3&4, Horn 3&4, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1&2, Trombone 3, Euphonium, Tuba, Tympani, Percussion 1 (Clamor, Crash, Cymbal), Percussion 2 (Bass Drum, Triangle, Snare Drum, Vibraphone), and Percussion 3 (Four cymbal, Snare Drum, Chinese Gong). The score is divided into four measures. The first measure is mostly rests for the woodwinds. The second measure features a dynamic marking of *ff* for the bassoon and a 'st' marking for the solo oboe. The third measure continues the woodwind parts. The fourth measure features a 'rit' marking and a 'pp' dynamic marking for the percussion. The percussion part includes snare drum, cymbal, and triangle.

♩ = 72

© 1996, James Kessler Music (ASCAP)

Samuel Adler – *Dawn to Glory*

Number of performers necessary: 35*

Date of composition/publication: 1998

Publisher: Carl Fischer, Inc. <http://www.carlfischer.com/>

Duration: 10:45

Score Accessibility: Rental from publisher

Composer's Nationality (Dates): American (b.1928)

Instrumentation:

3[3/pic],3[Eh*],5[Eb.bc],2 – ssx, asx, tsx, bsx – 4,4,3,1 – euph – T+4

Perc: 1[glock, sd, xylo, tom-toms].2[crotales, marimba, sd, chimes, timbales].3[vibes, bongos, temple bl, wood bl, cym].4[conga, tom-toms, timbales, bd, tam-tam]

*English horn cued in saxes, clarinets, and oboe

Samuel Adler (b.1928) is a celebrated American composer, conductor, and teacher, well-known throughout the United States and internationally. He was born in Mannheim, Germany and immigrated to the United States in 1939. Inducted into the American Academy of Arts and Letters in 2001 and into the American Classical Music Hall of Fame in 2008, he has composed more than four hundred published works including operas, symphonies, concerti, string quartets, and many other works for various ensembles, including wind bands. With degrees from Boston University and Harvard University, and honorary doctorates from several institutions including Southern Methodist University and Wake Forest University, Mr. Adler studied composition with Herbert Fromm, Walter Piston, Randall Thompson, Paul Hindemith, and Aaron Copland, and conducting with Serge Koussevitzky at the Tanglewood Music Center.⁸⁵

Mr. Adler joined the United States Army in 1950, and in 1952, he returned to Germany and founded the Seventh Army Symphony Orchestra, conducting over seventy concerts

⁸⁵ Carl Fischer Music, "Samuel Adler," Carl Fischer Music, last modified 2016, accessed September 13, 2016, <http://www.carlfischer.com/composer/adler-samuel/>.

throughout Europe before being discharged at the end of the year.⁸⁶ Following his short stint in the Army, Samuel Adler established the composition department at the University of North Texas in Denton, Texas in 1957 and taught there until 1966. He then moved to Rochester, New York to teach at the Eastman School of Music from 1967-1995, where he chaired the composition department from 1974-1995 and retired as professor emeritus. In 1997, he began to serve on the composition faculty at the Juilliard School in New York City.⁸⁷ He retired from Juilliard in May 2016.⁸⁸ He has received numerous prizes and awards for his contributions as a composer, teacher, and conductor, and has been commissioned by many organizations, including the Cleveland Orchestra, the National Symphony Orchestra, the Dallas Symphony Orchestra, the Pittsburgh Symphony Orchestra, and the Ford and Rockefeller Foundations.⁸⁹

Adler's West Point commissioned work, *Dawn to Glory*, which received its premiere at West Point's Eisenhower Hall theater on October 30, 1998, is a ten-minute overture using three early-American songs: a hymn tune attributed to William Billings, a modal fugueing tune, and a patriotic anthem titled *To Thee the Tuneful Anthem Soars*, plus the bugle call *Reveille* as thematic material for most of the piece.⁹⁰ When asked about the use of these tunes, Adler explained:

I have always loved folk tunes, especially early-American folk tunes. I have done arrangements of especially the Billings songs and other Revolutionary tunes for a variety of ensembles including string orchestra, violin and piano, as well as choral arrangements. These are such vital and inspiring tunes which I felt were appropriate, especially for a piece celebrating a two-hundredth anniversary [of a time] when these tunes were either composed or popular. As you see from the score, I used these tunes in variation and often

⁸⁶ Ronald V. Rhodes and Christopher Earnest, "7th Army Symphony," Ronald V. Rhodes and Christopher Earnest, last modified 2016, accessed September 13, 2016, <http://7aso.org/>.

⁸⁷ Dan Albertson and Ron Hannah, "The Living Composers Project," Dan Albertson and Ron Hannah, last modified January 3, 2016, accessed September 13, 2016, <http://www.composers21.com/compdocs/adlers.htm>.

⁸⁸ Samuel Adler, Email correspondence with author, September 1, 2016.

⁸⁹ Carl Fischer, "Samuel Adler."

⁹⁰ Sergeant Major Joël Evans, *West Point Band: United States Military Academy: 200 Years of Excellence, Volume 2 – Program Notes*, (West Point: United States Military Academy, 2001).

as simply (sic) phrases that give the entire piece a cohesion and prepare the climaxes. The work ends with a fanfare which I later used in a work for orchestra called *Centenary* written for the hundredth anniversary of the Juilliard School.⁹¹

The initial figures of the work are Mr. Adler's attempt to create imagery of the idea of "dawn" at the beginning of the work. He cites influences from a number of composers, but specifically Debussy and the "misty beginning" of his *La Mer*.⁹² In creating his own "dawn," Mr. Adler revealed:

I use a method beginning with one pitch and then adding pitches but keeping all of them revolving gradually gaining strength as dawn dissipates and the real work of West Point begins with an agitated powerful introduction towards the glory and excellence with which we all celebrate the accomplishments of the people who graduate from there.⁹³

Compositional Characteristics

Movements/Form –

Single movement

Intro-A-B-C-B'-A'-Coda

Harmonic content –

Tonal with use of bi- and poly-tonality with instances of consonant hymn-like progressions and use of modality and chromaticism

Melodic content –

Based on three early-American hymn-songs and *Reveille*

Rhythmic content –

Simple, flowing figures to fragmented scherzo rhythms

Mixed complex meters in the scherzo-like middle section (6/8, 5/8, 7/8, 8/8, 3/4)

Texture/Orchestration –

Varied, ranging from chamber music to shimmering woodwind ostinatos over a flowing solo to full ensemble tutti

Performance considerations –

Extreme upper register for horns

Programming category –

Concert overture

⁹¹ Adler email.

⁹² Ibid.

⁹³ Ibid.

Musical Example 2. First page of *Dawn to Glory* score.

DAWN TO GLORY
A West Point Overture for Band

Score in C SAMUEL ADLER

Very Slowly $\text{♩} = 58$ 5

Piccino Flute 3
Flute 1, 2
Oboe 1, 2
English horn*

E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
Bass Clarinet
Bassoon 1, 2

B♭ Soprano Saxophone
E♭ Alto Saxophone
B♭ Tenor Saxophone
B♭ Baritone Saxophone

Trumpet in C 1, 2
Trumpet in C 3, 4
Horn in F 1, 3
Horn in F 2, 4
Trombone 1, 2
Trombone 3
Euphonium
Tuba

Timpani

Percussion 1
Percussion 2
Percussion 3
Percussion 4

* All English horn cues (in alto sax., tenor sax., clarinet 3 and oboe 2) should be played if no English horn is available.

Robert Starer – *Fantasy on “When Johnny Comes Marching Home”*

Number of performers necessary: 32

Soloist: Piccolo

Date of composition/publication: 1998/1999

Publisher: Manhattan Beach Music <http://www.manhattanbeachmusic.com/>

Duration: 5:30

Score Accessibility: Purchase from publisher

Composer’s Nationality (Dates): American (1924-2001)

Instrumentation:

3[solo pic],2,5[Eb.bc],2 – 2asx, tsx, bsx – 4,3,3,1 – euph – T+3

Perc: 1[xylo].2[sd, sus cym, tenor dr].3[bd, sus cym, tenor dr]

Robert Starer (1924-2001) was a widely respected composer of operas, ballets, and many orchestral and instrumental works. His two books on rhythm are regularly used by music students.⁹⁴ Born in Vienna, Austria, Starer began his music study at the State Academy of Music at age thirteen. Following the German annexation of Austria, and because the Starers were Jewish, his family moved to Jerusalem where he subsequently continued at the Palestine Conservatoire. During World War II, Mr. Starer served in the British Royal Air Force. Following the war, he immigrated to the United States for post-graduate study at The Juilliard School in New York City and also spent time in 1948 studying with Aaron Copland at the Tanglewood Institute. The following year, Starer was appointed to the composition faculty at the Juilliard School, where he taught until 1974, becoming an American citizen in 1957. Starer also taught at Brooklyn College and the Graduate Center of the City University of New York from 1963 to 1991, where he was named a Distinguished Professor in 1986. His honors include two Guggenheim Fellowships and grants from both the National Endowment for the Arts and the Ford

⁹⁴ New Music Box Staff, “Robert Starer, Composer and Teacher, Dies at 77,” New Music USA, last modified June 1, 2016, accessed December 11, 2016, <http://www.newmusicbox.org/articles/Robert-Starer-Composer-and-Teacher-Dies-at-77/>.

Foundation.⁹⁵ Starer's works have been performed by major orchestras and opera companies in the United States and abroad under such conductors as Bernstein and Mehta. Mr. Starer is also a long-time resident of the Hudson Valley Area, which is part of what led Lieutenant Colonel Deitrick to pursue him for a West Point Bicentennial commission.

Robert Starer's contribution to the project is his *Fantasy on "When Johnny Comes Marching Home,"* written for and dedicated to West Point Band piccolo soloist, Master Sergeant William Treat, who performed the solo on the premiere in 1998. In describing the allure of using this particular tune as the basis for his work, Robert Starer writes in the program notes from the score:

The text of the song was written in 1853 by the bandmaster of the Union Army. The origin of the well-loved melody is less certain; it apparently resembles an Irish folksong. What attracted me to the melody was its modality, the absence of a leading tone, and the figure of four descending steps near the end, as well as its connection to military life in our history.⁹⁶

Compositional Characteristics

Score dedication –

for William Treat and the U.S. Military Academy Band at the Bicentennial of West Point

Movements/Form –

Theme and five variations with an introduction and coda

Introduction – elements of melody introduced in dialog between soloist and ensemble

Theme – piccolo with sparse accompaniment

Variation I – ensemble has the tune while the soloist plays counterpoint

Variation II – shift from 6/8 to 2/4; development

Variation III – slower and chorale-like, featuring ensemble sections in succession

Variation IV – waltz

⁹⁵ Robert Starer, "Robert Starer," Daniel Starer, accessed December 11, 2016, <http://www.robertstarer.com/>.

⁹⁶ Robert Starer, *.Fantasy on "When Johnny Comes Marching Home,"* Brooklyn: Manhattan Beach Music, 1999, Score.

Variation V – tutti ensemble with soloist leading to recap of introduction and coda

Harmonic content –

Tonal, use of chromaticism, modality, parallel chordal movement, quartal harmonies

Written in neutral key

Melodic content –

Variations based on material from *When Johnny Comes Marching Home*

Rhythmic content –

Mostly simple divided beat figures that follow the metrical structure (6/8, 2/4) in accompaniment or in call and response with the solo

Texture/Orchestration –

Sparse accompaniments, sustained chords and melody under counterpoint, call and response figures between sections and soloist

Performance considerations –

Solo part is medium to medium-advanced level with most of the range of the instrument covered (except the extreme upper register) and written-out ornaments as the only subdivided rhythms (Grade 4)

Accompaniment is medium difficulty with no extreme ranges for any instrument and rhythms of only divided beat value (Grade 3)

Easily accessible to most high school bands

Programming category –

Solo feature

Musical Example 3. First page of *Fantasy on "When Johnny Comes Marching Home"* score.

for William Treat and the U.S. Military Academy Band
at the Bicentennial of West Point

Fantasy on "When Johnny Comes Marching Home"

for Piccolo and Band

Robert Starer

Moderately fast (♩. = c. 100)

Moderately fast (♩. = c. 100)

Moderately fast (♩. = c. 100)

Moderately fast (♩. = c. 100)

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Ira Hearshen – *Fantasia on Aura Lee* “*The Army Blue*”

Number of performers necessary: 40

Date of composition/publication: 1999/2007

Publisher: Ludwig Masters Music <https://www.ludwigmasters.com/>

Duration: 11:30

Score Accessibility: Purchase from publisher and a number of distributors

Composer’s Nationality (Dates): American (b.1948)

Instrumentation:

4[3/pic.4/pic],3[Eh],5[Eb.bc],3 – 2asx, tsx, bsx – 4,5,3,1 – euph – T+4 – hp – sb

Perc: 1[chimes, vibes, bells, xylo].2[cym, tri, pic wd bl, sus cym, sd, vibes, bell tree, pic sd].3[tam-tam, 6 pitched dr, sus cym, sd, cym].4[bd, whip, claves, anvil, mounted cym, tri]

Ira Hearshen (b.1948) is best known for his work as a Hollywood orchestrator. After performing with and arranging for Motown cover bands in and around Detroit where he often had to “invent” horn parts on short notice, Hearshen moved to Los Angeles in 1972, where he played trumpet on casual gigs and in Latino clubs. He also began studying commercial and film music at the Grove School with teachers such as Kim Richmond, Allyn Ferguson, Dick Grove, and Albert Harris. It was through Harris that Mr. Hearshen got his first opportunity for television work doing orchestration for “Cliffhangers,” and “The Incredible Hulk.”⁹⁷ Since then, Mr. Hearshen’s film and television credits are extensive and include orchestrations for the Disney Pixar films “A Bug’s Life,” “Toy Story 2,” “Monsters, Inc.,” and “Cars 2,” and all three films of the “Rush Hour” series.⁹⁸

Mr. Hearshen’s most well-known wind band piece is his *Symphony on Themes of Sousa*, a forty-five minute four movement work that was nominated for the Pulitzer Prize in music in 1997. Since then, he has written several additional large-scale wind band works including *Aragon 1945-*

⁹⁷ Ira Hearshen, “irahearshen.com,” Ira Hearshen, last modified 2010, accessed December 14, 2016, <http://www.hearshenmusic.com/index.html>.

⁹⁸ Internet Movie Database (IMDb), “Ira Hearshen,” IMDb.com, Inc./Amazon.com, last modified 2016, accessed December 14, 2016, <http://www.imdb.com/name/nm0372548/>.

1952: *Dance Suite*, a five movement original work based on five hit songs of the post-World War II era in the mold of Robert Russell Bennet's *Suite of Old American Dances*, but seen through a twenty-first century lens. Mr. Hearshen is also currently working on a yet-to-be-titled piece commissioned by the West Point Band to commemorate the bicentennial of the band itself, and which is scheduled to be premiered at a gala concert in Carnegie Hall in March 2017.⁹⁹

Ira Hearshen's *Fantasia on "The Army Blue,"* with an updated title of *Fantasia on Aura Lee "The Army Blue"* for publishing, is unique within the West Point Bicentennial Commissioning Project in that the commission actually came from the United States Army Field Band and was premiered by that organization at the Texas Music Educators Association convention in February 1999.

The Army Blue was written by L. W. Becklaw to the tune of George Poulton's *Aura Lee*, a popular song during the Civil War, which was well known by soldiers of both the Confederate and Union armies, and was selected by the cadets of the West Point Class of 1865 as their class song. The words of the first verse refer to graduating cadets, who will soon discard their gray cadet uniforms for the blue uniforms of a new Army officer:

We've not much longer here to stay, for in a month or two,
We'll bid farewell to "Kaydet Gray," and don the "Army Blue."
Army Blue, Army Blue, Hurrah for the Army Blue
We'll bid farewell to "Kaydet Gray," and don the "Army Blue."¹⁰⁰

In selecting *The Army Blue* as the basis for his work, Mr. Hearshen recounts that, in discussions with Army Field Band leadership, it was suggested that West Point songs might be a

⁹⁹ Ira Hearshen, Email correspondence with author, September 1, 2016.

¹⁰⁰ Frederick Christian Mayer, ed, *Songs of the United States Military Academy*, 7th Ed. (West Point, New York: F. C. Mayer, 1939), 14.

good “jumping-off point.” *The Army Blue* or *Aura Lee*, (or *Love Me Tender*) as it is more commonly known, is well-known enough that Mr. Hearshen believed that audiences would connect with the melody.¹⁰¹ The work is written in a contemporary style in a similar vein as Hearshen’s *Symphony on Themes by Sousa* using modern harmonic, metric, and rhythmic devices and following current trends in complex percussion section writing. It taps into all resources available to the modern wind band.

Compositional Characteristics

Score dedication –

Dedicated to Col. Jack Grogan and the U.S. Army Field Band

Movements/Form –

Single movement fantasia – episodic/through-composed with each episode as a variation on previously stated material

Harmonic content –

Contemporary, ranging from tonal to bi- and poly-tonal with all manner of chromaticism

Melodic content –

Based on *The Army Blue (Aura Lee)*

The melody is stated in its entirety only once (with a fragmented tag of the chorus), then only motivically referenced through the rest of the piece

Rhythmic content –

Layered divided and subdivided figures are common

Mixed complex meters in places

Texture/Orchestration –

Wide variety ranging from simple melody/countermelody over pad accompaniment to layered motivic fragments to unison ensemble figures

Performance considerations –

The work is rhythmically and harmonically complex with in-depth percussion demands – only advanced ensembles will have the resources and skill to perform this piece

Programming category –

Concert fantasia on a popular song

¹⁰¹ Hearshen email.

Musical Example 4. First page of *Fantasia on Aura Lee* "The Army Blue" score.

Dedicated to Col. Jack Grogan and the U.S. Army Field Band

Fantasia on Aura Lee "The Army Blue"

Ira Hearshen

Broadly ♩ = 108 - 112

The score is arranged for a large ensemble. The woodwinds (Flute, Oboe, English Horn, Clarinets, Bassoon) and strings (String Bass, Timpani) play the main melodic and harmonic lines. The brass section (Horns, Trumpets, Trombones, Euphonium, Tuba) provides harmonic support and rhythmic patterns. The percussion section includes Chimes, Crash Cymbals, Tam-Tam, Bass Drum, and Vibraphone. The score is marked with dynamics such as *ff*, *f*, *mp*, and *p*, and includes performance instructions like *cresc. poco a poco*. The tempo is marked *Broadly* with a metronome marking of ♩ = 108 - 112.

*Notes with incomplete ties should be allowed to decay naturally

M9153

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James Kimo Williams – *Buffalo Soldiers*

Number of performers necessary: 37*

Soloist: Orator

Date of composition/publication: 1998

Publisher: One Omik Music/Little Beck LLC <http://www.kimowilliams.com/>

Duration: 17:00

Score Accessibility: Rental from publisher

Composer's Nationality (Dates): American (b.1950)

Instrumentation:

3,2,6[ac.bc.cb*],3[cb*] – 2asx, tsx, bsx – 4,5[cor/tpt],3[bass],1 – 2euph – T+3 – sb

Perc: timp [tam-tam].1[sd, cym].2[xylo, marimba, cym, sd, tam-tam, chimes, tom toms].3[bd, cym]

Orator

*Optional parts for contrabass clarinet, contrabassoon, and cannons

James Kimo Williams (b.1950) is an American musician, composer, and professor. He has performed widely with a number of ensembles, including his own group called “Kimotion” and the “Lt. Dan Band,” which he co-founded with actor Gary Sinise and for which he is probably best known.

A native of Amityville, New York, Mr. Williams spent his less-than-privileged childhood divided between Air Force bases and his grandparent's North Carolina sharecropper farm, where he worked as a farm-hand. At age eighteen, he joined his father, a career Air Force sergeant, in Hawai'i where he attended high school, became an all-star football player and an amateur guitarist. His attendance at a Jimi Hendrix concert in July of 1969 on the night before he enlisted in the Army would inspire him to pursue music and playing guitar.

Mr. Williams' Army enlistment would come first and following basic training that summer, he was sent to Vietnam to serve with the 20th Combat Engineer Brigade, where he helped build roads and clear land. While there, an Army Entertainment director heard Mr. Williams play guitar and encouraged him to play for the troops, which began his long and varied performance career.

Following his tour in Vietnam, Mr. Williams left the Army to attend Berklee College of Music, from where he graduated in 1978 with a B.A. in composition. While at Berklee, he met and married his wife, Carol, who is also a composer. He continued his military service with Army bands, and later as an Army officer while earning a M.A. in management from Webster University in 1983 before leaving the active Army in 1987. He then served the Army Reserves as a warrant officer bandmaster, retiring in 1996 as a Chief Warrant Officer. He is currently an associate professor in the Music Department at Columbia College Chicago.¹⁰²

Buffalo Soldiers is James Kimo Williams' West Point commission, and is a programmatic work written for narrator and band, using excerpts from speeches given by Abraham Lincoln and General Colin Powell, who personally gave Mr. Williams permission to use his words. The piece also gives musical representations of the experiences that a new cavalry soldier might have with their family as they leave for service and of the soldier's working day. Recalling Aaron Copland's *Lincoln Portrait*, Mr. Williams' desire for the piece was to bring increased attention to the courageous exploits of the all-black regiments of the famed 9th and 10th U.S. Cavalry following the Civil War. These regiments were given the nickname "Buffalo Soldiers" by the Native Americans against whom they fought – a nickname the units still retain. Mr. Williams continues his support of service members and veterans with a commitment to providing opportunities to participate in the arts through his non-profit United States Veterans Arts Program.

Mr. Williams has also penned an orchestral version of *Buffalo Soldiers* with a revised narration titled *American Soldier*, which he dedicated to all those who have served in the Armed

¹⁰² James Kimo Williams, "JK Williams," James Kimo Williams, accessed December 11, 2016, <http://www.kimowilliams.com/>.

Forces. According to Mr. Williams, because this version had not had a public performance, he reintegrated the original narration, reverted to the original title of *Buffalo Soldiers*, and had a well-reviewed premiere performance by the Chicago Sinfonietta in 2006.

Compositional Characteristics

Score dedication –

Commissioned for the Bicentennial of the United States Military Academy, West Point, New York

Movements/Form –

- I. Prologue/Narration – an excerpt from a speech given by Abraham Lincoln concerning the Supreme Court Dred Scott decision of 1857, three years before the Civil War
- II. Overture – suggests the interactions between a recruit and his loved ones as he prepares to leave for the Army (five events)
- III. Bugle Calls – uses eleven various bugle calls to outline the “schedule” for a cavalry soldier’s work day
- IV. Narration and Retreat – an excerpt from a speech given by General Colin Powell in 1992 at the commemoration of the Buffalo Soldiers monument at Ft. Leavenworth, Kansas, and the bugle call *Retreat*, signaling the end of a soldier’s day

Movements are performed without breaks between them

Harmonic content –

Tonal, mostly diatonic with widespread use of pedals

Running parallel intervals (thirds and fourths) with the occasional tritone occurring in the middle section

Harmonization of the final *Retreat* (by composer Carol Williams) adds chromatic alterations

Melodic content –

Based on two themes stated towards the beginning of the Overture, plus various bugle calls

Rhythmic content –

Steady rhythmic ostinato patterns in various forms pervade and along with sustained chords, underpin melodies of generally longer note values

Texture/Orchestration –

Varies from longer-note melodies over pad chords and rhythmic ostinato figures to percussion section soli to subdivided call and response figures between sections

Melodic and accompaniment are juxtaposed regularly

Performance considerations –

Contrasts longer-note melodies based on bugle calls with subdivided note runs comprising both scalar motion and awkward interval leaps note to note

Several parts are marked as being performed from offstage at times (chimes, trumpet)
Upper woodwinds and upper brass get into upper end of their tessituras

Programming category –

Narrator with wind band

CHAPTER 5

COMPOSERS AND COMMISSIONED WORKS PREMIERED IN 2000

David Kechley – *Restless Birds before the Dark Moon*

Number of performers necessary: 42

Soloist: Alto Saxophone

Date of composition/publication: 2000

Publisher: Pine Valley Press <http://pinevalleypress.com/>

Duration: 15:00

Score Accessibility: Purchase from Publisher

Composer's Nationality (Dates): American (b.1947)

Instrumentation:

3[3/pic],2,7[Eb.ac.bc.cb],2[2/cb] – solo asx – 4,5[1/pic.2/pic.3/flug.4/flug.5], 3[bass],2 – 2euph – 4 – pf

Perc: 1[marimba, sus cym, bongos, timbales].2[xylo, sus cym, tom toms, chimes, congas, marimba].3[sd, vibes, bd, log dr].4[timp, temple bl, bells, tenor dr]

Contrabass clarinet and piano are not optional

A native of Seattle, Washington, composer and educator David Kechley's (b.1947) work has been commissioned and performed throughout the United States and abroad by major orchestras and performing groups including the Minnesota Orchestra, the Boston Pops, the Cleveland Orchestra, the Seattle Symphony, the Kronos Quartet, and many others. He holds bachelor's and master's degrees from the University of Washington and a Doctorate in composition from the Cleveland Institute of Music. Dr. Kechley's work has twice been recognized with grants from the National Endowment for the Arts, a Fellowship from the John Simon Guggenheim Foundation, and many other awards and recognitions. He is an Emeritus Professor of Music at Williams College in Williamstown, Massachusetts.¹⁰³

¹⁰³ Williams College: Music, "David Kechley," Williams College: Music, accessed January 3, 2017, <http://music.williams.edu/profile/dkechley/>.

Dr. Kechley's Bicentennial Celebration commission is *Restless Birds before the Dark Moon*, an alto saxophone concerto with wind band accompaniment that was premiered by the West Point Band with soloist Staff Sergeant Wayne Tice at the Twelfth World Saxophone Congress in Montreal on July 7, 2000. The work was also the winner of the 2000 National Band Association's William D. Revelli Composition Contest.¹⁰⁴

Dr. Kechley recalled that he was approached for the commission by Sergeant Tice, based on hearing some of his other work. After visiting West Point and talking with both Sergeant Tice and Lieutenant Colonel Deitrick, Dr. Kechley decided he wanted to show off what Sergeant Tice could do as a player. He also wanted to combine the saxophone sound with as many different parts of the band as possible, which is shown by the various lines that become unison with the solo saxophone throughout the piece. Dr. Kechley also recalled his experience with the West Point Band and the commissioning of *Restless Birds* to be a pivotal event in his life.¹⁰⁵

The work is highly contemporary in nature, both jagged and lyrical, depicting the fluttering "restless birds" in their flight around and possibly away from the ominous "dark moon." The work seeks to express the struggle between good and evil and requires abundantly skilled playing (including extended techniques) from the soloist and the ensemble.¹⁰⁶ A more detailed analysis of the work is available in Matthew McCutchen's Florida State University Ph.D. dissertation titled, "An Examination of the History and Winning Pieces of the National Band Association's Composition Contest: 1977-2008."¹⁰⁷

¹⁰⁴ National Band Association, "William Revelli Composition Contest," National Band Association, last modified 2016, accessed December 31, 2016, <https://nationalbandassociation.org/composition-contests/>.

¹⁰⁵ David Kechley, Email correspondence with author, February 7, 2017.

¹⁰⁶ Evans, *200 Years of Excellence, Volume 2 – Program Notes*.

¹⁰⁷ Matthew G McCutchen, "An Examination of the History and Winning Pieces of the National Band Association's Composition Contest: 1977-2008," Ph.D. Diss., Florida State University, 2009.

Compositional Characteristics

Movements/Form –

- Single movement – Tone poem
- A-B-A

Harmonic content –

- Contemporary with modal, chromatic, and poly-tonal writing

Melodic content –

- The soloist is often doubled in other parts, though rarely for long in the same instrument
- Alternating seconds motive used extensively throughout the work
- Fluttering birds triplet motives in woodwinds
- Longer lines in the B section

Rhythmic content –

- Fragmented sub-divided patterns abound in all parts
- Various mixed meters, mostly quarter-note based, but with 7/8 occasionally appearing

Texture/Orchestration –

- Widely varied including splintered accompaniments behind the solo to tutti ensemble scoring

Performance considerations –

- Virtuosic playing is required of the soloist and the ensemble players
- Extended techniques are necessary in the solo part
- No saxophone parts other than the solo

Programming category –

- Solo feature

Musical Example 6. First page of *Restless Birds before the Dark Moon* score.

Restless Birds before the Dark Moon

David Kechley

♩ = 112

Piccolo Fl 1

Flute 1 & 2

Oboe 1 & 2

Bassoon

Contrabass

Clarinet in Eb

Clarinet in Bb 1

Clarinet in Bb 2 & 3

Eb Alto Clarinet

Bb Bass Clarinet

Bb Contrabass Clarinet

Solo Alto Saxophone

F Horn 1 & 2

F Horn 3 & 4

Bb Trumpet 1 & 2

Bb Trumpet 3 & 4

Bb Trumpet 5

Trombone 1 & 2

Bass Trombone

Euphonium 1 & 2

Tuba

Percussion 1

Percussion 2

Percussion 3

Timpani

Piano

Handwritten annotations: Piccolo, Eb, Eu, Mar

Dynamic markings: mf, mp, ff, ppp

Jerry Bilik – *The Line*

Number of performers necessary: 40

Date of composition/publication: 2002

Publisher: Unpublished as of this writing – possible future publication through Jerry Bilik Music
<http://jerrybilikmusic.com/>

Duration: 5:30

Score Accessibility: Contact composer

Composer's Nationality (Dates): American (b.1933)

Instrumentation:

2[1/pic.2/pic],2,7[Eb.ac.bc.ca],2 – 2asx, tsx, bsx – 4,5[3cor,2tpt],3,1 – euph – T+3 – sb

Perc: 1[bells].2[field sd, field bd, sd, bd].3[tam-tam, cym, sus cym, tom toms]

Non-mallet percussion parts require multiple players – total of 8 percussion players needed.

Jerry Bilik (b.1933) is an American composer, arranger, and musician from New Rochelle, New York. He got into writing music as a child while attending the National Music Camp at Interlochen, then the University of Michigan where he received both his bachelor's and master's degrees in music, and later in private lessons with Tibor Serly, the principal student of and friend to Béla Bartók. Mr. Bilik has taught at the University of Michigan and at Wayne State University, and has arranged and composed for dozens of major universities, for many television and film productions, for Ringling Brothers and Barnum and Bailey Circus, and for the touring shows of Disney on Ice and Disney Live!.¹⁰⁸

He also is a former chief arranger for the West Point Band, having been recruited by Teacher of Music Francis Resta and having served in the active Army at West Point from 1955 to 1958.¹⁰⁹ Among Mr. Bilik's most known band works are his *American Civil War Fantasy*, and *Block M March*. Although officially retired now, he still stays busy writing chamber music on commission and writing various theatrical scripts.¹¹⁰

¹⁰⁸ Jerry Bilik, "Jerry Bilik Music," Jerry Bilik Music, last modified 2011, accessed December 10, 2016.

¹⁰⁹ Jerry Bilik, Email correspondence with author, December 6, 2016.

¹¹⁰ Bilik email.

Jerry Bilik's contribution to the Bicentennial Commissioning Project is his concert march, *The Line*. The title, of course, refers to West Point's "Long Gray Line" – the unbroken line of courageous graduates that traces its legacy back to the founding of the United States Military Academy in 1802. *The Line* is a little unusual as concert marches go, featuring a long, mysterious sounding introduction that gradually builds as it leads into the march portion of the work. Of this, Mr. Bilik stated:

I was struck by the chronological significance of "the line" in terms of the long, long line of men (and now women) who have attended the academy and dedicated their lives to the defense of American democracy, so I tried to portray the timelessness in the early part (to capture the sense of "the line" stretching back through history) and gradually increase the energy to capture the feel of the present-day.¹¹¹

After hearing the premiere of *The Line*, Mr. Bilik decided to revise the end section slightly as he was dissatisfied with how the piece built towards its conclusion. He incorporated some other slight changes as well, hoping to make the piece more effective, so the current version of *The Line* is slightly different than what was premiered.¹¹²

Compositional Characteristics

Score dedication –

Commissioned by and Dedicated to the U.S. Military Academy Band

Movements/Form –

Adjusted American march form with an extended slow introduction

Introduction (61 bars)-1st str.(32)-2nd str.(28)-Trio trans.(16)-Trio str.(32)-Breakup str.(27)-Grandioso str.(41 (w/phrase extensions))-Coda(10)

Harmonic content –

Tonal and largely diatonic

Unusual for a march: chromatic mediant as tonal center for bridge of 1st str.; Trio in dominant key, not subdominant

Melodic content –

¹¹¹ Bilik email.

¹¹² Ibid.

In introduction, fragments of bugle calls and quasi-revolutionary war melodies
Strain driven melodies based on bugle calls throughout march

Rhythmic content –

Marked by syncopated rhythmic figures in the 6/8 march melody

Standard march rhythms otherwise

Some mixed meter in the introduction (6/4, 5/4)

Texture/Orchestration –

Standard march melody/countermelody/accompaniment throughout

Performance considerations –

Large percussion section to cover all parts

Programming category –

Concert march

Musical Example 7. First page of *The Line* score.

THE LINE
Commissioned by and Dedicated to the U.S. Military Academy Band
-Composed by Jerry H. Bilik.

Transposed Score

MODERATELY SLOW 4

FLUTE 1-2
OBOE 1-2
Eb CLARINET
Bb CLARINET 1
Bb CLARINET 2
Bb CLARINET 3
ALTO CLARINET
Bb BASS CLARINET
Eb CONTRA BASS CLARINET
BASSOONS 1-2
ALTO SAX 1-2
TENOR SAX
BARITONE SAX
CORNET 1
CORNET 2
CORNET 3
TRUMPET 1
TRUMPET 2
FRENCH HORN 1
FRENCH HORN 2
FRENCH HORN 3
FRENCH HORN 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
BARITONE
BARITONE (TREBLE)
TUBA
STRING BASS
TIMPANI
BELLS
PERCUSSION I
PERCUSSION II

1 2 3 4 5 6 7

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Dan Welcher – *Perpetual Song*

Number of performers necessary: 36

Date of composition/publication: 2000/2008

Publisher: Elkan Vogel, Inc./Theodore Presser <http://www.presser.com/>

Duration: 8:00

Score Accessibility: Purchase from publisher

Composer's Nationality (Dates): American (b.1948)

Instrumentation:

3[pic],3[Eh],4[bc],3[cb] – ssx, asx, tsx, bsx – 4,4,3[bass],1 – euph – T+4 – sb

Perc: 1[vibes, glock, claves, bongos,].2[temple bl, marimba, sus cym, wood bl, vibes, chimes].3[tom toms, tri, sd, chimes].4[tri, bd, cowbells, sus cym]

American composer, conductor, and music educator Dan Welcher (b.1948) was born in Rochester, New York and has earned degrees from the Eastman School of Music and the Manhattan School of Music, where he studied bassoon, piano, and composition. He was drafted into military service during the Vietnam War, where he auditioned for and won a position as bassoonist and later as arranger with the West Point Band, where he served from 1969-1972.¹¹³ Mr. Welcher held faculty positions at the University of Louisville and the Aspen Music Festival and School before joining the faculty of the University of Texas at Austin Butler School of Music in 1978, and was the assistant conductor of the Austin Symphony Orchestra from 1975-1990.¹¹⁴

Dan Welcher's catalog of compositions numbers over 100 works, including three operas, seven concertos, five symphonies; plus music for vocal solo, wind ensemble, piano, and various chamber ensembles. His orchestral works has been performed by more than sixty orchestras, including BBC Symphony, the Chicago Symphony, the Boston Symphony, the St. Louis Symphony, the Atlanta Symphony, the San Francisco Symphony, and the Dallas Symphony. Mr. Welcher has

¹¹³ Dan Welcher, Email correspondence with author, September 3, 2016.

¹¹⁴ Dan Welcher, "Composer and Conductor, Dan Welcher," Dan Welcher, last modified 2008, accessed December 11, 2016.

won numerous awards and prizes from institutions such as the American Academy of Arts and Letters, The Guggenheim Foundation, The National Endowment for the Arts, The Rockefeller Foundation, Meet The Composer, the American Music Center, and ASCAP.¹¹⁵ His wind ensemble music includes *Zion* (1995), which was the winner of the 1996 American Bandmasters Association/Ostwald prize for new wind band compositions. Mr. Welcher currently holds the Lee Hage Jamail Regents Professorship in Fine Arts at the Butler School of Music (The University of Texas at Austin), where he teaches composition and directs the UT New Music Ensemble.

Dan Welcher, in describing his West Point Bicentennial Commission, says:

Perpetual Song is probably the least “militaristic” of the ten works for wind ensemble I have written to date. It is a single-movement work, lasting about eight minutes, modeled on the delightful single-movement works of Percy Grainger (another “alum” of sorts of the West Point Band? Grainger lived in White Plains, and used to walk all the way to The Point to attend concerts). In addition to honoring the West Point anniversary, A.D. 2000 is the year that marks the 250th anniversary of the death of J.S. Bach, and the 25th anniversary of the death of Dmitri Shostakovich. I couldn’t resist making this work a testament to the power of song, and (especially with these two composers) of counterpoint. The work’s title refers to the fact that (especially in the works of Bach, but also in much of the music of Shostakovich) it is possible for a melody to be “endless.”¹¹⁶

Compositional Characteristics

Score dedication –

for the U.S. Military Academy Band at West Point, in celebration of the 200th anniversary of its founding

Movements/Form –

Single movement with four sections:

A slow fugue, including augmentation and diminution of initial subject and second melody

A fast treatment of second melody over jumpy ostinato in low voices

¹¹⁵ Welcher email.

¹¹⁶ Theodore Presser Company, “Perpetual Song – Dan Welcher,” Theodore Presser Company, last modified 2016, accessed December 14, 2016.

A faster (vigorous) section culminating with single statements of D-S-C-H
(German spelling of Shostakovich) and B-A-C-H at the end of the section
A harmonized reprise of original material in which the fugue dissolves, leaving
the original tune

Harmonic content –

Chant-like at beginning and end

Contemporary poly-tonal layering as more material is introduced, then drawn away

Melodic content –

Long and simple stepwise melody introduced in the fugue is almost chant-like

Second, more complex melody on top of the first becomes the main melodic material
for the second and third sections.

Rhythmic content –

Ranges from simple unit of beat melodies to sub-divided and syncopated

Texture/Orchestration –

Varies from fugal layering to low voiced ostinati under upper voice melodies

Performance considerations –

Medium-advanced to advanced in rhythmic figures and instrument ranges

Programming category –

Concert repertoire

Musical Example 8. First page of *Perpetual Song* score.

Conductor Score

Perpetual Song

Dan Welcher

In a flowing, easy manner $\text{♩} = 66$ for the United States Military Academy Band at West Point

10

Musical score for woodwinds and strings, measures 1-12. The score includes parts for Piccolo, Flute 1+2, Oboe 1+2, English Horn, Clarinet 1, Clarinet 2+3, Bass Clarinet, Bassoon 1+2, Contrabassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The Clarinet 1 and 2+3 parts feature a melodic line with dynamics markings: *p* singing, *Soli*, and *sempre p*. Handwritten annotations include "Wood" above the Clarinet 1 staff and "Dissonance?" above the Bassoon 1+2 staff. A circled number "10" is located in the top right corner of the score block.

In a flowing, easy manner $\text{♩} = 66$

10

Musical score for brass and percussion, measures 1-12. The score includes parts for F Horn 1+2, F Horn 3+4, Trumpet 1+2, Trumpet 3+4, Trombone 1, Trombone 2, Trombone 3 (Bass), Euphonium, Tuba, Contrabass, Timpani, Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The brass parts are currently blank. A circled number "10" is located in the top right corner of the score block.

1 2 3 4 5 6 7 8 9 10 11 12

Eric Ewazen – Legacy Symphony

Number of performers necessary: 37

Date of composition/publication: 2000

Publisher: Southern Music <http://southernmusic.com/>

Duration: 25:00

Score Accessibility: Special order from Hal Leonard <https://www.halleonard.com/>

Composer's Nationality (Dates): American (b.1954)

Instrumentation:

3[pic],2,5[bc.ca],2 – 2asx, tsx, bsx – 4,4,3[bass],2 – 2euph – T+4 – sb

Perc: 1[vibes].2[marimba, xylo, glock].3[sd, tom tom, tri, chimes].4[cym, sus cym, tam-tam, bell tree]

Born in Cleveland, Ohio, Eric Ewazen (b.1954) receiving a B.M. at the Eastman School of Music, and M.M. and D.M.A. degrees from The Juilliard School, where he has served on the faculty since 1980. A student of Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller, Dr. Ewazen has made his own name as a composer and teacher. His music includes numerous works for orchestra, wind ensemble, chorus, and chamber ensembles of various kinds, and a voluminous list of works for solo instrument with piano or large ensemble accompaniment. His works have been and continue to be commissioned, performed, and recorded by many well-known solo and chamber artists and by major orchestras in the United States and abroad.

Dr. Ewazen's *Legacy Symphony* is a twenty-five minute programmatic work in three movements written in cyclic form. In describing the inspiration for his piece, Dr. Ewazen had this to say:

When I was first approached to compose this work, I immediately thought of my father, who was a World War II veteran. Wounded at the Battle of the Bulge, he was always very proud of his military service. The stories he would tell - of gallantry, loss, determination, harrowing experience – always resonated with pride. It is the spirit of his stories that I am trying to capture in this piece.

The United States Military Academy is situated high above the Hudson River, it commands a grand view of this spectacular valley, and is a most imposing sight as viewed from the river. A true fortress, it seems as if it is carved into the massive rocky cliffs. “...of a Fortress over a River Valley” describes this scene. The music depicts the stateliness of the buildings, the flow of the river and the drama of the beautiful landscape. “...of Fields of Battle” recalls the frightening WWII stories told by my father and uncles. Violent sounds of conflict surround a reassuring chorale. The finale “...of Home and Country” speaks of the never-ending hope to return home. Memories of West Point are ever present, and the old West Point song “Benny Havens” is heard, along with many traditional bugle calls.¹¹⁷

The last six minutes of the third movement was re-published by Southern Music in 2015 under the title *Tattoo* (the bugle call which begins that section), and billed as being from the finale of the *Legacy Symphony*.

Compositional Characteristics

Movements/Form –

Symphony – cyclic form

I. ...of a Fortress over a River Valley (7:30)

II. ...of Fields of Battle (8:55)

III. ...of Home and Country (9:00)

Harmonic content –

Tonal and mostly diatonic with occasional chromatic alterations and instances of bi- and poly-tonality

Melodic content –

Sweeping quarter-note/eighth-note based melodies

Last half of last movement is based largely on bugle calls and “Benny Havens”

Rhythmic content –

Many tutti rhythmic sections contrasted with subdivided countermelodic sections

Texture/Orchestration –

Ranges from tutti ensemble writing to woodwind and brass group tutti sections in call and response, to chamber music

Large tutti sections are thickly scored.

Performance considerations –

This is a major work with requirements for skilled playing from all sections

Programming category –

Symphony – large-scale work

¹¹⁷ Evans and Hicks-Wozniak, *West Point Band: 200 Years of Excellence, Volume 1 – Program Notes*.

Musical Example 9. First page of *Legacy Symphony* score.

LEGACY
I. ...of a Fortress over a River Valley

Eric Ewazen

The musical score is for the first page of the first movement of the *Legacy Symphony*, titled "I. ...of a Fortress over a River Valley" by Eric Ewazen. The score is in 3/4 time and is marked "Moderato" with a dynamic of *mp* (mezzo-piano). The instrumentation includes a full orchestra with woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo, Flutes 1&2, Oboes 1&2, Bb Clarinet 1, Bb Clarinet 2&3, Bb Bass Clarinet, Contra Alto Clarinet, Bassoons 1&2, Alto Saxophones 1&2, Bb Tenor Saxophone, and Baritone Saxophone. The brass section includes Bb Trumpets 1&2, Bb Trumpets 3&4, F. Horns 1&2, F. Horns 3&4, Trombones 1&2, Bass Trombone, Euphonium 1&2, and Tubas 1&2. The string section includes String Bass, Timpani, Vibraphone, and Marimba. The percussion section includes Percussion 1 (snare drum) and Percussion 2 (cymbal). The score is written in a single system with multiple staves for each instrument. The key signature is one flat (Bb) and the time signature is 3/4. The score begins with a first measure marked with a "1" and a "Moderato" tempo marking. The dynamic *mp* is indicated throughout the score.

CHAPTER 6

COMPOSERS AND COMMISSIONED WORKS PREMIERED IN 2001

Stephen Melillo – *In a Cause Called “Glorious”*

Number of performers necessary: 40

Date of composition/publication: 2000

Publisher: Stormworks <http://www.stormworld.com/>

Duration: 5:20

Score Accessibility: Purchase from publisher

Composer’s Nationality (Dates): American (b.1957)

Instrumentation:

3[pic],2[Eh],5[bc,cb],2 – 2asx, tsx, bsx – 4,6[3 off stage],3[bass],1 – 2euph – T+5 –
pf, hp, synth, PAD bass

Perc: 1[bells].2[chimes].3[tri, sys cym, tam-tam].4[cym, bd].5[pic sd]

Stephen Melillo (b.1957) is a prolific American composer, music educator, and conductor.

After first attending the University of Connecticut at Storrs in 1976 to study Physics, he shifted to studying music at the Manhattan School of Music in New York City, and eventually Boston Conservatory, where he graduated with a Bachelor of Music Education in 1980. He subsequently obtained a Master of Music in Orchestral Conducting from Columbia University in New York City in 1982. He has taught in public schools for seventeen years, and continues to present master classes in various venues.

Mr. Melillo’s prodigious compositional output includes over 1,118 works, including four symphonies, several concerti, and over thirty hours of music for “Ensembles of the Third Millennium,” as he refers to wind bands. His 2005 work *Kakehashi: THAT WE MIGHT LIVE*, for large band and two choirs marking sixty years since the end of World War II, was nominated for a Pulitzer Prize in Music that year, and received a number of other awards. Mr. Melillo has also

provided scores to a number of short and feature films, including the 1990 Academy Award-nominated short film “12:01PM,” and various television series episodes.¹¹⁸

Mr. Melillo espouses the use of harp, piano, and electronics as an integral part of the modern wind band, writing parts for them that are necessary for performance. He incorporates these wishes and other instructions as to the preferred performance of his works, along with suggested seating diagrams, into a preface at the beginning of each score. This includes his contribution to the West Point Bicentennial Project, *In a Cause Called “Glorious,”* listed as number 885 in Mr. Melillo’s canon of compositions. The work is marked by contrasts between long, flowing melody lines and short, upper-register brass fanfare figures, perhaps in the style of an adventure film main title (though Mr. Melillo remains resolute in his contention that this piece is not at all like film music).¹¹⁹ On the work, the composer notes:

The United States Military Academy Band, the U.S. Army's oldest active band and the oldest unit at West Point traces its roots to the Revolutionary War... a Time when a once ragtag “band” of gallant patriots joined defiant and brave *In a Cause Called “Glorious.”* With exuberant exhilaration they set forth on the great American Adventure! From that moment on, many souls have trained to defend that first and noble principle [Freedom]. This work is humbly dedicated to the men and women, past and future, alive and sacrificed who gave and continue to give of themselves in the defense of Freedom. They are the modern-day Knights, a long gray line of Heroes serving in a perpetual cause called... “Glorious.”

Compositional Characteristics

Score dedication –

Commissioned by LTC David Deitrick & The United States Military Academy Band

Movements/Form –

Single movement

Introduction-A-B-A-Interlude-A-B-Coda

¹¹⁸ SCL, “Stephen Melillo, Composer – Bio,” Stephen Melillo – Stormworks, accessed December 20, 2016, <http://www.stephenmelillo.com/bio/>.

¹¹⁹ Stephen Melillo, Email correspondence with author, September 10, 2016.

Harmonic content –

Tonal, mostly diatonic, though often with contemporary use of chromaticism

Melodic content –

Based on two contrasting melodies – one a longer, flowing line that opens the work and a second, more disjointed, subdivided melody from the beginning of the fast section

Rhythmic content –

Contrasts long flowing lines with layered subdivided fanfare figures and fast runs

Instances of hocketed sixteenth-note and eighth-note triplet figures

Texture/Orchestration –

Uses a variety of textures from brass fanfares to woodwind chorales to tutti ensemble figures

Performance considerations –

Trumpets and Horns all have fanfare figures in their extreme upper registers

All sections have subdivided rhythmic figures at quick tempi

The composer is adamant about the use of harp, piano, and electronics (PAD bass, etc.) in his music – see the composer's website for detailed information

Programming category –

Concert overture

Musical Example 10. First page of *In a Cause Called "Glorious"* score.

The image shows a page of a musical score for the piece "In a Cause Called 'Glorious'". The score is written for a large orchestra and includes the following instruments and parts:

- Piccolo
- Flute 1
- Flute 2
- Oboe
- Eng. Horn
- Bassoon 1
- Bassoon 2
- Clarinet 1
- Clarinet 2
- Clarinet 3
- Bass Clar
- Con. Bass Clar
- Alto 1
- Alto 2
- Tenor
- Bari Sax
- Horn 1
- Horn 2
- Horn 3
- Horn 4
- Off Stage Brass in C
- Trumpet 1 (One Only)
- Trumpet 2 (One Only)
- Trumpet 3 (All)
- Euph 1 (Eu)
- Euph 2
- Tbone 1 (Tb)
- Tbone 2
- Bass Tbone
- Tuba (Tb)
- Chorus (synth) & PAD Bass (Split Keyboard)
- Timpani
- Harp (Hp)
- Orch Bells
- Chimes
- Triangle
- Sss Cymbal
- Large Tom
- Crash Cymbal
- Bass Drum
- Piccolo Snare Drum

The score is divided into measures 1 through 6. Measure 1 is marked with a tempo of *mm=64...*. Measure 6 is marked with the instruction *In Prayer...*. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. Handwritten annotations in blue ink are present, including "Eu", "Tb", and "Hp".

1
 I n a C a u s e C a l l e d " G l o r i o u s "
 © S t e p h e n M e l i l l o I G N A
 2 0 0 0

Joseph Bertolozzi – *The Contemplation of Bravery*

Number of performers necessary: 43

Soloist: Horn

Date of composition/publication: 2000

Publisher: Blue Wings Press <http://www.josephbertolozzi.com/>

Duration: 10:00

Score Accessibility: Purchase from publisher

Composer's Nationality (Dates): American (b. 1959)

Wind Version (original) Instrumentation:

3[1/pic.2/pic.3/pic],2[Eh],11[1div3.2div3.3div3.Eb.bc],2[cbn] – 2asx, tsx, bsx – [solo.1.2.3],5,3[bass],3 – 2euph – T+3

Perc: 1[timp, sys cym].2[tri, sus cym, sd, kick].3[glock, marimba, tri, cym, bd].4[bells, tri, tam-tam, bd]

Orchestral Version Instrumentation:

3[1/pic.2/pic.3/pic],3[Eh],3[bc],3[cbn] – [solo.1.2.3],4,3[bass],1 – T+3 – hp – str

Perc: 1[timp, sys cym].2[tri, sus cym, sd, kick].3[glock, marimba, tri, cym, bd].4[bells, tri, tam-tam, bd]

American composer Joseph Bertolozzi's (b.1959) unique list of works ranges from music for solo gongs to symphonic orchestral works to sound-art installations. Born in Poughkeepsie, New York, to Italian immigrant parents, Mr. Bertolozzi showed an early childhood interest in composition and organ playing. He earned a B.A. in music from Vassar College with further study at a number of institutions, including The Juilliard School, and has performed internationally as a concert organist.¹²⁰

Mr. Bertolozzi is perhaps best known for his recordings of his *Tower Music* and *Bridge Music* – works using the Eiffel Tower in Paris, France and the Mid-Hudson Bridge in Poughkeepsie, New York respectively as actual instruments in the works. His contribution to the West Point Bicentennial, *The Contemplation of Bravery*, is the first of two wind compositions written for the

¹²⁰ Joseph Bertolozzi, "Joseph Bertolozzi, Composer: Press Kit," Joseph Bertolozzi, accessed December 3, 2016, <http://www.josephbertolozzi.com/about/press-kit/>.

West Point Band, the second being *Wings of Eagles*, composed in 2004 for performance by the band in honor of the 150th anniversary of the city of Poughkeepsie, New York.¹²¹

The Contemplation of Bravery was the product of an invitation by West Point principal horn, Master Sergeant Harry Ditzel, who had worked with Mr. Bertolozzi previously and knew his work. The piece is unique among the West Point commissions in that the composer has also penned an orchestral version, written for soloist Mark Robbins, which has not yet been premiered, as of this writing.¹²² The wind premiere of *The Contemplation of Bravery* took place on March 18, 2001, with Major William Garlette, the Deputy Commander of the West Point Band conducting, and Master Sergeant Ditzel performing the solo.

The Contemplation of Bravery, while not literally programmatic, is meant to represent the personal, solitary thoughts of a soldier faced with doing his duty in the face of personal danger. After being given the advice, “No marches! Do something different for us,” by the West Point Band, Mr. Bertolozzi sought to create a work that was as completely opposite a march as possible. In the program notes, he wrote, “It was my intention to write something beautiful, so I introduced an introspective, meditative point of view into the genre of military music.”¹²³ Additionally, in his remarks prior to the work’s premiere, Mr. Bertolozzi expressed his support for first responders in addition to armed service members, saying that:

Bravery is not only the province of soldiers, but also of police and firefighters, and that the piece is really for all of those people as well. Who knew that six months later on September 11, 2001 there would be a sadly practical need for music that honored such heroes?¹²⁴

¹²¹ Joseph Bertolozzi, Email correspondence with author, September 7, 2016.

¹²² Ibid.

¹²³ Joseph Bertolozzi, “Joseph Bertolozzi, Composer: Program Notes,” Joseph Bertolozzi, accessed December 10, 2016, <http://www.josephbertolozzi.com/program-notes/#cobband>.

¹²⁴ Ibid.

Compositional Characteristics

Score dedication –

for Harry Ditzel & John Cole with many thanks. Commissioned for The Concert Band of The United States Military Academy at West Point, LTC David Deitrick, Commander, SFC Harry Ditzel, French Horn, for the USMA Bicentennial 1802-2002

Movements/Form –

Single movement

Tone poem – largely through-composed, though the initial melody makes multiple appearances

Harmonic content –

Tonal – mainly diatonic with much chromaticism and the occasional tone cluster

Melodic content –

Mostly built on the opening phrase in the solo horn

Rhythmic content –

Relatively slow tempo with mostly slower lines except for flowing subdivided filigree accompaniment textures in woodwinds

Texture/Orchestration –

Variety – ranges from solo recitative to chamber music to full ensemble tutti to “composed silence”¹²⁵

Performance considerations –

The solo horn part is virtuosic, as are many of the accompaniment parts

Soloistic parts are spread out within instrumental sections to second and third parts in addition to lead parts

All flutes double piccolo

All three B-flat clarinet parts are three-way divisi (making for 9 separate parts)

Three tuba parts

Programming category –

Solo feature

¹²⁵ Bertolozzi email.

Musical Example 11. First page of *The Contemplation of Bravery* score (wind version).

for
Harry Ditzel & John Cole with many thanks
Commissioned for The Concert Band of
The United States Military Academy at West Point
LTC David Detrick, Commander, SFC Harry F. Ditzel, French Horn
for the USMA Bicentennial, 1802-2002

The Contemplation of Bravery

Joseph Bertolozzi
(b. 1959)

The musical score is arranged for a concert band and includes the following parts: Flute 1, Flute 2, Flute 3 (Piccolo), Oboe 1, Bassoon, Contrabassoon, Clarinet 1, Bass Clarinet, Solo Horn, Euphonium 1 & 2, Trombone 1 & 2, Trombone 3, Tympani, Kit (Snare, Cymbal, w/brushes), Percussion 3 (Marimba), and Percussion 4 (Tam Tam). The score features various dynamics such as *pp*, *mf*, and *ppp*, and includes performance instructions like *colla parte*, *a tempo*, *very freely, espressivo*, and *(slow accel. to roll by beat 3)*. The music is written in a key signature of one sharp (F#) and a 3/4 time signature.

To Commander Detrick,
thank you for putting my
music in the care of your
Band. Joseph Bertolozzi

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Musical Example 12. First page of *The Contemplation of Bravery* score (orchestral version).

The Contemplation of Bravery

Joseph Bertolozzi
(b. 1959)

Fl 1 *mf*

Fl 2 *mf*

Fl 3 *to Piccolo*

Ob 1 *mf*

Ob 2

E.H.

Cl 1 *mf*

Cl 2

B. Cl.

Bsn 1 *pp*

Bsn 2 *pp*

Cbn. *pp*

Hn. 1, 2

Tpt. 1, 2

Tpt. 3, 4

Trb. 1, 2

B. Trb.

Tuba

Tymp. *Hard mallets (c)* *pp* *L.V.* *pp* *brushes* *mf*

Kit. *Sus. Cym. w/brushes* *mf*

Perc. 3 *Marimba*

Perc. 4 *Tam Tam*

Harp *E₃ F₃ G₃ A₃ D₄ C₄ B₃*

Solo Hn. *very freely, espressivo* *mf*

Violin 1 *colla parte* *a tempo*

Violin 2

Viola

Vic. *pp*

Db. *pp*

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Thomas Duffy – *Overture 1776*

Number of performers necessary: 35

Date of composition/publication: 2001

Publisher: Plankton Press <http://www.duffymusic.com/>

Duration: 15:30

Score Accessibility: Purchase from publisher

Composer's Nationality (Dates): American (b.1955)

Instrumentation:

3[pic],2,5[Eb.bc],2 – 2asx, tsx, bsx – 4,4,3,1 – euph – T+4 – sb – SATB

Perc: 1[chimes, glock, tri].2[sd].3[bd, sus cym, cym].4[field dr, cannon(opt.)]

Optional choir parts included for *Chester*.

Composer, conductor, and educator Thomas C. Duffy (b.1955) is Professor (Adjunct) of Music and Director of Bands at Yale University, a position he has held since 1982. He holds a B.S. in music education and a M.M. in composition, both from the University of Connecticut, and a D.M.A. in composition from Cornell University, where he studied with Karel Husa and Steven Stucky. From 1996 to 2006, Dr. Duffy has served as associate, deputy, and acting dean of the Yale School of Music. Under his direction, the Yale Bands have performed at conferences of the College Band Directors National Association (CBDNA) and the New England College Band Association, the inauguration of President George H.W. Bush, and in nineteen countries on many international tours.¹²⁶

Tchaikovsky's *1812 Overture* is performed by numerous American ensembles in celebration of patriotic holidays, most often to celebrate Independence Day. Frequently, these performances will include bells and cannons and usually lead to fireworks displays. Dr. Duffy's issue with this application of Tchaikovsky's opus is that the music is meant to depict the Russian struggle against Napoleon and the French army in 1812, even though it has become traditional

¹²⁶ Thomas C. Duffy, "Thomas C. Duffy – Plankton Press," Thomas C. Duffy, accessed December 10, 2016, <http://www.duffymusic.com/>.

in celebration of American Independence. Dr. Duffy's solution is his contribution to the West Point Commissioning Project, *Overture 1776*.

Written in the style of Tchaikovsky's work, *Overture 1776* is based on themes from the American Revolution. These include *The World Turned Upside Down* (purportedly played at the surrender of the British to George Washington at Yorktown), *The British Grenadiers*, *The White Cockade* (played by the Minutemen as they marched to Concord prior to the "shot heard 'round the world"), *Yankee Doodle*, *God Save the King* (the tune upon which *My Country 'Tis of Thee* is written), and *Chester* (considered by many to be the unofficial National Anthem of the United States until 1931).

Compositional Characteristics

Score dedication –

Commissioned for the Bicentennial of the United States Military Academy at West Point

Movements/Form –

Single movement overture

Patterned on Tchaikovsky's *1812 Overture*

Harmonic content –

Mainly tonal with chromaticism and occasional poly-tonality

Melodic content –

Based on American and British themes of the American Revolution:

God Save the King/My Country 'Tis of Thee

Chester

The World Turned Upside Down

The British Grenadiers

The White Cockade

Yankee Doodle

Rhythmic content –

Variety of layered and subdivided figures to long tutti choral-like themes

Texture/Orchestration –

Ranges from solo sections over pads to tutti lines with subdivided countermelodies

Performance considerations –

Optional parts for SATB choir and cannon

Programming category –

Patriotic overture/closer

Musical Example 13. First page of *Overture 1776* score.

Commissioned for the Bicentennial of the United States Military Academy at West Point
Overture 1776

Thomas C. Duffy

The musical score for the first page of *Overture 1776* is presented in a standard orchestral format. It includes parts for the following instruments:

- Flute 1 and Flute 2
- Oboe 1 and Oboe 2
- Clarinet in Bb, Clarinet in Eb, and Clarinet in E
- Bass Clarinet
- Bassoon 1 and Bassoon 2
- Alto Saxophone 1 and Alto Saxophone 2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in D, Trumpet in Eb, and Trumpet in Bb
- Horn in F, Horn in Eb, and Horn in Bb
- Three Timpani
- Snare Drum
- Cymbals
- Field Drum

The score is written in common time (C) and one flat (B-flat major/D minor). It features various dynamics such as *ff* (fortissimo) and *sfz* (sforzando), and includes articulation marks like accents and slurs. The Field Drum part is particularly prominent with its complex rhythmic pattern.

Timothy Broege – *Geography of the Dream*

(Originally titled *Three Pieces for American Band (Set No. 3)*)

Number of performers necessary: 34

Date of composition/publication: 2001

Publisher: Allaire/ Woodbridge Wilson <http://www.timothybroege.com/>

Duration: 11:30

Score Accessibility: Purchase from publisher

Composer's Nationality (Dates): American (b.1947)

Instrumentation:

3[pic],2,5[Eb.bc],2 – 2asx, tsx, bsx – 4,4,3[bass],1 – euph – T+2 – pf – sb

Perc: 1[bells, marimba, vibes, sus cym, claves, chimes, xylo].2[bd, triangles, temple bl, sus cym, bells, tom-toms, sd, maracas, claves, tamb, bongos, castanets, cym]

Piano is not optional

Timothy Broege (b.1947) is an American composer and keyboard performer. Having studied piano and music theory from a young age, he attended Northwestern University where he earned a B.M. with highest honors in piano and composition in 1969. Mr. Broege taught in the public schools in Chicago and New Jersey until 1980 and taught piano and recorder at Monmouth Conservatory from 1985 to 1995. He currently holds the positions of Organist and Director of Music at First Presbyterian Church in his hometown of Belmar, New Jersey, a position he has held since 1972, and Organist and Director of Music at the historic Elberon Memorial Church in Elberon, New Jersey.¹²⁷ Mr. Broege's compositions comprise works for large ensembles, songs, fantasias for solo instruments, and pieces for school bands.

Mr. Broege based his colorful *Geography of the Dream* (originally titled *Three Pieces for American Band (Set No.3)*) on three southern shape-note songs: *Washington*, *Animation*, and *Fiducia*. Each movement attempts to describe a geographic area of the United States, using

¹²⁷ Timothy Broege, "Timothy Broege "Keyboard Performer and Composer" – Timothy Broege-Biography," Timothy Broege, last modified February 10, 2015, accessed December 20, 2016, <http://www.timothybroege.com/>.

these songs as a foundation.¹²⁸ The use of varied styles and harmonic language from one moment to another throughout the work reflects a concept of composition that Mr. Broege described as “poly-stylism,” in which he credited Russian composer, Alfred Schnittke, as a primary influence.

Mr. Broege explained:

In composing a work that was to be a celebration of an American institution, I wanted to incorporate music that reflects the diversity of the country and “from sea to shining sea” – hence the starting out from the east coast of the U.S., traveling through the Midwest and out to the Pacific.¹²⁹

According to Mr. Broege, the title change came about when he submitted the work as an entrant in a composition contest for new band music. Since the submissions were to be anonymous, and since *Three Pieces for American Band (Set No.2)* was one of his best-known works and would likely give away his identity, Mr. Broege chose to change the title. Though the work didn’t win the contest, Mr. Broege liked the idea of the new title and chose to keep it with the original kept as a subtitle.¹³⁰

Compositional Characteristics

Score dedication –

for the U.S. Military Academy Band

Movements/Form –

Suite in three movements

1. The Lordly Hudson
2. The Land and the People
3. The Vineyards of the West

Harmonic content –

Contemporary, freely ranging from tonal to poly-tonal to non-tonal

Melodic content –

¹²⁸ Evans, *200 Years of Excellence, Volume 3 – Program Notes*.

¹²⁹ Timothy Broege, Email correspondence with author, September 6, 2012.

¹³⁰ Ibid.

Based on three original southern “shape-note” melodies:

Washington

Animation

Fiuducia

Quotes *The Army Goes Rolling Along* at the end

Rhythmic content –

“Poly-stylism,” ranging from quick, disjointed, contemporary multi-meter passages to groove-based Jazz and calypso to hoe-down effects and chorale writing

Layered disparate subdivided rhythms

Texture/Orchestration –

Tends to be on the thinner side ranging from rhythm section with soloist to layered, fluttering woodwinds under mid-range soloist to chamber music

Only forte ensemble tutti is at the very end of the work

Performance considerations –

Piano part must be covered

With thin scoring, almost every part becomes a soloist

Programming category –

Multi-movement suite

Musical Example 14. First page of *Geography of the Dream* score.

for the U.S. Military Academy Band
Geography of the Dream

Timothy Broege

1. The Lordly Hudson
Andante con slancio

The score is for a full band. The title is **1. The Lordly Hudson** by Timothy Broege. The tempo is *Andante con slancio*. The music is written for a variety of instruments including woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet), saxophones (Alto, Tenor, Baritone), piano, brass (Trumpets, Horns, Trombones, Euphonium, Tuba), timpani, and percussion (Bass Drum, Snare, Tom-toms, Cymbals, Contrabass). The score includes dynamic markings such as *ff*, *ff marcatissimo*, *fff*, *p*, and *mf*. Performance instructions include *can indifferenza*, *mf hard molto*, *mf*, and *mf* *Martuba*. The score is divided into measures by vertical bar lines, with the first measure starting with a *ff* dynamic. The piece concludes with a *mf* dynamic marking.

Larry Daehn – *West Point Bicentennial March*

Number of performers necessary: 36

Date of composition/publication: 2001

Publisher: Daehn Publications <http://www.daehnpublishings.com/>

Duration: 2:50

Score Accessibility: Purchase from multiple vendors

Composer's Nationality (Dates): American (b.1939)

Instrumentation:

3[pic],2,6[Eb.ac.bc],2 – 2asx, tsx, bsx – 4,4[regimental tpt],3,2 – euph – T+2

Perc: 1[battery(3 players)].2[bells]

A native of Rosendale, Wisconsin, American composer and educator Larry Daehn (b.1939) spent his childhood on his family's farm. He holds degrees from the University of Wisconsin at Oshkosh and the University of Wisconsin at Platteville. Mr. Daehn's thirty-five year teaching career, which encompassed instrumental, vocal, and classroom music in various Wisconsin public schools including New Glarus High School, where he directed the band for twenty-seven years and won a number of state and national awards.¹³¹ Since his retirement from teaching, Mr. Daehn continues to compose and maintains extensive research on the life and music of Percy Grainger. He also owns and operates his own publishing company, Daehn Publications, specializing in concert band music since 1988 and based out of New Glarus, Wisconsin.¹³²

Mr. Daehn's West Point commission is his *West Point Bicentennial March*, which was premiered on September 22, 2001 and also performed at the West Point Bicentennial Gala Concert at Carnegie Hall on March 15, 2002. Mr. Daehn attended both performances, which he

¹³¹ Evans, *200 Years of Excellence, Volume 3 – Program Notes*.

¹³² Richard B. Miles and Thomas L. Dvorak, *Teaching Music Through Performance in Beginning Band: Grade 1*, Chicago: Gia Publications, 2001, 325-6.

dedicated to his uncle, Armand Mueller, who fought in the Battle of the Bulge at Bastogne during World War II.¹³³

The work is generally a standard American march in the style of Sousa or Fillmore with the addition of a second extended breakup strain that leads to a transposed and re-orchestrated second strain (prior to the trio) that is used as a repeated grandioso strain. Mr. Daehn remarked that he was just trying to, “add a few “surprises,” like we find in some old European marches.”¹³⁴ The addition of the B-flat regimental trumpet parts (which are available with the published part set) lent themselves to use by the U.S. Army Herald Trumpets of the United States Army Band “Pershing’s Own,” who played them along with the West Point Band as part of the Carnegie Hall performance.

Compositional Characteristics

Score dedication –

To The United States Military Academy Band, Lt. Col. David H. Deitrick, Commander

Movements/Form –

Single movement – American march

Introduction-A-A-B-B’-C (trio)-D (break)-C-E (2nd break)-B-B’

Harmonic content –

Tonal and diatonic

Melodic content –

Different themes appear in the first, second, and trio strains along with the motivic content of the breakup strains

Rhythmic content –

Standard 6/8 march rhythms

Texture/Orchestration –

Standard march orchestration with additional parts for regimental fanfare trumpets

Performance considerations –

Battery percussion part requires three players

Programming category –

Concert march

¹³³ Larry Daehn, Email correspondence with author, December 6, 2016.

¹³⁴ Daehn email.

Musical Example 15. First page of *West Point Bicentennial March* score.

To The United States Military Academy Band, Lt. Col. David H. Deitrick, Commander
WEST POINT BICENTENNIAL MARCH
Larry Daehn

March tempo ♩ = 120-124

The score is arranged in three systems. The first system includes Flutes (and Piccolo), Oboes, Bassoons, Eb Clarinet, Bb Clarinets (1, 2, 3), Eb Alto Clarinet, Bb Bass Clarinet, Eb Alto Saxophones (1, 2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The second system includes Bb Regimental Trumpets, Bb Trumpets (1, 2, 3), F Horns (1, 2, 3, 4), Trombones (1, 2, 3), Baritone, and Tuba. The third system includes Snare Drum, Bass Drum, Crash Cymbals, Bells, and Timpani. The score is in 2/4 time and features a dynamic range from *ff* to *f*, with *cresc.* markings. A section marked with a box containing the number 5 is present in the middle of the score.

Donald Grantham – *Farewell to Gray*

Number of performers necessary: 37

Date of composition/publication: 2001/2002

Publisher: Piquant Press <http://piquantpress.com/>

Duration: 6:00

Score Accessibility: Purchase from publisher

Composer's Nationality (Dates): American (b.1947)

Instrumentation:

3[pic],3[Eh],6[Eb.bc.cb],3[cb] – ssx, asx, tsx, bsx – 4,3,3[bass],1 – euph – T+4 – pf – sb

Perc: 1[vibes, sd].2[tri, sd].3[tam-tam, sus cym].4[chimes, sd]

American composer Donald Grantham (b.1947), a native of Oklahoma, earned a B.M. from the University of Oklahoma, and went on to receive his M.M. and D.M.A. from the University of Southern California. He has received numerous prestigious awards and recognitions for his compositions from various organizations including the American Society of Composers, Authors and Publishers; the American Bandmasters Association; the National Band Association; and the National Opera Association. Dr. Grantham is currently the Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin.¹³⁵

Dr. Grantham's response to the West Point commission invitation is his work, *Farewell to Gray*. With the proviso that all commissioned works submitted for the project should be connected to the Academy in some fashion, Dr. Grantham notes in the score that:

...it was pointed out to me that following graduation, the cadet would no longer wear the distinctive gray uniform worn throughout his or her matriculation, and that this has long been a very significant event in each cadet's life and career. It is an ending and a beginning accompanied by all the ambivalent feelings such events entail, and this is what I have tried to reflect in the music.¹³⁶

¹³⁵ Donald Grantham, "Piquant Press – Donald Grantham: Biography," Donald Grantham, <http://piquantpress.com/biography/>, accessed December 28, 2016.

¹³⁶ Grantham, Donald, *Farewell to Gray*, Austin, TX: Piquant Press, 2002, Score.

The work's title, *Farewell to Gray* is taken from the lyrics of *Army Blue*, written by L. W. Becklaw to the tune of George Poulton's *Aura Lee* as the song of the Class of 1865 that refer to this transition which read, "We'll bid farewell to 'Kay-det Gray' and don the 'Army Blue.'"¹³⁷ *Farewell to Gray* is an essentially symmetrical work, featuring a slow, flowing, legato style, and a relatively conservative harmonic structure, which is unlike most of Dr. Grantham's work, with even Dr. Grantham himself remarking that, "This piece is somewhat different from most of my compositions in being more lyrical and conventional in its harmonic language."¹³⁸

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

I was told that the band was rehearsing my piece when the news about the 9/11 attack broke, and for that reason the piece holds particular significance for many of the players. When I arrived in New York and was driving from the airport to West Point, I drove within sight of the destroyed and smoking Twin Towers, which is something I'll never forget.¹³⁹

Compositional Characteristics

Score dedication –

Commissioned by the United States Military Academy Band, LTC David Deitrick, conductor, in honor of the 200th anniversary of The United States Military Academy

Movements/Form –

Single movement – Ternary form
Introduction-A-Interlude-B-Transition-A-Coda

¹³⁷ Mayer, *Songs of the United States Military Academy*, 14.

¹³⁸ Donald Grantham, Email correspondence with author, September 8, 2016.

¹³⁹ Ibid.

Harmonic content –

Tonal – mostly diatonic with some chromaticism

Melodic content –

Long, melodic lines in A and B sections – more motivic in interlude and transition

Rhythmic content –

Mostly long divided beat/divided beat triplet lines at slow tempi

Ascending subdivided runs in woodwinds setting up the climax of the work

Meter changes are quarter-note based and follow the push and pull of the various permutations of the melodic lines

Texture/Orchestration –

Ranges from brass or woodwind choir to chamber music to homogenous section soli figures to thick, layered full ensemble scoring

Performance considerations –

Slow, extended sustains using the full range of most instruments

Exposed soloistic lines in many parts

Requires mature, finessed playing

Programming category –

Concert repertoire

Musical Example 16. First page of *Farewell to Gray* score.

Commissioned by the United States Military Academy Band
 LTC David Detrick, conductor,
 in honor of the 200th Anniversary of The United States Military Academy

Donald Grantham

FAREWELL TO GRAY

Very lyric and expressive;
 tempo rubato $\text{♩} = 60-63$ poco rit a tempo rit. molto a tempo

1 2 3 4 5 6

Anne McGinty – *To Keep Thine Honor Bright*

Number of performers necessary: 32

Date of composition/publication: 2001

Publisher: Queenwood/Neil A. Kjos <http://www.kjos.com/>

Duration: 7:00

Score Accessibility: Purchase from publisher and various vendors

Composer's Nationality (Dates): American (b.1945)

Instrumentation:

3[pic],2,4[bc],2 – 2asx, tsx, bsx – 4,3,3,1 – euph – T+3 – sb

Perc: timp[tamb].mal[chimes, xylo, bells, marimba].1[sd, bd].2[wind ch, tamb, sus cym, tri, wood bl, cym]

Anne McGinty (b.1945) is well known as the most prolific woman composer in the field of wind band literature, having written more than 225 pieces, with more than fifty of those coming from commissions from all over the United States. After beginning her post-secondary education at The Ohio State University, Ms. McGinty left to pursue a professional flute performance career in Arizona. Later, she returned to college and earned both a B.M. and M.M. from Duquesne University in Pittsburgh, Pennsylvania, where she majored in flute performance, music theory and composition, studying the latter with Joseph Willcox Jenkins. Ms. McGinty counts commissions from The United States Army Band “Pershing’s Own” and the West Point Band among the highlights of her career. She currently writes primarily chamber music which she publishes through her own company, McGinty Music.¹⁴⁰

Her contribution to the West Point Commissioning Project is *To Keep Thine Honor Bright*, the title of which is taken from the second verse of the West Point *Alma Mater*, the music on which many of the motivic ideas in the work are based. Upon receiving the commission from West Point, Ms. McGinty contacted an Army officer acquaintance of hers, whom she had met

¹⁴⁰ Anne McGinty, “Meet the Composers,” McGinty Music, LLC., accessed December 28, 2016, <http://mcgintymusic.com/inspiration/meet-the-composers/>.

around the time she received her commission from The U.S. Army Band in 2000, and who was a West Point graduate. This officer arranged for Ms. McGinty to visit West Point and attend a home football game as the guest of current professors, one of whom gave her a copy of “West Point Songs.” In this book, she found the *Alma Mater*, and decided to use it, “...thoroughly disguised, as my starting point, mentally and musically.”¹⁴¹ Additionally, according to Ms. McGinty, the subtitles for each section of the work came from phrases she heard in various conversations while visiting West Point.¹⁴²

The three sections of *To Keep Thine Honor Bright* differ significantly in style: the first, “Leadership and Teamwork,” is a fanfare that initially appears in trumpets and drums and recurs throughout the work; the second, “The Stalwart Soldier,” is a lyrical, hymn-like layering of lines; and the third, “The Practical Joker,” is largely a playful mixed-meter romp featuring agitated dance rhythms. All of these share references to the *Alma Mater* and the opening fanfare, which serves to unite the piece.

Compositional Characteristics

Score dedication –

Commissioned by The United States Military Academy Band, Lt. Col. David Deitrick,
Conductor, in celebration of the U.S. Military Academy’s Bicentennial

Movements/Form –

Single movement in three titled sections

“Leadership and Teamwork”

“The Stalwart Soldier”

“The Practical Joker”

Harmonic content –

Tonal – mostly diatonic with use of chromaticism

¹⁴¹ Anne McGinty, Email correspondence with author, September 8, 2016.

¹⁴² Ibid.

Melodic content –

Motivic based on the West Point *Alma Mater* and the work's opening fanfare

Rhythmic content –

Various, ranging from layered divided and subdivided fanfare figures to long, legato lines to complex mixed meter dance rhythms

Texture/Orchestration –

Various, ranging from layered brass fanfares to hymn-like chorales to chamber music

Performance considerations –

Many parts have exposed or solo lines

Advanced material for all parts

Programming category –

Concert repertoire

Musical Example 17. First page of *To Keep Thine Honor Bright* score.

QUEENWOOD SYMPHONIC BAND SERIES

Commissioned by The United States Military Academy Band,
Lt. Col. David Deitrick, Conductor, in celebration of the U.S. Military Academy's Bicentennial.

Full Score
Duration - ca. 6:45

TO KEEP THINE HONOR BRIGHT

By ANNE MCGINTY

Moderately, with great pride (♩ = 100)
LEADERSHIP AND TEAMWORK

1
Piccolo

Flute

Oboe

1
B♭ Clarinets

2
3

B♭ Bass Clarinet

Bassoon

1
E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1
Solo
B♭ Trumpets/
Cornets
f marcato

2
3

1
F Horns

2
3
4

1
Trombones
f marcato

2
3

Euphonium

Tuba

String Bass

Chimes,
Xylophone,
Bells,
Marimba

Timpani,
Tambourine

Perc. 1 -
Snare Drum,
Bass Drum

Perc. 2 -
Wind Chimes,
Tambourine,
Susp. Cym.,
Triangle,
Wd. Blks.
(High & Low),
Cr. Cyms.

1 2 3 4 5

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CHAPTER 7

COMPOSERS AND COMMISSIONED WORKS PREMIERED IN 2002 AND 2003

Quincy Hilliard – *Fanfare for Freedom*

Number of performers necessary: 28

Date of composition/publication: 2002/2009

Publisher: Neil A. Kjos <http://www.kjos.com/>

Duration: 2:30

Score Accessibility: Purchase from publisher and various vendors

Composer's Nationality (Dates): American (b.1954)

Instrumentation:

2,2,4[bc],2 – 2asx, tsx, bsx – 2,3,3[bass],1 – euph – T+3

Perc: 1[sd].2[bd].3[cym]

A native of Starkville, Mississippi, composer and educator Quincy Hilliard (b.1954) received a B.S. in music education from Mississippi State University, a master of music education from Arkansas State University, and Ph.D. in music theory and composition from the University of Florida, attaining his terminal degree at age forty. His compositions are published by a variety of well-known publishers and he has been commissioned to compose a work for the 1996 Olympic Games in Atlanta, Georgia, and by the Library of Congress in 2008 for a work in celebration of the birth of Abraham Lincoln. He is an active music educator and serves frequently as an adjudicator, conductor, and clinician. Dr. Hilliard currently holds a position as Composer in Residence and professor of music theory and composition, and holds the Heymann Endowed Professorship of Music at the University of Louisiana in Lafayette.¹⁴³

The work Dr. Hilliard wrote for the West Point Bicentennial is *Fanfare for Freedom*, which is, as the title suggests, a short, brassy fanfare for wind band. He recounted that the work's title

¹⁴³ University of Louisiana at Lafayette School of Music & Performing Arts, "Quincy Hilliard," University of Louisiana at Lafayette, accessed December 28, 2016, <http://music.louisiana.edu/faculty/hilliard>.

came from an interview that he had with Aaron Copland, on whose symphonies Dr. Hilliard wrote his doctoral dissertation. During the interview, Copland had related that his original working title for *Fanfare for the Common Man* was *Fanfare for Freedom*. Ever since then, Dr. Hilliard had been looking for an opportunity to use the title himself (since Copland never did), and found that the West Point commission gave him that opportunity.¹⁴⁴ The work was used by the West Point Department of Physical Education (along with parts Eric Ewazen's *Legacy Symphony*) as background music for their 2009 competitive sports recruiting video.

Compositional Characteristics

Score dedication –

Dedicated to the United States Military Academy Band at West Point, New York, LTC
David Deitrick, Conductor

Movements/Form –

Single movement – fanfare

Harmonic content –

Tonal – largely diatonic with the use of some chromaticism

Melodic content –

Mostly motive-based after the opening fanfare figure
Longer melody line in the middle section

Rhythmic content –

Chiefly based on two-sixteenth-eighth rhythms or the syncopated variation of sixteenth-eighth-sixteenth

Texture/Orchestration –

Variations on standard fanfare-type scoring of brass fanfare figures with woodwind
response figures over rhythmic ostinato in low voices

Performance considerations –

While generally a relatively simple work, brass ranges and figures (especially horns) and
some woodwind runs make the work a little more advanced than the piece
might be otherwise

Programming category –

Fanfare opener

¹⁴⁴ Quincy Hilliard, Email correspondence with author, September 8, 2016.

Musical Example 18. First page of *Fanfare for Freedom* score.

Fanfare for Freedom
Composed by Quincy C. Hilliard
Dedicated to The United States Military Academy Band at West Point, New York LTC David Deltrick, Conductor

$\text{♩} = 80 \text{ TO } 92$
Moderato Marcato

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Clarinet in B. 1
Clarinet in B. 2
Clarinet in B. 3
Bass Clarinet
Alto Sax. 1
Alto Sax. 2
Tenor Sax.
Baritone Sax.
Horn in F 1
Horn in F 2
Trumpet in B. 1
Trumpet in B. 2
Trumpet in B. 3
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Timpani
Snare Drum
Bass Drum
Cymbals

1 2 3 4 5 6

Nancy Bloomer Deussen, Transcribed by Virginia Allen –

Reflections on the Hudson – An American Poem

Number of performers necessary: 35

Date of transcription/publication: 2001

Publisher: Self-published <http://www.virginiaallen.com/>

Duration: 10:00

Wind Score Accessibility: Purchase from publisher

Transcriber's Nationality (Dates): American

Wind transcription instrumentation:

3[pic],2[2/Eh],4[bc],2 – 2asx, tsx, bsx – 4,4,3[bass],2 – 2euph – T+1 – cel, hp – sb

Perc: 1[glock, cym]

English horn cued in alto saxophone, celeste cued in glockenspiel

Date of original composition/publication: 1955/1989

Original Publisher: Robert Wendel Music <http://www.wendelmusic.com/deussen.html>

Original Score Accessibility: Rental from publisher

Composer's Nationality (Dates): American (b.1931)

Original orchestral instrumentation:

2[2/pic],2[1/Eh],2,2 – 2asx, tsx, bsx – 4,3,3[bass],1 – T+1 – hp – str

Perc: 1[glock, cym]

Nancy Bloomer Deussen's (b.1931) *Reflections on the Hudson* is unique among the Bicentennial commissions in that it is the only wind transcription of what was originally a work written for orchestra. It is Virginia Allen's wind transcription of it that has made it a part of this commissioning project.

Well-known San Francisco Bay Area composer Nancy Bloomer Deussen has been an advocate of more accessible contemporary classical music for more than sixty years, a viewpoint also reflected in her work. A native of New York City, she attended the Juilliard School, the Manhattan School of Music, and the University of Southern California, earning bachelor's degrees in both composition and music education. Ms. Bloomer Deussen's compositions are wide-ranging and include works for band, chorus, orchestra (full, string, and chamber), many chamber music combinations, and numerous solo combinations. Her pieces have been performed all over the

world and she has won numerous awards and prizes for her work. At age eighty-six, Ms. Bloomer Deussen is still an active composer and clinician.¹⁴⁵

Transcriber Virginia Allen is an American music educator, conductor, consultant, and arranger, and is formerly the Associate Dean for Administration and the Assistant Dean for Orchestral Studies at The Juilliard School. Holding a Bachelor's in music education from Catholic University of America in Washington, DC, a Master's in horn and conducting performance, and a Doctorate of education from Teachers College, Columbia University in New York City, Dr. Allen has also taught at the Curtis Institute of Music in Philadelphia and at Teachers College, Columbia University. Additionally, Dr. Allen served a twenty-year career as a Band Officer in the U.S. Army, retiring as a Lieutenant Colonel. She was the first woman to command and conduct a gender-integrated Army band as the Commander and Conductor of the U.S. Army Ground Forces Band based (at the time) in Atlanta, Georgia, and was the first woman to become Deputy Commander of the West Point Band and of the U.S. Army Field Band.¹⁴⁶

Ms. Bloomer Deussen and Ms. Allen met for the first time when they were both presenters at the 2000 Conductors Guild conference in New York City. It was there that Dr. Allen first became aware of *Reflections on the Hudson*, and the story behind the work. She thought it would make a wonderful transcription and sought Ms. Bloomer Deussen's permission and that of Lieutenant Colonel Deitrick at the West Point Band, both of whom were delighted to have a wind transcription of the work included in the Bicentennial celebration.^{147 148}

¹⁴⁵ Nancy Bloomer Deussen, "Nancy Bloomer Deussen," Nancy Bloomer Deussen, last modified 2014, accessed December 26, 2016, <http://www.nancybloomerdeussen.com/>.

¹⁴⁶ Virginia Allen, "Biography," Virginia Allen, last modified 2016, accessed December 26, 2016, <http://www.virginiaallen.com/bio.html>.

¹⁴⁷ Nancy Bloomer Deussen, Email correspondence with author, September 19, 2016.

¹⁴⁸ Allen email.

Ms. Bloomer Deussen's inspiration for *Reflections on the Hudson* came while sitting on a park bench along Riverside Drive in Manhattan overlooking the Hudson River. The work is vaguely programmatic; imitating the flowing nature of the river as it depicts both inner, personal reflections as well as the actual reflections in the water.¹⁴⁹ She composed the work in 1954, early in her career, after which it sat on a shelf for an extended period of time, until she pulled it back out for publishing and performance in 1989. She entered the work in a 1994 orchestral composition contest hosted by the Marin Symphony conducted by Gary Sheldon, and was the winner of their "Symposium Orchestral Award," which brought with it, Bay Area premiere performances.¹⁵⁰ Dr. Allen's transcription faithfully reproduces the original, and though Ms. Bloomer Deussen was not involved in constructing the transcription, she stated that she was happy with the result.^{151 152}

Ms. Bloomer Deussen attended the West Point premiere of the wind version and was given the opportunity to express her thoughts about West Point and her piece beforehand, revealing:

Watching the river had a mesmerizing and meditative effect on me and the constant motion of the water brought back memories of when I was a child, and my father would take us on the day line which was a boat which cruised up the Hudson River to Albany and back. My most vivid memories of passing West Point were seeing the cadets often marching in formation and this has made a lasting impression on me. For 200 years the stately halls have graced the banks of this great river. Many generations of cadets have passed through while the river has run its eternal course. ...it seemed completely appropriate for me to dedicate this brand new version for concert band to the Bicentennial of this wonderful United States Military Academy at West Point. It's almost like the completion of a circle for me - all the way from my childhood to this moment.¹⁵³

¹⁴⁹ Evans, *200 Years of Excellence, Volume 3 – Program Notes*.

¹⁵⁰ Bloomer Deussen email.

¹⁵¹ Ibid.

¹⁵² Allen email.

¹⁵³ Nancy Bloomer Deussen, Remarks before premiere of her piece, recorded January 18, 2002.

Compositional Characteristics

Score dedication –

Transcription dedicated to the Bicentennial of The United States Military Academy at West Point

Movements/Form –

Single movement
Introduction-A-B-A-Coda

Harmonic content –

Tonal with contemporary twentieth-century use of chromaticism and momentary polytonality

Melodic content –

Long, flowing melodic lines are evident in both the A and B sections
The B section begins with a fugue

Rhythmic content –

Beginning features 3/4 figures over the written 6/8
6/8 rhythmic ostinato in lower voices for much of the A sections
There are meter changes, but they all add or subtract a unit of beat from the base meter (6/8 in the A sections, 4/4 in the B section)
The B section has a duple feel

Texture/Orchestration –

Numerous solo passages over easy counter melodies in places and sustained chords

Performance considerations –

Strong soloists are necessary throughout the work

Programming category –

Concert repertoire/transcription

Musical Example 19. First page of *Reflections on the Hudson* score (wind version).

REFLECTIONS ON THE HUDSON
An American Poem

Transcription dedicated to The Bicentennial of The United States Military Academy at West Point, New York

Nancy Bloomer Deussen
transcribed for band by Virginia Allen

Moderato ♩ = 54

The score is for a wind band and includes the following parts and markings:

- Piccolo:** *Solo* 8^{va} *pp*
- Flutes 1/2:** *1 player each part* *ppp*
- Oboe 1:** *English Horn Solos are cued in 1st Alto Saxophone part*
- Oboe 2/Eng. Horn:** *English Horn Solos are cued in 1st Alto Saxophone part*
- Clarinet 1:** *Solo* 8^{va} *ppp*
- Clarinet 2:**
- Clarinet 3:**
- Bass Clarinet:** *ppp*
- Bassoons 1/2:**
- Alto Saxophones 1/2:**
- Tenor Saxophone:**
- Baritone Saxophone:**
- B♭ Trumpets 1/2:** *Moderato* ♩ = 54
- B♭ Trumpet 3:**
- F Horns 1/2:**
- F Horns 3/4:**
- Trombones 1/2:**
- Trombone 3:**
- Euphoniums 1/2:** *ppp*
- Tubas 1/2:** *1 player* *ppp*
- Double Bass:** *pizz.* *ppp*
- Timpani:**
- Glockenspiel:**
- Celesta:** *Celesta is cued in Glockenspiel part*
- Harp:**

Musical Example 20. First page of *Reflections on the Hudson* score (orchestral version).

REFLECTIONS ON THE HUDSON

Nancy Bloomer Deussen

Moderato ♩. = 52

Flute 1/Piccolo
Flute 2
Oboe 1/Eng. Horn
Oboe 2
2 B \flat Clarinets
2 Bassoons
Horns 1&2 in F
Horns 3&4 in F
Trumpets 1&2 in B \flat
Trumpet 3 in B \flat
Trombones 1&2
Bass Trombone
Tuba
Timpani
Glock
Harp
Violin 1
Violin 2
Viola
Cello
Bass

Moderato ♩. = 52

Moderato ♩. = 52

ppp
p
solo
pp
ppp
1/2 pizz., 1/2 arco
ppp

Picc.
Flute
solo
ppp
pp
ppp

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James Barnes – *Valor*

Number of performers necessary: 38

Date of composition/publication: 2002

Publisher: Southern Music Company <http://southernmusic.com/>

Duration: 6:00

Score Accessibility: Purchase from Hal Leonard <https://www.halleonard.com/>

Composer's Nationality (Dates): American (b.1949)

Instrumentation:

3[pic],2,7[Eb.bc.ca.cb],2 – 2asx, tsx, bsx – 4,4,3[bass],2 – 2euph – T+3 – sb

Perc: mal[bells, xylo, vibes].1[sd, tam tam].2[bd, cym]

Third flute may substitute for E-flat clarinet.

Composer, conductor, and educator James Barnes (b.1949) is Professor Emeritus at the University of Kansas, where he has taught music composition, orchestration, arranging, and wind band history/repertoire for over forty years, and from where he received his B.M. and M.M. degrees. He also served as Staff Arranger, and Assistant and Associate Director of Bands for twenty-seven years. Mr. Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. Mr. Barnes' numerous compositions, including seven symphonies and three concerti, have been performed all over the world and he has traveled extensively as a guest composer, conductor, and clinician throughout the United States, Europe, Australia, Japan, Taiwan, and Singapore.¹⁵⁴

The story surrounding Mr. Barnes' motivation for writing his West Point commission, *Valor*, is a poignant one. When he was a child, he had an accident where he fell off a horse and was seriously injured, having almost lost one of his kidneys. He nearly died as a result of the incident. Later, in 1966, when Mr. Barnes was eighteen years old, he reported to his local draft board to receive his draft card. The board listed him as "4F," a classification which made him

¹⁵⁴ The University of Kansas School of Music, "James Barnes," The University of Kansas, accessed December 28, 2016, <https://music.ku.edu/james-barnes>.

ineligible for military service. Mr. Barnes begged the draft official to reconsider, which she agreed to do, but he was still unable to serve in the military. Mr. Barnes saw the writing of *Valor* as a small chance to do something for his country.^{155 156}

Compositional Characteristics

Score dedication –

For the 200th Anniversary of the U.S. Military Academy at West Point

Movements/Form –

Single movement –

Introduction-A-A'-B-A''-Coda

Harmonic content –

Tonal – mostly diatonic with regular use of chromaticism

Melodic content –

A quarter-note based theme in the A section provides most of the material for the work

Rhythmic content –

Widespread eighth- and sixteenth-note running rhythms with generally longer melodic rhythmic values

Texture/Orchestration –

Mostly melody over varied simple or complex ostinati

Performance considerations –

Large intervallic leaps and hocketed rhythmic figures abound

Programming category –

Concert repertoire

¹⁵⁵ Staff Sergeant Samuel Kaestner, *West Point Band: United States Military Academy: 200 Years of Excellence, Volume 5 – Program Notes*, (West Point: United States Military Academy, 2004).

¹⁵⁶ James Barnes, Email correspondence with author, December 6, 2016.

Musical Example 21. First page of *Valor* score.

for the 200th Anniversary of the U.S. Military Academy at West Point

VALOR

James Barnes, op.113

Full Score
S819

Allegro risoluto
(♩ = 116 - 120) **3**

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Eb Clarinet, Bb Clarinets (1, 2, and 3), Bb Bass Clarinets, Eb Contra Alto Clarinet, Bassoons (1 and 2), Eb Alto Saxophones (1 and 2), Bb Tenor Saxophones, and Eb Baritone Saxophone. The brass section includes Bb Trumpets (1, 2, 3, and 4), Horns in F (1, 2, 3, and 4), Trombones (1 and 2), Bass, Euphoniums, and Tubas. The percussion section includes Double Bass, Timpani, Tam-tam, and Bass Drum. The score features a 3-measure rest for the woodwinds and brass, followed by a rhythmic pattern in the bassoon, Eb Contra Alto Clarinet, and Double Bass parts. The Double Bass part is marked *pizz.* and *p*. The Timpani part is marked *hard felt mallets* and *pp*. The Bass Drum part is marked *Solo* and *pp*. The Eb Baritone Saxophone part has a cue for the Bass Clarinet and a cue end.

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Douglas Richard – *Celebration for a New Era*

Number of performers necessary: 34

Date of composition/publication: 2002/2003

Publisher: TRN Music Publisher, Inc. <http://www.trnmusic.com/>

Duration: 6:30

Score Accessibility: Purchase from publisher and various vendors

Composer's Nationality (Dates): American (b.1967)

Instrumentation:

3[pic],2,5[Eb.bc],2 – 2asx, tsx, bsx – 4,3,3[bass],2 – 2euph – T+3

Perc: timp[cym].1[sus cym, sd, tamb, chimes].2[chimes, bd, sus cym, tri, cabasa, cym, tam tam].3[cym, castanet machine, bells, xylo]

Original instrumentation included seven herald trumpet parts.

United States Army Sergeant Major Douglas Richard (b.1967) is currently Chief Arranger and Composer with the West Point Band, a position he has held since 1999. He holds a Bachelor of Music Education from Duquesne University in Pittsburgh, Pennsylvania and a Master of Fine Arts in Studio Composition from the State University of New York at Purchase. Prior to his assignment at West Point, Sergeant Major Richard served six years as a bugler with the Old Guard Fife and Drum Corps and copyist/arranger with The United States Army Band "Pershing's Own," both in Washington, DC. Following these assignments, he left the Army to teach public school in south-central Pennsylvania before returning to the Army and his current West Point posting. Sergeant Major Richard is also an adjunct professor of music at Marist College in Poughkeepsie, New York and routinely does freelance composition, arranging, and copyist work for numerous nationally recognized composers, orchestras, and televised events. Sergeant Major Richard retired from the Army in February 2017 following twenty-seven years of service.^{157 158}

¹⁵⁷ Marist College, "The Music Department – Faculty: Douglas Richard," Marist College, last modified 2016, accessed December 29, 2016, <https://www.marist.edu/commarts/music/facviewer.html?uid=35>.

¹⁵⁸ Douglas Richard, Email correspondence with author, December 6, 2016.

Sergeant Major Richard entered service with the West Point Band while the Bicentennial Commissioning Project was ongoing and expressed his interest in writing a piece for the celebration to band leadership. He was given approval to go forward with no guarantee of the work being programmed. *Celebration for a New Era* is the product of that appeal and not only was it approved for performance, but premiered by the band along with the United States Army Herald Trumpets of The United States Army Band “Pershing’s Own,” as the closer to the Bicentennial Gala Concert at Carnegie Hall in March 2002. The opening fanfare is still in regular use by the West Point Band under the title *The Army Birthday Fanfare*.¹⁵⁹

Compositional Characteristics

Score dedication –

Written in honor of the United States Military Academy’s Bicentennial and dedicated to all members of the United States Military Academy Band, past and present

Movements/Form –

Single movement –

Introduction-A-B-C-A-Coda

Harmonic content –

Mostly tonal with contemporary use of chromatic and poly-tonal progressions

Melodic content –

Each section of the work has its own theme including a reharmonized complete verse of the West Point *Alma Mater*

Rhythmic content –

Various, including stately sixteenth-eighth fanfare figures, mixed 3/4-6/8-12/8 main theme, and a 7/8 ostinato groove

Texture/Orchestration –

Various, ranging from layered brass fanfares to long melodies over low-voice ostinati to call and response woodwind and brass groups

Performance considerations –

Brass ranges and uptempo subdivided rhythmic figures make this piece appropriate for advanced high school or collegiate/professional ensembles

Programming category –

Fanfare opener/closer

¹⁵⁹ Richard email.

Musical Example 22. First page of *Celebration for a New Era* score.

Celebration for a New Era

Douglas A. Richard

*Written in honor of the United States Military Academy's Bicentennial and
dedicated to all members of the United States Military Academy Band, past and present.*

Maestoso

Piccolo

Flute 1+2

Oboe 1+2

Bassoon 1+2

Clarinet in E

Clarinet in B 1

Clarinet in B 2+3

Bass Clarinet

Alto Sax. 1+2

Tenor Sax.

Baritone Sax.

Horn in F 1+2

Horn in F 3+4

Trumpet in B 1

Trumpet in B 2+3

Trombone 1

Trombone 2+3

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

1 2 3 4 5 6 7 8 9 10

GRADE 5
TRN2003-00

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Warren Benson – *Scherzo, Chorale & Aria Serena*

Number of performers necessary: 33

Date of composition/publication: 2002

Publisher: Not published

Duration: 9:30

Score Accessibility: Not available

Composer's Nationality (Dates): American (1924-2005)

Instrumentation:

3[pic],2[Eh],5[bc.cb],2[2/cb] – ssx, asx, tsx, bsx – 4,3,3[bass],1 – euph – T+3 – sb

Perc: timp[sandpaper bl].1[sd, glock, xylo, crotales w/bows].2[bongos, crotales, cym].3[vibes bd, sus cym, chimes w/bows]

Warren Benson (1924-2005) was an eminent American composer, performer, writer, and humorist, and is perhaps most widely known for his inventive and dramatic music for wind ensemble and for his stirring song cycles. He wrote over 150 works in varying genres, including pieces which have been lauded as masterworks of the twentieth century. His music has been widely recorded and performed in over fifty countries. Mr. Benson performed as percussionist and timpanist in the Detroit Symphony while he was in college at the University of Michigan, where he later graduated. He received four Fulbright Teaching Fellowships along with a host of other awards, fellowships, and recognitions, and was a founding member of both the Percussive Arts Society and the World Association of Symphonic Bands and Ensembles. Mr. Benson taught at Ithaca College and the Eastman School of Music, where he was named Kilbourn Distinguished Professor, and later served as Meadows Distinguished Visiting Professor of Composition at Southern Methodist University before returning to Eastman, retiring as Professor Emeritus in 1993.^{160 161}

¹⁶⁰ Hampton Consulting and Film, "Warren Benson," Hampton Consulting and Film, last modified 2011, accessed December 30, 2016, <http://www.warrenbenson.com/short-biography.html>.

¹⁶¹ Theodore Presser Company, "Warren Benson," Theodore Presser Company, last modified 2016, accessed December 30, 2016, <http://www.presser.com/composer/benson-warren/>.

Mr. Benson's contribution to the West Point celebration is *Scherzo, Chorale & Aria Serena*, a work that is unique among Bicentennial commissions in several significant ways. First, the harmonic language used is far more dissonant than the majority of the other contributed works, venturing into free atonality in places. Second, the piece largely eschews regular phrases and includes varied complex mixed meters in the scherzo sections. This, coupled with its through-composed nature, further increases its distinctiveness amongst the West Point commissions.

The third and most interesting detail about *Scherzo, Chorale and Aria Serena* became apparent during research for information about the work. The only results available in any online searches for the piece point to archival library copies of the West Point Band's recording of it. There are no references to the work on the composer's website, or on any of his publishers' sites. In the face of this dearth of available information regarding *Scherzo, Chorale and Aria Serena*, I was able to contact Kirsten Benson Hampton, who is Mr. Benson's daughter and who currently manages his music affairs and recounted of her father, "My father had very high standards for his music. He was constantly writing and revising."¹⁶² Also according to Ms. Hampton, the proper title of the work is *Scherzo Robusto, Chorale and Aria Serena*, and Mr. Benson, following its premiere by the West Point Band in April 2002, which he attended, decided to withdraw the work from circulation, ostensibly to revise it.¹⁶³

This is borne out with references in Alan D. Wagner's book, *A Bio-Bibliography of Composer Warren Benson*, on which Dr. Wagner worked closely with Mr. Benson. The book was published in 2005, several months before Mr. Benson passed away.¹⁶⁴ Near the beginning of

¹⁶² Kirsten Benson Hampton, Email correspondence with author, December 30, 2016.

¹⁶³ Hampton email.

¹⁶⁴ Hampton email.

Chapter Four in the book, which is about Mr. Benson's wind ensemble music, it notes that *Scherzo, Chorale and Aria Serena* is not discussed for reasons of "being withdrawn from circulation, either permanently or for the purpose of revision."¹⁶⁵ It is part of a list of nine of his works with similar status along with a work that was in progress at the time the book was published.¹⁶⁶ In the Alphabetical Oevure (Appendix two), there is an additional list detailing wind ensemble works that were "in revision," by Mr. Benson as of 2002, which also includes *Scherzo, Chorale and Aria Serena*.¹⁶⁷ Additionally, in reference to the Warren Benson Archive in the Ruth T. Watanabe Special Collection in the Sibley Music Library at Eastman School of Music, which was donated by Mr. Benson and contains his archived works, Ms. Hampton mentions, "I sorted all of his scores with him to go into the Warren Benson Archive. He made determinations on what to include. If he was not satisfied with a score, I saw him rip it up."¹⁶⁸ The Collection does not include *Scherzo, Chorale and Aria Serena*.¹⁶⁹ Mr. Benson was actively involved in and signed off on the contents of both Mr. Wagner's book and the Warren Benson Archive in Eastman's Sibley Library confirming the withdrawal of the work from circulation.¹⁷⁰ Whether or not Mr. Benson actually intended to revise the work is open to interpretation, but a revision was not completed before his death in 2005. As such, *Scherzo, Chorale and Aria Serena* is not currently published or available for sale or rental anywhere, and indeed the West Point score and part set may be one of the only

¹⁶⁵ Alan D. Wagner, *A Bio-Bibliography of Composer Warren Benson*, (Lewiston, NY: Edwin Mellen Press, 2005), 77.

¹⁶⁶ Hampton email.

¹⁶⁷ Wagner, *A Bio-Bibliography*, 316.

¹⁶⁸ Hampton email.

¹⁶⁹ Warren Benson to Ruth T. Watanabe Special Collection, October 12, 2004, ESMA 2004/10/12, Warren Benson Archive, Shelf location: M3B 3,6 – 4,1-2, Sibley Music Library, Eastman School of Music, University of Rochester, <http://www.esm.rochester.edu/sibley/specialcollections/guide/>.

¹⁷⁰ Hampton email.

copies of the work outside of the Warren Benson Archive and the West Point Band's recording is likely the only one in existence.

At the time of the work's premiere, Mr. Benson dedicated the *Scherzo, Chorale & Aria Serena* to his father, Cpl. Fred W. Benson, a Motorcycle Dispatch Rider for the American Expeditionary Forces during World War II.

Compositional Characteristics

Score dedication –

Dedicated to my father, Cpl. Fred W. Benson, 1899-1962, Motorcycle Dispatch Rider, American Expeditionary Forces; Commissioned by the United States Military Academy at West Point, to celebrate their 200th Anniversary; The United States Military Academy Band – Lt. Col. David Deitrick, conductor

Movements/Form –

Single through-composed movement in five distinct sections, each performed directly into the next:

Scherzo Robusto
Chorale
Scherzo II
Chorale and Aria Serena
Scherzo III

Harmonic content –

Contemporary and progressive for much of the work – poly-tonal bordering on atonality

Melodic content –

Disjointed dissonant figures present very little in the way of melodic lines in the scherzo sections

The first chorale features only ensemble texture

Unison clarinet line in mostly the low tessitura against tutti ensemble chorale figures in the Aria Serena

Rhythmic content –

Extremely fragmented and disjunct in Scherzo sections

Longer, uniform, almost ostinato-like tutti rhythmic values in Chorale sections

Texture/Orchestration –

Scherzo sections are exceedingly fragmented and varied

Chorale/Aria sections are homogenous tutti ensemble figures

Performance considerations –

Complex rhythmic, harmonic, and range demands on all sections make this work suitable for only the most advanced ensembles

Programming category –

Concert repertoire

Musical Example 23. First page of *Scherzo, Chorale & Aria Serena* score.

SCHERZO ROBUSTO

WARREN BENSON

4 Robust, pushing forward, staccato, $\text{♩} = 152$ **4**¹/₂ / / / Δ / / / Δ [5] / Δ / /

4 Piccolo

4 Flute 1

4 Flute 2

4 Oboe

4 English horn

4 1 Bb Clarinet

4 2 Bb Clarinet

4 Bb Bass Clarinet
Bb Contrabass Clarinet

4 Bassoon
(2 ob. Contr.) 1

4 2 Bb Soprano Saxophone

4 Bb Alto Saxophone

4 Bb Tenor Saxophone

4 Bb Baritone Saxophone

4 1 Horn in F

4 2 Horn in F

4 1 Bb Trumpet

4 2 Bb Trumpet

4 1 Trombone

4 2 Trombone

4 Bass

4 Euphonium

4 1 Tuba

4 String Bass

4 Trumpet
1st Saxophone/oboe

4 Snare drum
Solo sempre

4 Bongos w/ rattan sticks solo

4 B.D. with butt ends of 2 large
snare drum sticks solo sempre

4 Vibraphone, Large bass drum,
Suspended med. cym., Chinese
zavone, Bass drum beater and
2 large snare drum sticks

poco staccato soli sempre

ff sempre

poco staccato soli sempre

ff sempre

poco staccato soli sempre

ff sempre

poco staccato soli sempre

ff sempre

poco staccato soli sempre

ff sempre

poco staccato soli sempre

ff sempre

poco staccato soli sempre

ff sempre

very hard mallets

Solo sempre

St. Ist. pizz.

Tha. ff

Joseph Turrin – *Quadrille*

Number of performers necessary: 38

Soloists: Trombone trio

Date of composition/publication: 2002

Publisher: C. Alan Publications <http://c-alanpublications.com/>

Duration: 9:20

Score Accessibility: Purchase from publisher

Composer's Nationality (Dates): American (b.1947)

Instrumentation:

3[pic],2,7[Eb.3/div.bc.cb],2 – 2asx, tsx, bsx – 4,5,3[solo 1.solo 2.solo bass],2 – 2euph – T+3

Perc: 1[sd, cym].2[bd, bells, tri].3[xylo]

Renowned American composer Joseph Turrin (b.1947) counts many leading orchestras, chamber ensembles, and soloists among those who have commissioned and performed his music. His body of work comprises many diverse forms, including film, theater, opera, orchestral, chamber, jazz, electronic, and dance. He has received Emmy and Grammy Award nominations for several of his film and recording projects. Among the premier organizations who have commissioned Mr. Turrin's music are the New York Philharmonic, the Lincoln Center Chamber Music Society, and Live from Lincoln Center. He has guest conducted numerous major and regional orchestras and received many awards for his music, including the National Band Association Revelli Award in 2004 for his *Illuminations for Solo Trombone and Wind Symphony*. Educated at the Eastman School of Music and the Manhattan School of Music, Mr. Turrin was awarded an honorary Master of Humane Letters from the Eastman School of Music and the University of Rochester in 2006. He is currently on the faculties of the Hartt School and Montclair State University.^{171 172}

¹⁷¹ Joseph Turrin, "Joseph Turrin, Composer – About Joseph Turrin," Joseph Turrin Music, last modified 2010, accessed December 31, 2016, <http://www.josephturrin.com/bio.html>.

¹⁷² National Band Association, "Revelli Composition Contest," <https://nationalbandassociation.org/composition-contests/>.

Mr. Turrin chose to commemorate the West Point Bicentennial with his unique work, *Quadrille*, featuring three trombones with wind symphony. The choice to highlight the trombone trio was unusual at the time, since there were few works written for that combination. Mr. Turrin related that it was the West Point Band's trombone section that approached him about contributing a work to the Bicentennial and about showcasing the trombones.¹⁷³ *Quadrille* is based on an eighteenth-century dance form of French origin. In reflecting on this, Mr. Turrin remarked that, "The Quadrille concept of 4 dancers was something that intrigued me. In my mind I thought of this as the three soloists plus the band as 4 distinct parts."¹⁷⁴ He further elaborated on that thought in the program notes on the work:

The aspect of this form that caught my attention was that the time or meter alternates between 3/8, 6/8, and 2/4. I took this basic premise and developed these elements to my liking. The trombones work mostly as a unit and engage the band in a kind of dialogue throughout. In a sense, there is a musical dance here between the trio and the ensemble.¹⁷⁵

The work's coda recalls Carl Orff's *Carmina Burana*.

Compositional Characteristics

Score dedication –

Commissioned by the US Military Academy Band at West Point

Movements/Form –

Single movement in three sections with coda

A-B-A-Coda

Harmonic content –

Tonal with much chromaticism and other contemporary devices

Melodic content –

Mostly motivic with smaller fragments being woven into larger shapes

Rhythmic content –

The eighth-note stays constant amongst the shifting simple and compound meters

¹⁷³ Joseph Turrin, Email correspondence with author, September 8, 2016.

¹⁷⁴ Ibid.

¹⁷⁵ Treat, *200 Years of Excellence, Volume 4 – Program Notes*.

Texture/Orchestration –

The trombone trio joins with various sections or groups in the ensemble in much call and response

Scoring ranges from chamber music back and forth with the trombone trio to full tutti ensemble

Performance considerations –

Lead solo trombone range extends to high C (C5)

The work is accessible to mature high school bands and higher with suitable soloists

Programming category –

Solo (section) feature

Musical Example 24. First page of *Quadrille* score.

Performance Time: 7:30

Commissioned by the US Military Academy Band

Joseph Turrin (ASCAP)

QUADRILLE

For Trombone Trio & Band

Brightly ♩ = 164 (♩ = 109)

1 2 3 4 5 6 7 8 9

Copyright © 2002 by Joseph Turrin Music

Robert Baksa – *Collage for Clarinet Quartet and Band*

Number of performers necessary: 34

Soloists: Clarinet quartet (3 B-flat and 1 bass clarinet)

Date of composition/publication: 2002

Publisher: Composers Library Editions through Theodore Presser <http://www.presser.com/>

Duration: 9:00

Score Accessibility: Rental from publisher

Composer's Nationality (Dates): American (b. 1938)

Instrumentation:

3[3/pic],2,6[solo 1.solo 2.solo 3.solo bc],2 – 2asx, tsx, bsx – 4,3,3[bass],1 – 2euph – T+2 – sb

Perc: 1[xylo].2[sd, bd, temple bl, sus cym]

Originally from New York City, American composer Robert Baksa (b.1938) grew up in Tucson, Arizona and earned a B.A. in composition from the University of Arizona there. He returned to New York in the sixties, where he still makes his home in Columbia County in the Mid-Hudson Valley. His early compositions, some of which have been published and are still performed, include songs, choral pieces, and piano and harpsichord works. Of the two short operas Mr. Baksa has to his credit, the second, *Red Carnations* was commissioned by the Lincoln Center for the Performing Arts and is broadly used as an opera primer for audiences of all ages. Since the 1970s, Mr. Baksa has focused primarily on chamber music, penning over seventy-five pieces for a variety of instrumentations, adding to a catalog of over 500 works.¹⁷⁶

The last of the instrumental solo or section feature works of the West Point Commissioning Project is Mr. Baksa's *Collage*, written for clarinet quartet and band. The choice to showcase a clarinet quartet was and continues to be uncommon in wind band literature. The work is written in what could be termed a neo-romantic style with clarity of structure and harmony throughout, and the clarinet quartet parts are a fitting feature for accomplished players.

¹⁷⁶ Robert Baksa, "Robert Baksa, Composer – Biographical Sketch, Robert Baksa, accessed December 31, 2016, <http://www.robertbaksa.com/rbaksa-bio.html>

Excerpts from the clarinet quartet parts have also been re-published by themselves as *Collage* for clarinet quartet and in their entirety along with a piano accompaniment re-titled as *Design*.

Compositional Characteristics

Score dedication –

Commissioned for the Bicentennial of the United States Military Academy, West Point,
New York

Movements/Form –

Single movement

Introduction-Soli Recitative-A-B-C-Recap/Coda

Comprised of dialogues between the clarinets and the ensemble

Harmonic content –

Tonal with neo-Romantic chromaticism

Melodic content –

Very much motivically or phrasally structured, based largely on smaller bits and pieces
that are progressively embellished and built upon

Rhythmic content –

Straightforward divided and subdivided figures

Rhythmic figures often dovetail between sections

Texture/Orchestration –

Solo parts alternate between playing as a section and featuring one part at a time and
often alternate just the quartet or the ensemble performing alone

Ensemble scoring ranges from largely chamber music or alternating individual section
scoring (including percussion) to tutti ensemble writing at the end

Performance considerations –

The solo clarinet parts require advanced and mature playing

Programming category –

Solo (section) feature

Musical Example 25. First page of *Collage* score.

Commissioned for the Bicentennial
of the United States Military Academy,
West Point, New York

COLLAGE

for Clarinet Quartet and Band

ROBERT BAKSA

Lively ♩ = 132-144

Fl. 1, 2
Fl. 3 (Piccolo)
Obs. 1, 2
Solo Clar. 1
Solo Clar. 2 (Bb)
Solo Clar. 3
Solo Bs. Clar.
Clar. 1 (Bb)
Clar. 2
Alto Sax 1, 2 (Eb)
Ten. Sax (Bb)
Bar. Sax (Eb)
Bsn. 1, 2
Hn. 1, 3 (F)
Hn. 2, 4
Tpt. 1, 2 (Bb)
Tpt. 3
Euph. 1, 2
Tbn. 1, 2
Tbn. 3
Tuba
Cb.
Perc.
Sn. Dr. *mf*
Perc.
Timp.

Jack Stamp – “IKE”

Number of performers necessary: 35

Soloist: Narrator

Date of composition/publication: 2003

Publisher: Not published

Duration: 22:20

Score Accessibility: Upon request from composer

Composer’s Nationality (Dates): American (b.1954)

Instrumentation:

3[pic],3[Eh],4[bc],2 – 2asx, tsx, bsx – 2,3,3[bass],1 – euph – T+6 – sb

Perc: 1[bells].2[vibes].3[sd].4[tenor dr].5[bd].6[cym]

Narrator

American composer, conductor, and educator Jack Stamp (b.1954) is currently an adjunct professor of music at the University of Wisconsin at River Falls. Previously, he served as Director of Band Studies at Indiana University of Pennsylvania, a position he held for twenty-five years with six of those as Chair of the Music Department. Dr. Stamp earned a B.S. in music education from Indiana University of Pennsylvania, a master’s degree in percussion performance, and a D.M.A. in wind conducting from Michigan State University, where he studied with Eugene Migliaro Corporon. He studied composition with Robert Washburn and Fisher Tull and did additional study with David Diamond, Joan Tower, and Richard Danielpour. Dr. Stamp maintains an active guest conducting and composition schedule, and is the founder of the Keystone Wind Ensemble, which has released numerous recordings under his direction. His compositions are widely performed by ensembles of all levels and he regularly receives commissions to compose new works.¹⁷⁷

¹⁷⁷ Jack Stamp, “Official Site of Jack Stamp – Jack Stamp,” Chris Williams, accessed December 31, 2016, <http://www.jackstamp.com/bio.html>.

In response to the invitation to write something to commemorate the U.S. Military Academy Bicentennial, Dr. Stamp chose to compose “*IKE*,” a musical retelling of Dwight Eisenhower’s career between being a West Point cadet to his ascension to the Presidency. The work includes text written by Dr. Joseph M. Dailey, Professor Emeritus of communication at Carroll University in Waukesha, Wisconsin, and a decorated Vietnam veteran. Dr. Stamp described his initial thought process in conceiving the piece:

Though another fanfare would have been expeditious to write, I felt that a work befitting and uniquely composed for West point would be appropriate. I realized that there were works on many [West Point] alumni, but not Dwight David Eisenhower.¹⁷⁸

He also related that he wanted to do something special for the West Point Band without being concerned about future sales or publication, and mentions two major orchestral narrated works in Copland’s *Lincoln Portrait* and Schwantner’s *New Morning for the World* as influences in composing the work.¹⁷⁹ “*IKE*” was premiered on April 4, 2003 in Eisenhower Hall on the campus of West Point.

Compositional Characteristics

Movements/Form –

- Single movement – three sections
 - Early Years and West Point
 - D-Day
 - The Presidency

Harmonic content –

- Tonal with liberal use of bi- and poly-tonality and chromaticism

Melodic content –

- Four main themes including a pastoral “Ike” theme, use of the West Point *Alma Mater*, and two other themes, including a D-Day theme on Ike’s initials, D.D.E., many appearing in a leitmotif setting

¹⁷⁸ Kaestner, *200 Years of Excellence, Volume 5 – Program Notes*.

¹⁷⁹ Jack Stamp, Email correspondence with author, December 6, 2016.

Motives from Gruber's *The Army Goes Rolling Along* also appear

Rhythmic content –

Occasional quarter-note based meter changes

Ranges from long, flowing lines to sub-divided syncopated figures and hemiolas

Texture/Orchestration –

Varied, ranging from chamber music scoring behind the narration to tutti ensemble figures

Performance considerations –

The narration as written is longer than the music will support and had to be significantly edited for performance and recording (and was still too long in places)

Programming category –

Narrator with wind band

Musical Example 26. First page of "IKE" score.

"IKE"

text by Joe Dailey

♩ = 68

Jack Stamp

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Piccolo
- Flute
- Oboe
- English Horn
- Bassoon
- Clarinet I
- Clarinet II
- Clarinet III
- Bass Clarinet
- Alto Sax 1 & 2
- Tenor Saxophone
- Baritone Saxophone
- Narrator
- Trumpet 1 & 2
- Trumpet 3
- Horn in F
- Trombone 1 & 2
- Bass Trombone
- Euphonium
- Tuba
- Timpani
- Glockenspiel
- Vibraphone
- Triangle
- Tenor drum
- Bass drum
- Cymbals
- Double bass

Key features of the score include:

- Tempo:** Quarter note = 68.
- Time Signature:** Changes from 4/4 to 3/4 and back to 4/4.
- Handwritten Annotations:** "HN" (Horn) and "HNLY" (Horn in F) are written in the Horn in F part. "Ob" is written in the Oboe part. "CUE" is written in the Narrator part.
- Lyrics:** The Narrator part includes the lyrics: "I hate war as only a man, only as one soldier who has lived it who has seen".
- Performance Markings:** Includes dynamics like *p* (piano) and *mf* (mezzo-forte), and articulation like *solo* and *mf*.

CHAPTER 8

COMPOSITION CONTEST WINNER AND COMMISSIONED BRASS/PERCUSSION ENSEMBLE

WORKS

Composition Contest Winner

In 2000, the Music Sub-Committee and the West Point Band chose to host a composition context in honor of the West Point Bicentennial in addition to all of the commissioned works being performed and recorded. Eighty-three works were submitted to be considered for the contest.¹⁸⁰ The adjudication panel included Lieutenant Colonel Deitrick, Jerry Junkin (of the University of Texas at Austin), James Smith (of the University of Wisconsin at Madison and a former West Point Band clarinetist), (then) Major Virginia Allen, and many other prominent band directors from around the United States.¹⁸¹ Alan Fletcher's *An American Song* was selected as the winner of the contest and given a commemorative performance by the band in West Point's historic Eisenhower Hall on September 22, 2001 and recorded by the West Point Band as part of the *United States Military Academy: 200 Years of Excellence* commemorative CD set.

Alan Fletcher – *An American Song*

Number of performers necessary: 22

Date of composition/publication: 1999/2001

Publisher: Boosey & Hawkes

Duration: 7:40

Score Accessibility: Purchase from various vendors

Composer's Nationality (Dates): American (b.1956)

¹⁸⁰ Battisti, *The Winds of Change II*, 23.

¹⁸¹ Allen email.

Instrumentation:

3[pic],2,3[3/bc],3 – 4,3,2,1

No saxophones, euphoniums, or percussion – orchestral winds only

A native of Riverside, New Jersey, composer, educator, and administrator Alan Fletcher (b.1956) is currently the President and Chief Executive Officer of the Aspen Music Festival and School, a post which he has held since 2006. His previous appointments include Professor and Head of the School of Music at Carnegie Mellon University from 2001 to 2006, and serving on the faculty of the New England Conservatory of Music from 1985 to 2001 where he also served as Associate Dean of Curriculum, Associate Dean and Dean of Faculty, Provost and Dean of the College, and Provost and Senior Vice President. Dr. Fletcher holds a bachelor's degree from Princeton University, and master's and doctoral degrees from The Juilliard School, where his composition teachers have included Roger Sessions, Edward T. Cone, Milton Babbitt, and Paul Lansky. His compositions have won numerous awards and he has received commissions from a myriad of major musical organizations including the National Dance Institute, the Pittsburgh Symphony Orchestra, the Los Angeles Philharmonic, and the Atlanta Symphony, among many others.¹⁸²

Dr. Fletcher's composition, *An American Song*, written for Frank Battisti on the occasion of his retirement from the New England Conservatory, was selected as the winner of the United States Military Academy Bicentennial Composition Contest. It is a collage that depicts the United States' motto *e pluribus unum* (out of many, one) by combining several dozen American tunes into a unified whole. These tune fragments of are all ingeniously woven around three verses of

¹⁸² Aspen Music Festival and School, "Alan Fletcher," Aspen Music Festival and School, accessed January 3, 2017, <https://www.aspenmusicfestival.com/events/performers/alan-fletcher-1-1/>.

Kathryn Bates' *America, The Beautiful*, floating freely in a way that gives the impression that they all meet happy accident. Dr. Fletcher's construction of the work is far from happenstance, as many of the ancillary tunes are notated in their own tempi and meters against the piece as a whole and certain tune references related to the lyrics of *America, The Beautiful* are purposeful.¹⁸³ A detailed analysis of *An American Song*, complete with interview of Dr. Fletcher was done in 2000 by Dr. Mark Hopkins in his New England Conservatory D.M.A. dissertation "*An American Song* by Alan Fletcher."¹⁸⁴

Dr. Fletcher recounted that there was an intensity surrounding the West Point premiere of his work. Scheduled for September 20, 2001 in Eisenhower Hall on West Point with President Bush, Generals Powell and Schwartzkopf, and many other dignitaries planning to attend, the premiere was slated for a week or so after what turned out to be the 9/11 attacks. Because of the attacks, air travel was shut down for several days and military bases, including West Point, were locked down. An announcement was made that West Point would go forward with the Bicentennial concert event that featured Dr. Fletcher's piece, but that it would be restricted to on-base personnel only. It did end up that he was invited to the concert and was able to travel out on his own with his partner, Ron Schilling and both their parents, following FBI clearances. Dr. Fletcher recalls that flying into Newark's Liberty airport and seeing the smoke still rising from the World Trade Center site across the river as they headed north to West Point left an indelible mark on him, as did the experience of the premiere itself. Dr. Fletcher recounted:

Rehearsals were tense and very emotional. In my mind, the piece was a social commentary on what it is to be American, both positive and negative, based on an exploration of *America, the Beautiful* with "comments" from twenty-three or so other

¹⁸³ Evans, *200 Years of Excellence, Volume 3 – Program Notes*.

¹⁸⁴ Mark Emerson Hopkins, "*An American Song* by Alan Fletcher," DMA diss., New England Conservatory, 2000.

American tunes – spirituals, hymns, folk songs, patriotic songs, classical compositions, Jazz standards, etc. In the hyper-charged context of the premiere, the piece sounded like a very emotional tribute to America, and many of the very tough cadets and military people in attendance had tears streaming down their faces. I will never forget that performance – the utter devotion of the musicians and the tremendous attention of the audience.¹⁸⁵

Compositional Characteristics

Score dedication –

for Frank Battisti

Movements/Form –

Single movement

Introduction and three varied verses of *America, The Beautiful* and a short coda

Harmonic content –

Much of the work is poly-tonal as its multi-layered tunes are generally set in their own tonal centers

Melodic content –

Based on *America, The Beautiful* and numerous other tunes, including *Amazing Grace, Shenandoah, Swing Low, Sweet Chariot, and Body and Soul*.

Rhythmic content –

Many of the layered tunes are constructed in a way that they have an independent tempo and meter from the main piece – described as “metric modulation”

Texture/Orchestration –

The work is almost constantly in motion as snippets of melody, usually as multiple solo instruments or sections, are layered together and grow in and out of one another

Many figures are hocketed within instrumental sections to create a texture

The only texture remotely resembling an ensemble tutti is in the coda and it is the only fortissimo dynamic in the work

Performance considerations –

Instrumentation is orchestral winds only

Metric modulation requires individual players to perform in their own tempo and meter against others and the whole, requiring mature musicianship

Programming category –

Concert repertoire/patriotic

¹⁸⁵ Alan Fletcher, Email correspondence with author, September 9, 2016.

Musical Example 27. First page of *An American Song* score.

AN AMERICAN SONG **ALAN FLETCHER**

for Frank L. Battisti

Allergo maestoso

The score is written for a full orchestra and includes parts for piccolo, flute, oboe, clarinet, bassoon, trumpet, horn, trombone, and tuba. The tempo is *Allergo maestoso*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *poco f*, and *tutti*. The score is divided into two systems, with the first system ending at the end of the page.

Commissioned Brass Ensemble/Percussion Works

In addition to the wind band works commissioned for the Bicentennial Celebration, two composers contributed brass and percussion works that were also premiered and recorded by the West Point Band.

Bert Truax – *Legacies of Honor*

Number of performers necessary: 8 or 15 (as published)

Date of composition/publication: 1997/2013

Publisher: Eighth Note Publications through Alfred Publications <http://www.enpmusic.com/>

Duration: 6:50

Score Accessibility: Purchase from distributor

Composer's Nationality (Dates): American (b.1954)

Original instrumentation:

0,0,0,0 – 0,5[C trumpets],0,0 – T+1 – organ

Perc: 1[field dr]

Published instrumentation:

0,0,0,0 – 2,5,3,1 – euph – T+1 – organ

Perc: 1[field dr]

Other brass parts double organ

Trumpet artist, composer, and educator, Bert Truax (b.1954) has held positions in the Philadelphia Orchestra and the Dallas Symphony Orchestra, where he spent twenty-three years. He currently performs regularly as a top freelancer in the Dallas-Fort Worth metro area. A native of the San Francisco Bay area, Mr. Truax began studying trumpet at age seven, and performed as a soloist with the San Francisco Symphony at age thirteen. He attended the Curtis Institute of Music in Philadelphia and has held professorships at Southern Methodist University, the University of North Texas, and Texas A&M University at Commerce in addition to maintaining a successful private studio. In addition to the West Point Bicentennial Commission, Mr. Truax has received commissions from the Dallas Symphony, the Dallas Bach Society, and New York

Philharmonic principal trombonist Joseph Alessi. In addition to his current teaching, he hosts an annual camp for young trumpet players that routinely boasts nationally known trumpet artists as clinicians, including Marvin Stamm, Joey Tartell, Wiff Rudd, and Robert Sullivan.¹⁸⁶

In reference to *Legacies of Honor*, Mr. Truax related that he received a call from Master Sergeant Greg Alley, a trumpeter with the West Point Band, who had heard Mr. Truax's trumpet concerto that he wrote for the Dallas Symphony and Philadelphia Orchestra principal trumpet David Bilger, inviting him to compose something for the West Point Bicentennial.¹⁸⁷ The work pays tribute to three intriguing characters from the Army's history, all having to do with bugling. The first is bugler Calvin P. Titus, who won the Congressional Medal of Honor for valorous actions at the Battle of Peking during the China Relief Expedition (also known as the Boxer Rebellion) in China in 1900. Because of his Medal of Honor, Titus was subsequently appointed to West Point as a cadet, and then retired in 1930 as a Lieutenant Colonel following a long career in the Army. The second is Louis Bentz, who was beloved chief bugler at West Point for forty years, from 1834 to 1874, and was buried at West Point following his forty-five years of faithful Army service. The third is Civil War General Daniel Butterfield, who is credited as the composer of the bugle call *Taps*.¹⁸⁸

Originally scored for five trumpets with timpani, field drum, and organ, *Legacies of Honor* was premiered in the West Point Cadet Chapel with Mr. Craig Williams playing the famed West Point Chapel Organ, which is the largest in the world in a church and possesses horizontal sixty-

¹⁸⁶ Bert Truax, "Biography," Bert Truax, last modified 2016, accessed January 3, 2017, <http://www.berttruax.net/biography>.

¹⁸⁷ Bert Truax, Email correspondence with author, September 4, 2016.

¹⁸⁸ Evans, *200 Years of Excellence, Volume 3 – Program Notes*.

four foot stops. Mr. Truax subsequently arranged the organ part for brass for the West Point Band's use at their performance at the 2000 Midwest Clinic in Chicago, which he later published.

Compositional Characteristics

Score dedication –

Commissioned by the United States Military Academy Band, Colonel David H. Deitrick,
Commander, West Point, New York

Movements/Form –

Single movement in three sections
A-B-C-Coda

Harmonic content –

Tonal and mostly diatonic

Melodic content –

Three main themes, one for each of the three “honorees” – the first two are original,
the third is based on *Taps*

Rhythmic content –

Ranges from Gabrieli style fanfares to more flowing lines

Texture/Orchestration –

Trumpets are scored in solo, duet, trio, and quintet configurations, with or without
accompaniment

Brass accompaniment (as replacement for the original organ) is all in or all out

Performance considerations –

May be performed with either the original organ accompaniment or with the non-
trumpet brass parts (or both)

All parts are advanced with extended upper register playing and large intervallic leaps

Programming category –

Brass/Percussion fanfare

Musical Example 28. First page of *Legacies of Honor* score (original version).

Reference Score

Commissioned by the United States Military Academy Band
West Point, New York

Legacies of Honor

Bert Truax

Stately $\text{♩} = 70$
(Solo - Tpt. 1)

Trumpet 1
Trumpet 2
Trumpet 3
Organ
Timpani
Trumpet 4
Trumpet 5
Field Drum

Tpt 1
Tpt 2
Tpt 3
Organ
Timp
Tpt 4
Tpt 5
FD

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Dallas, Texas 75247

Musical Example 29. First page of *Legacies of Honor* score (published version).

Commissioned for the United States Military Academy Band
Colonel David H. Dietrick, Jr. - Commander West Point, New York
LEGACIES OF HONOR

Bert Truax

Stately $\text{♩} = 70$
solo - Trumpet 1 or 4
f

B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
B♭ Trumpet 4
B♭ Trumpet 5
Field Drum
F Horn 1
F Horn 2
Trombone 1
Trombone 2
Trombone 3
Baritone
Tuba
Timpani
Organ

Trygve Madsen – *Concerto Grosso for Brass and Percussion*

Number of performers necessary: 16

Date of composition/publication: 2001

Publisher: Musikk Huset (Music House) <http://www.musikkforlagene.no/>

Duration: 18:15

Score Accessibility: Purchase from Norwegian distributor

Composer's Nationality (Dates): Norwegian (b.1940)

Instrumentation:

0,0,0,0 – 4,4[tpt/flug],3[bass],1 – T+3

Perc: 1[sd, wood bl.].2[cym, sd w/cym & brush, 3 wood bl.].3[xylo, vibes, glock, mar.]

No euphoniums

The only non-American composer to contribute a work to the Bicentennial Celebration, Norwegian Trygve Madsen (b.1940) is a well-known composer in Norway and internationally. Born in Fredrikstad, Norway, he began playing piano at age six and at age seven, he wrote short piano works, and his first songs at age nine. Among his compositions are more than fifty Lieder, many varied chamber works, concertos for solo instruments, and a satirical opera, *Circus Terra*. While Mr. Madsen is happy to study works by the giants of art music in Bach, Haydn, Mozart, Beethoven, Tchaikovsky, Strauss, and Ravel, he is equally at home with Jazz masters such as Dizzy Gillespie, Charlie Parker, Bud Powell, and Oscar Peterson.¹⁸⁹

Mr. Madsen's *Concerto Grosso*, Opus 121 is a large-scale brass and percussion work in three movements that combines Neo-Romantic and Neo-Classical styles with Jazz influences. It is a generally light-hearted, tuneful work scored for brass ensemble and percussion with no euphonium parts.¹⁹⁰

¹⁸⁹ Musikkforlag, "Trygve Madsen," [musikk-huset.no](http://www.musikkforlagene.no/), last modified 2012, accessed January 3, 2016, <http://www.musikkforlagene.no/Category/ShowNoSub/1102/Madsen-Trygve>.

¹⁹⁰ Kaestner, *200 Years of Excellence, Volume 5 – Program Notes*.

Compositional Characteristics

Score dedication –

This Concerto Grosso was commissioned by the brass section of the USMA Band for the USMA Bicentennial

Movements/Form –

Three movements

I. Overture

II. Passacaglia

III. Finale

Harmonic content –

Tonal with regular chromaticism and jazz-influenced progressions

Melodic content –

Both longer line and motive based

Rhythmic content –

Neo-Romantic, Neo-Classical, and jazz-based rhythms

Texture/Orchestration –

Various, ranging from full ensemble tutti

Melody regularly scored in mallet percussion

Performance considerations –

Solid playing is needed from all

The work is suitable for college or good high school groups

Programming category –

Brass ensemble with percussion

Musical Example 30. First page of *Concerto Grosso* score.

*This Concerto Grosso was commissioned by the brass section
of the USMA Band for the USMA Bicentennial*

Concerto Grosso

I Overture

Trygve Madsen
opus 121

Allegro $\text{♩} = 108$

Trumpets in $E\flat$
I/II
III/IV

Horns in F
I/II
III/IV

Trombones I/II
Bass Trombone/
Tuba

Timpani

Snare Drum

Percussion
Cymbals
Xylophone

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CHAPTER 9

CONCLUSION

The West Point Band has an illustrious history as one of the longest continuously serving professional musical organizations in the United States, a heritage that it builds upon every day as it approaches its own Bicentennial Celebration in the Spring of 2017. The importance of this ensemble to the United States Military Academy, to the American people, and to the wind band world cannot be overstated. The United States Military Academy's Bicentennial Celebration was a momentous occasion that rightly generated a number of important events to commemorate the Academy's 200th Anniversary, a milestone that would be significant for any organization. The West Point Band's Bicentennial Commissioning Project was a worthy part of the overall Academy celebrations, and provided substantial dividends for the wind band world.

Building on the legacy of Francis Resta's Sesquicentennial Commissioning Project that invited prominent composers of the day to produce original compositions for band and gave the wind band world Morton Gould's *Symphony for Band "West Point,"* among others, the West Point Band's Bicentennial Commissioning Project has also made significant contributions to the band's repertoire. With twenty-four wind band pieces, two brass and percussion ensemble works, three chamber compositions, and three Jazz works, all premiered and recorded over an eight-year period, the scope of this commissioning project was enormous. It is probably safe to say that the West Point Bicentennial Commissioning Project is one of the largest self-contained new music commissioning projects that has ever been realized.

While the works composed as part of this monumental commissioning project are collectively a substantial contribution to wind band literature, there are several pieces that may

have greater potential to enter the wind band's standard repertoire. One such composition that may have already begun to attain that status is Donald Grantham's *Farewell to Gray*, which is undoubtedly the most well-known work to come from this project. Other potential additions to the standard repertoire include Samuel Adler's *Dawn to Glory*, Ira Hearshen's *Fantasia on Aura Lee "The Army Blue,"* David Kechley's *Restless Birds before the Dark Moon*, Dan Welcher's, *Perpetual Song*, Eric Ewazen's *Legacy Symphony*, Joseph Turrin's *Quadrille*, and Robert Baksa's *Collage for Clarinet Quartet and Band*. The West Point Bicentennial Composition Contest winner, Alan Fletcher's *An American Song* is also a work that might be worthy of attaining a place in the wind band's repertoire. Additionally, were it not withdrawn from circulation by the composer, Warren Benson's unique *Scherzo, Chorale & Aria Serena* could possibly be another piece that might find a place in the repertoire – it is unfortunate that it is, in essence, lost. While all the works commissioned as part of the West Point Bicentennial Celebration are worthy in their own right and might have their own applications in performance, these few pieces have the potential to be significant additions to the repertoire.

This document has shown that the West Point Bicentennial Commissioning Project is a worthy addition to wind band literature with several potential additions to the standard repertoire, contributing over five and a half hours of music. It is the author's hope that the writing of this dissertation will result in renewed interest in the commissioned compositions of the West Point Bicentennial Celebration.

APPENDIX A
CHAMBER AND JAZZ ENSEMBLE COMMISSIONS

Commissioned Chamber Works

There were also three chamber works contributed to the Bicentennial Commissioning Project and recorded by the West Point Band. The band's West Point Clarinet Quartet consisting of Sergeant Major David Hydock; Sergeant First Class Christopher Jones; Staff Sergeant Diana Cassar-Uhl; and Staff Sergeant Shawn Herndon and Regimental Brass Quintet, comprising Master Sergeant Greg Alley and Staff Sergeant Bryan Uhl, trumpets; Staff Sergeant Troy Messner, horn; Sergeant First Class Martin Tyce, trombone; and Master Sergeant Gerald Cates, tuba were instrumental in commissioning these works. They are the ensembles that premiered and recorded them.

Paul Harvey – *Three Utterances for Clarinet Quartet*

The West Point Clarinet Quartet commissioned British composer Paul Harvey (b.1935) for this work in 2000. Born in Sheffield, England, Mr. Harvey played clarinet early in his life and went on to become a member of the Band of the Irish Guards, the Scottish National Orchestra, and the Bournemouth Symphony Orchestra. He also led the London Saxophone Quartet for the group's entire sixteen-year existence (1969-1985).

Three Utterances for Clarinet Quartet is cast in three movements: *Harangue*, which involves chains of major and minor triads, *Soliloquy*, which is a slow fugue with a chorale over an ostinato as a middle section, and *Declamation*, which is defined by its conflict between 6/8 and 2/4.¹⁹¹

¹⁹¹ Kaestner, *200 Years of Excellence, Volume 5 – Program Notes*.

Richard W. Smith – *Where History Lies Sleeping* (Brass Quintet)

American composer Richard W. Smith (b.1965) is a native of Salt Lake City, Utah. His musical studies have taken him to the University of Utah, California State at Northridge, and the Berklee College of Music. Mr. Smith has worked at Walt Disney Studios and Warner Brothers Studios as a music editor and producer.¹⁹²

Mr. Smith's quintet work, *Where History Lies Sleeping*, was premiered at Brigham Young University on February 8, 2000 by the West Point Band's Regimental Brass Quintet. It is the only commissioned work not to be recorded on the *United States Military Academy: 200 Years of Excellence* compact disc set.

Trygve Madsen – *Quintet* (Brass Quintet)

Trygve Madsen (b.1940), the only non-American composer involved here, is the only composer to contribute two works to the Bicentennial Celebration. His second (or first, if you go by opus numbers) is *Quintet*, Opus 120 is scored for standard brass quintet.

Mr. Madsen's *Quintet* is set in three movements, *Allegretto*, *Menuetto*, and *Larghetto*. The work is similar to *Concerto Grosso*, in its Neo-Classical style intermingled with Jazz influences and allusions to Romantic fervor.¹⁹³

Jazz Commissions

In addition to all the other commissioned Bicentennial works, there were three Jazz pieces commissioned and recorded by the West Point Band's Jazz Knights. The three works listed below were premiered in the Eisenhower Hall Ballroom on April 7, 2002 under the direction of Chief

¹⁹² Requiemsurvey.org, "Richard W. Smith," Requiemsurvey.org, last modified January 3, 2017, accessed January 3, 2017, <http://www.requiemsurvey.org/composers.php?id=726>.

¹⁹³ Kaestner, *200 Years of Excellence, Volume 5 – Program Notes*.

Warrant Officer Otha Wayne Hester. Following the Bicentennial Celebration, the Jazz Knights continued to serve as an advocate for new music for large Jazz ensemble by commissioning new works and by premiering new works composed and arranged by members of the band up until the group's dissolution in 2013.

Manny Albam – Listen Up!

Born in the Dominican Republic to Lithuanian parents on their way to New York City, Emmanuel Albam (1922-2001) showed an early interest in music and Jazz especially. He began his professional career in the 1940s, playing saxophone in a number of big bands of the era and by the 1950s, Mr. Albam began to concentrate full time on composing and arranging. During his career he wrote for the bands of Count Basie, Woody Herman, Stan Kenton, Buddy Rich, Dizzy Gillespie, and others. Mr. Albam also arranged for such well-known vocalists as Sarah Vaughan and Carmen McRae. He became a pioneer in the field of Jazz education in the 1960s, promoting the creation of new works for big band and hosted workshops at the Eastman School of Music and the Manhattan School of Music. Mr. Albam continued to compose and advocate for new Jazz works until his death in 2001.¹⁹⁴

Manny Albam's Bicentennial Commission, *Listen Up!* was his final creation. A contemporary swing composition in one movement, the work uses sophisticated melodic and harmonic techniques and features solo phrases answered by group figures in the style of gospel calls and responses.¹⁹⁵

¹⁹⁴ Jeff Sultanof, "MannyAlbamMusic – Biography," MannyAlbamMusic, accessed January 3, 2017, <http://mannyalbammusic.com/biography/>.

¹⁹⁵ McCourry, *200 Years of Excellence, Jazz Commissions– Program Notes*.

Dennis Mackrel – *Suite for a New World*

Dennis Mackrel (b.1962) is well-known as a top-notch big band drummer and also as a talented composer. His successful career has included touring with the Count Basie Orchestra in the 1980s, being the last drummer hired by Count Basie himself. Mr. Mackrel's compositions and arrangements have been performed and recorded by numerous big bands in Europe and the McCoy Tyner Big Band, who recorded four of his arrangements on their Grammy-winning *The Turning Point* and *Journey* albums. He is currently on the faculty of Queens College in Flushing, New York.¹⁹⁶

In November 2001, as Mr. Mackrel was beginning to compose his then-untitled work that would become *Suite for a New World*, he commented:

When I originally started writing, I had a very different type of piece in mind. It was to be bright and flashy and serve as a showcase for the Jazz Knights. Then came the World Trade Center tragedy. The emotions that I felt were so powerful and so strong that I felt it would be wrong to ignore them. So, what I've come up with so far would be best described as an extended concert piece that tries to capture the sense of loss that I felt on September 11. So far, it combines elements of European classical music and Brazilian rhythms with American Jazz harmonies. It has been difficult to work on the music, because of the emotional roller coaster that we've all been on. As a composer, my challenge is to focus my emotions and to express them in a musical way. The difficulty has been that my feelings are changing on a daily basis as each day brings new information. At the moment, this one piece looks like it may evolve into a three-part suite. The exciting part for me is that I don't know how it is going to end or what direction it is going to take, but I guess that is how life is for all of these days.¹⁹⁷

Mr. Mackrel's work, *Suite for a new World* did indeed come to encompass three movements in differing styles titled, *Convergence*, *Innocence*, and *Consequence*.

¹⁹⁶ Dennis Mackrel, "Dennis Mackrel – Bio," Dennis Mackrel, accessed January 3, 2017, <http://dennismackrelmusic.com/dm/dennis-biography.html>.

¹⁹⁷ McCourry, *200 Years of Excellence, Jazz Commissions– Program Notes*.

James Chirillo – *Grainger Suite*

American guitarist and composer James Chirillo (b.1953) served in the Jazz Knights in the early 1980s before leaving the Army and building a career as a player that reads like a Who's Who of Jazz and Broadway engagements. From Benny Goodman to the Smithsonian Jazz Masterworks Orchestra under David Baker and Gunther Schuller to Jazz at Lincoln Center to being part of the onstage band for Twyla Tharp's Broadway hit, *Come Fly Away*, Mr. Chirillo continues to be an in-demand player. As a composer, he was awarded Jazz Composition Grant in 1995 by the National Endowment for the Arts for his *Homage Concerto for Clarinet and Jazz Orchestra*.¹⁹⁸

Mr. Chirillo's contribution to the Bicentennial Celebration is his *Grainger Suite*, of which he had this to say:

My piece is based on two themes associate with Percy Grainger – *The Sussex Mummers' Christmas Carol* (because I like it) and *Hill Song No.2* (which the West Point Concert Band premiered in 1940). Grainger had a longstanding relationship with West Point. He often would bring new pieces to the band in order to hear them first hand. When asked a couple of years ago to submit an idea for a possible commission for the bicentennial, I immediately thought of a tie-in, incorporating a piece of Grainger's associated with West Point. What I've tried to do is come up with something fun and challenging for the band to play based on his music in a Jazz context.¹⁹⁹

¹⁹⁸ James Chirillo, "About James," James Chirillo, last modified 2017, accessed January 3, 2017, <https://james.chirillo.com/about-james/>.

¹⁹⁹ McCourry, *200 Years of Excellence, Jazz Commissions– Program Notes*.

APPENDIX B

WEST POINT BICENTENNIAL COMMISSIONING PROJECT CD TRACK LISTINGS

Between 2001 and 2004, the West Point Band recorded a six compact disc set documenting the West Point Bicentennial Commissioning Project. The set is titled *United States Military Academy: 200 Years of Excellence. Volumes I through V* were recorded at the Lycian Center for the Performing Arts in Sugarloaf, New York. *Volume VI (Jazz Commissions)* was recorded in Egner Hall on West Point. Below are the track listings for each compact disc volume.

West Point Band: *United States Military Academy Band: 200 Years of Excellence – Volume I*

Legacy (*Southern Music Company*)

Eric Ewazen

[1] ...of a Fortress Over a River Valley (7:27)

[2] ...of Fields of Battle (8:57)

[3] ...of Home and Country (9:03)

(with Field Music)

[4] Perpetual Song (*manuscript*) (8:10)

Dan Welcher

MAJ William Garlette, conducting

[5] Hudson River Rhapsody (*James Kessler Music*) (6:47)

James Kessler

SGM Joël Evans, oboe soloist

[6] Restless Birds Before the Dark Moon (*Pine Valley Press*) (14:03)

David Kechley

SSG Wayne Tice, alto saxophone soloist

[7] The Line (*Hal Leonard Music, Inc.*) (5:20)

Jerry Bilik

(with Field Music)

West Point Band: *United States Military Academy Band: 200 Years of Excellence – Volume II*

[1] Legacies of Honor (*Cimarron*) (6:54)

Bert Truax

Mr. Craig Williams, organist

recorded in the USMA Cadet Chapel

[2] Buffalo Soldiers (*One Omik Music*) (18:29)

James Kimo Williams

Chaplain MAJ Greg Cruell, orator

[3] Dawn to Glory (*Carl Fischer*) (10:47)

Samuel Adler

[4] Fantasy on *When Johnny Comes Marching Home* (*Manhattan Beach Music*) (5:34)

Robert Starer

MSG William Treat, piccolo soloist

[5] Fantasia on *The Army Blue* (*Ludwig Music*) (11:34)

Ira Hearshen

West Point Band: *United States Military Academy Band: 200 Years of Excellence – Volume III*

- [1] Celebration for a New Era (6:34)
SSG Douglas Richard
- [2] Farewell to Gray (*Piquant Press*) (6:12)
Donald Grantham
- Three Pieces for American Band (set no. 3) (*Manhattan Beach Music*)
Timothy Broege
- [3] The Lordly Hudson (4:18)
[4] The Land and the People (4:44)
[5] The Vineyards of the West (2:34)
- [6] The Contemplation of Bravery (*Blue Wings Press*) (8:53)
Joseph Bertolozzi
MSG Harry Ditzel, horn soloist
- [7] An American Song (*Boosey & Hawkes*) (7:42)
(*Bicentennial Composition Contest Winner*)
Alan Fletcher
- [8] To Keep Thine Honor Bright (*Edmondson & McGinty*) (7:17)
Anne McGinty
- [9] Reflections on the Hudson (10:27)
Nancy Bloomer Deussen/trans. LTC(Ret) Virginia A. Allen
- [10] West Point Bicentennial March (*Daehn Publications*) (2:54)
Larry Daehn

West Point Band: *United States Military Academy Band: 200 Years of Excellence – Volume IV*

- [1] Fanfare for Freedom (*manuscript*) (2:26)
Quincy Hilliard

- [2] Scherzo, Chorale and Aria Serena (*manuscript*) (9:26)
Warren Benson

- [3] Collage (*Composers Library Editions*) (9:03)
Robert Baksa
SGM David Hydock, SFC Christopher Jones,
SSG Shawn Herndon, SSG Diana Cassar-Uhl
clarinets

- [4] In a Cause Called “Glorious” (*Stormworks*) (5:22)
Steven Melillo

- [5] Quadrille (*C. Alan and McClaren Publications*) (9:19)
Joseph Turrin
SFC Lori Salimando-Porter, SFC Martin Tyce
SSG Matthew Wozniak, trombones

- [6] Overture 1776 (*manuscript*) (15:08)
Thomas Duffy

West Point Band: *United States Military Academy Band: 200 Years of Excellence – Volume V*

[1] Valor (*Southern Music*) (4:55)

James Barnes

Concerto Grosso (*Musik Hussetts*)

Trygve Madsen

[2] Overture (5:36)

[3] Passacaglia (8:23)

[4] Finale (4:12)

Three Utterances (*Harlequin Music*)

Paul Harvey

[5] Harangue (3:25)

[6] Soliloquy (3:12)

[7] Declamation (2:29)

SGM David Hydock, SFC Christopher Jones

SSG Shawn Herndon, SSG Diana Cassar-Uhl

clarinets

Quintet (*Musik Hussetts*)

Trygve Madsen

[8] Allegretto (3:53)

[9] Menuetto (3:38)

[10] Larghetto-Allegro (5:31)

MSG Gregory Alley, SSG Brian Uhl, trumpets

SFC Martin Tyce, trombone

SSG Troy Messner, horn

MSG Gerald Cates, tuba

[11] Ike (*Manuscript*) (22:24)

Jack Stamp

SGM Rick Gerard, narrator

West Point Band: *United States Military Academy Band: 200 Years of Excellence*

Jazz Commissions

[1] Listen Up! (*manuscript*) (8:27)

Manny Albam

SSG Vito Speranza, trumpet
SSG David Loy Song, tenor sax
MSG Lou Pappas, bass
SFC Harvey Tibbs, trombone
SSG Scott Arcangel, piano

Suite for a New World (*manuscript*)

Dennis Mackrel

[2] Part I Convergence (7:38)

SSG Derrick James, alto sax

[3] Part II Innocence (10:19)

SSG Rich Johnson, flugelhorn

[4] Part III Consequence (9:04)

SSG David Loy Song, tenor sax
SSG Bill Dunn, trumpet

Grainger Suite (*manuscript*)

James Chirillo

[5] Part I The Sussex Mummers' Christmas Carol (2:43)

[6] Part II Hill Song No. 2 (10:09)

SSG Rich Johnson, flugelhorn
MSG Rob Helsel, guitar
SFC Harvey Tibbs, trombone
SGM James Perry, flute
SSG Scott Arcangel, piano
SSG Bob Jones, drums

APPENDIX C

IRB INFORMED CONSENT FORM – COMPOSER

University of North Texas Institutional Review Board

Informed Consent Form

Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the purpose, benefits and risks of the study and how it will be conducted.

Title of Study: The West Point Band's Wind Band Commissioning Project in Celebration of the Bicentennial of the United States Military Academy

Student Investigator: Matthew Morse, University of North Texas (UNT) College of Music.

Supervising Investigator: Dr. Debbie Rohwer.

Purpose of the Study: You are being asked to participate in a research study that involves producing a consolidated documentation of the music and circumstances surrounding the wind commissioning project undertaken by the West Point Band in celebration of the Bicentennial of the United States Military Academy between 1998 and 2003.

Study Procedures: You will be asked to answer a short email questionnaire about your commissioned composition and your experiences connected to working with the West Point Band and the premiere of your work during this commissioning project. It will likely take about an hour of your time.

Foreseeable Risks: No foreseeable risks are involved in this study. However, if you feel discomfort in answering any questions, you may skip those questions or discontinue your participation in this study.

Benefits to the Subjects or Others: We expect the study may benefit you by bringing possibly increased attention to your composition and that the consolidated documentation of a major wind commissioning project may bring increased attention to it and aid the wind band world by increasing awareness of quality original repertoire.

Compensation for Participants: There will be no compensation for participating in this study.

Procedures for Maintaining Confidentiality of Research Records: Confidentiality may not be possible in this study because of the public nature of your work and your contributions to the music industry. In addition, the security and confidentiality of information collected from your email survey cannot be guaranteed. Confidentiality will be kept to the extent permitted by the technology being used. Information collected via email can be interrupted, corrupted, lost, destroyed, arrive late or incomplete, or contain viruses. Your email address will be discarded once your participation is discontinued.

Office of Research Integrity & Compliance
University of North Texas
Last Updated: July 11, 2011

Page 1 of 2

APPROVED BY THE UNT IRB
FROM 7/14/16 TO 7/13/17
JMC

Questions about the Study: If you have any questions about the study, you may contact Matthew Morse at matthewmorse@my.unt.edu or Dr. Debbie Rohwer at Debbie.Rohwer@unt.edu.

Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-4643 with any questions regarding the rights of research subjects.

Research Participants' Rights:

Your signature below indicates that you have read or have had read to you all of the above and that you confirm all of the following:

- Matthew Morse has explained the study to you and answered all of your questions. You have been told the possible benefits and the potential risks and/or discomforts of the study.
- You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your participation at any time.
- You understand why the study is being conducted and how it will be performed.
- You understand your rights as a research participant and you voluntarily consent to participate in this study.
- You have been told you will receive a copy of this form.

Printed Name of Participant

Signature of Participant

Date

Office of Research Integrity & Compliance
University of North Texas
Last Updated: July 11, 2011

APPROVED BY THE UNT IRB
FROM 7/14/16 TO 7/13/17
MM

APPENDIX D

COMPOSER SAMPLE QUESTIONNAIRE

Sample Interview Questions for Composers

- What was your experience with the commissioning of this piece?
- What are your thoughts on the West Point Band's Bicentennial Commissioning project?
- Who approached you for this commission?
- How were you compensated?
- Was this commission substantially different in any way from other commissions that you have received?
- Were there criteria outlined to you for the commission – certain things that were requested?
- What other composers or works, if any, were influences on you as you wrote this piece?
- Apart from what is already written in the program notes for this piece, what else might you say about the structure of or inspiration for the piece?
- Did you attend or conduct the premiere?
- Would you, if approached, write a work for this organization/consortium again?
- Please provide any other comments that you think would be helpful for this research project.

APPENDIX E

IRB INFORMED CONSENT FORM – BANDLEADER

University of North Texas Institutional Review Board

Informed Consent Form

Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the purpose, benefits and risks of the study and how it will be conducted.

Title of Study: The West Point Band's Wind Band Commissioning Project in Celebration of the Bicentennial of the United States Military Academy

Student Investigator: Matthew Morse, University of North Texas (UNT) College of Music.

Supervising Investigator: Dr. Debbie Rohwer.

Purpose of the Study: You are being asked to participate in a research study that involves producing a consolidated documentation of the music and circumstances surrounding the wind commissioning project undertaken by the West Point Band in celebration of the Bicentennial of the United States Military Academy between 1998 and 2003.

Study Procedures: You will be asked to answer a short email questionnaire about your involvement in the development and execution of the West Point Band's Bicentennial commissioning project and your experiences connected to working with the ensemble and the commissioned composers during the project. It will likely take about an hour of your time.

Foreseeable Risks: No foreseeable risks are involved in this study. However, if you feel discomfort in answering any questions, you may skip those questions or discontinue your participation in this study.

Benefits to the Subjects or Others: We expect the study may benefit the composers by bringing possibly increased attention to their compositions and that the consolidated documentation of a major wind commissioning project may bring increased attention to it and aid the wind band world by increasing awareness of quality original repertoire.

Compensation for Participants: There will be no compensation for participating in this study.

Procedures for Maintaining Confidentiality of Research Records: Confidentiality may not be possible in this study because of the public nature of your work and your contributions to the music industry. In addition, the security and confidentiality of information collected from your email survey cannot be guaranteed. Confidentiality will be kept to the extent permitted by the technology being used. Information collected via email can be interrupted, corrupted, lost, destroyed, arrive late or incomplete, or contain viruses. Your email address will be discarded once your participation is discontinued.

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University of North Texas
Last Updated: July 11, 2011

Page 1 of 2

APPROVED BY THE UNT IRB
FROM 7/14/16 TO 7/13/17
JMA

Questions about the Study: If you have any questions about the study, you may contact Matthew Morse at matthewmorse@my.unt.edu or Dr. Debbie Rohwer at Debbie.Rohwer@unt.edu.

Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-4643 with any questions regarding the rights of research subjects.

Research Participants' Rights:

Your signature below indicates that you have read or have had read to you all of the above and that you confirm all of the following:

- Matthew Morse has explained the study to you and answered all of your questions. You have been told the possible benefits and the potential risks and/or discomforts of the study.
- You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your participation at any time.
- You understand why the study is being conducted and how it will be performed.
- You understand your rights as a research participant and you voluntarily consent to participate in this study.
- You have been told you will receive a copy of this form.

Printed Name of Participant

Signature of Participant

Date

Office of Research Integrity & Compliance
University of North Texas
Last Updated: July 11, 2011

APPROVED BY THE UNT IRB
FROM 7/14/16 TO 7/13/17
JMA

APPENDIX F

BANDLEADER SAMPLE QUESTIONNAIRE

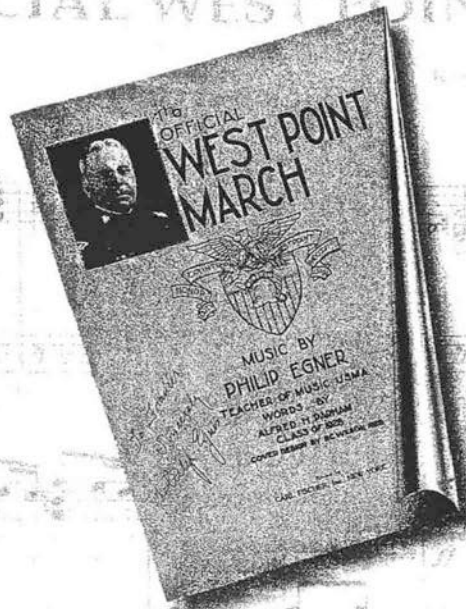
Sample Interview Questions for Bandleaders

- From where did the idea come to put together this Bicentennial commissioning project for the West Point Band?
- Why undertake this project?
- What was the timeline for completion of this project?
- How did you go about choosing composers? Contacting them? Commissioning them? How were they compensated?
- Were there criteria outlined to the composers for these commissions – certain things that were requested?
- Were you satisfied with all the pieces that were written?
- Where and when were the premieres of these pieces performed? Who conducted?
- Were the composers present for the premieres?
- Are the six CDs from this commissioning project a complete record of what was commissioned or are there pieces that didn't make the recordings?
- Was the commissioning project a success?
- Please provide any other comments that you think would be helpful for this research project.

APPENDIX G

MARCH 15, 2000 CARNEGIE HALL CONCERT PROGRAM

THE OFFICIAL WEST POINT MARCH



Bicentennial Celebration

Featuring

United States

Military Academy Band

and

Cadet Glee Club

Carnegie Hall

March 15, 2002

8:00 PM



West Point at 200 Years

“Duty, Honor, Country. Those three hallowed words reverently dictate what you ought to be, what you can be, what you will be.” This historic quote by General of the Army Douglas MacArthur provides the cornerstone of an institution steeped in history and a tradition that has developed so many of our nation’s finest leaders.

The U.S. Military Academy at West Point, a true national treasure and historic site, was first occupied in January 1778 as an American Revolutionary War outpost. It is America’s oldest continuously garrisoned Army installation, the nation’s first engineering school and the home of the U. S. Corps of Cadets since 1802.

West Point first came into prominence when both the British and Americans recognized the strategic military importance of the Hudson River, especially as ships were the primary

means of transportation for commerce, military movement and resupply in the late 18th century. General George Washington referred to West Point as the “key to the continent” since command of the river at its remarkably sharp turn meant ultimate control

of movement between Canada, New England and the southern colonies, as well as to the Great Lakes and the interior of American continent.

The Polish patriot, Thaddeus Kosciuszko, one of the heroes of the decisive American victory at Saratoga, began to supervise the construction of fortifications at West Point in 1778, and Washington transferred his headquarters there in 1779. Continental soldiers built forts, batteries and redoubts and extended a 100-ton iron chain across the Hudson to restrict river traffic. The fortifications at West Point helped prevent the



British from taking control of this vital strategic site.

The origins of the U.S. Military Academy lie in our nation's war for independence when the Continental Army was forced to rely largely upon foreign-born military officers and engineers for leadership and technical skills. Many of America's founding fathers, including Washington, Henry Knox, Alexander Hamilton and John Adams sought both the professional military expertise necessary to win independence and the mathematical and scientific education they believed necessary to maintain it. Others, however, opposed the founding of a military academy, as they feared the establishment of a professional officer corps and standing army.

This long debate continued until after the election of President Thomas Jefferson when legislation to establish a military academy quickly moved through Congress. The final sections of an "Act Fixing the Military Peace Establishment of the United States" signed by Jefferson on March 16, 1802, separated the engineers and artillery, and authorized a corps of engi-

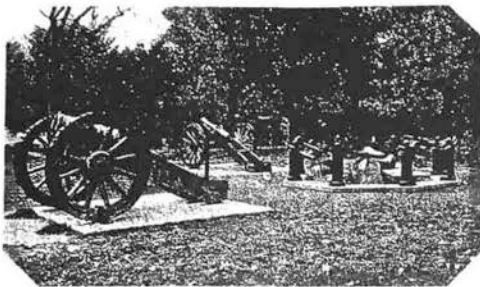
neers with a total of seven officers and ten cadets and provided that they constitute a military academy at West Point. In signing this legislation, Jefferson established a military academy that could have both military and civilian benefits, and could broaden the composition of America's military leadership to make it more representative of society. It would provide the military technical training for national defense and scientific education necessary to build the young nation.

From these humble beginnings began the legacy of the "Long Gray Line," that unbroken line of graduates that today is entering its third century of service to our nation. There is, in fact, an adage at West Point simply states, "much of the history we teach was made by people we taught." Members of the

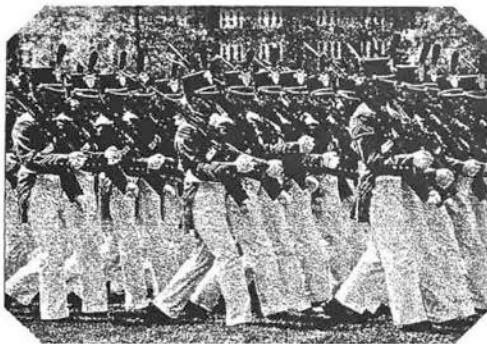
Long Gray Line include two U.S. presidents (Ulysses S. Grant and Dwight D. Eisenhower), the president of the Confederacy (Jefferson Davis), three

Helmuth von Moltke
Trophy winners (Felix
D. ...
Blanchard
Glenn Davis
and Pete
Daykins), four
of five of the
Army's five-
star generals
(Douglas MacArthur, Dwight D.

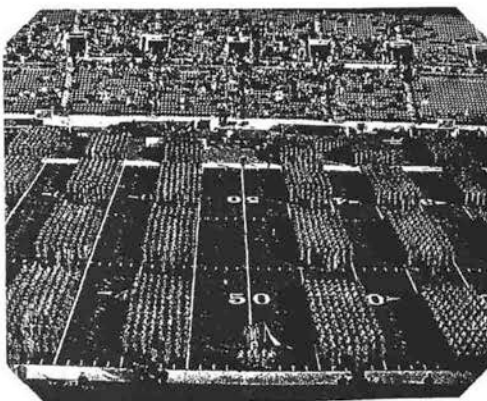




Eisenhower, Henry H. Arnold and Omar Bradley), the architect and builder of the Panama Canal (George Goethals), the first African-American four-star general (Roscoe Robinson, Jr.), the first American to walk in space (Edward White II), two



astronauts participating in the first manned lunar landing (Edwin "Buzz" Aldrin and Michael Collins), as well as innumerable leaders in government, arts and sciences, industry and education.



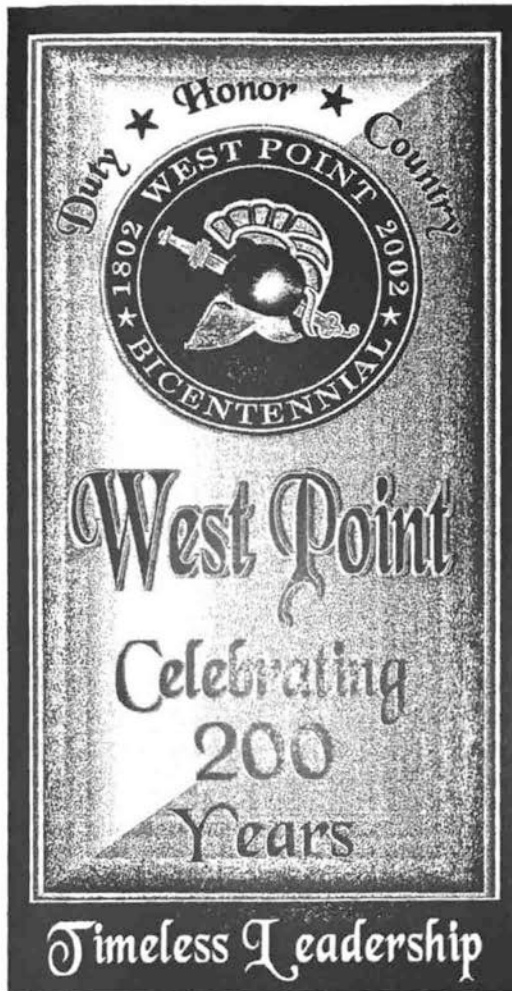
Former Chairman of the Joint Chiefs of Staff, General Colin Powell, himself a graduate of the ROTC program at City College of New York, noted the ideals and timelessness of the academy



when he referred to West Point as "the wellspring of my chosen profession; the place where the professional standards are set; the place that defines the mili-



tary culture; the place that nurtures the values and virtues of Army service and passes them on from generation to generation."



At the celebration of its bicentennial, today's Military Academy continues to evolve, constantly reassessing itself and striving to improve, yet never forgetting its primary mission to educate, train and inspire the Corps of Cadets so that each graduate is a commissioned leader of character committed to the values of Duty, Honor, Country; professional growth throughout a career as an officer in the United States Army; and a lifetime of selfless service to the nation. West Point carries out its mission by promoting

academic, military and physical growth, and individual and leadership development among young men and women who aspire to be America's future leaders. Graduates earn a Bachelor of Science degree, are commissioned second lieutenants in the U.S. Army, and serve a minimum of 5 years on active duty.

West Point stands ready today as our nation's premier leader development institution and national symbol of integrity and selfless service. General H. Norman Schwarzkopf, U.S. Military Academy Class of 1956, perhaps best set the standard when in an address to the Corps of Cadets he said, "If you leave here with love of country stamped on your heart, then you will be a 21st century leader worthy of leading the magnificent young men and women who are the sons and daughters of America."



The Corps

The Corps! The Corps! The Corps!
The Corps! bareheaded salute it.
With eyes up, thanking our God
That we of the Corps are treading
Where they of the Corps have trod.
They are here in ghostly assemblage,
The men of the Corps long dead,
And our hearts are standing attention,
While we wait for their passing tread.
We sons of today, we salute you,
You, sons of an earlier day.
We follow, close order, behind you,
Where you have pointed the way;
The long gray line of us stretches
Thro' the years of a cent'ry told,
And the last man feels to his marrow
The grip of your far off hold.
Grip hands with us now though we see not,
Grip hands with us, strengthen our hearts
As the long line stiffens and straightens
With the thrill that your presence imparts.
Grip hand, tho' it be from the shadows
While we swear, as you did of yore,
Or living, or dying to honor
The Corps, and the Corps, and the Corps.

Alma Mater

Hail, Alma Mater, dear!
To us be ever near,
Help us thy motto bear,
Thru all the years.
Let DUTY be well performed
Honor he e'er untarn'd
COUNTRY be ever armed
West Point, by thee!

Guide us, thy sons, aright,
Teach us by day, by night,
To keep thine honor bright,
For thee to fight.
When we depart from thee,
Serving on land or sea,
May we still loyal be,
West Point, to thee!

And when our work is done,
Our course on earth is run,
May it be said, "Well done.
Be thou at peace."
E'er may that line of gray
Increase from day to day:
Live, serve, and die, we pray,
West Point, for thee!

The United States Military Academy

LIEUTENANT GENERAL WILLIAM J. LENNOX, SUPERINTENDENT

PRESENTS

The United States Military Academy Band

LIEUTENANT COLONEL DAVID H. DEITRICK, CONDUCTOR

AND

The Cadet Glee Club

CONSTANCE CHASE, CONDUCTOR

CARNEGIE HALL

MARCH 15, 2002

8:00 P.M.

Fanfare

The U.S. Army Herald Trumpets
Captain Andrew J. Esch, Director

National Anthem

Remarks by the Secretary of the Army, the Honorable Thomas E. White

West Point Bicentennial March

Larry Daehn

Symphony for Band

Morton Gould
II. Marches

Hudson River Rhapsody

James Kessler
Sergeant Major Joël Evans, Oboe Soloist




Un bel di vedremo, from Madama Butterfly

Giacomo Puccini/arr. Stauffer
Staff Sergeant MaryKay Messenger, Vocal Soloist

A Hero for Today

Derek Floyd/arr. Clydesdale
Staff Sergeant Laura Bradley, Vocal Soloist
Captain Tod Addison, Conductor



Legacy ...of Home and Country

Eric Ewazen

The Hellcats

Sergeant Major David Brzywczy, Group Leader

INTERMISSION: 20 MINUTES

The Official West Point March

Philip Egnor



The Cadet Glee Club

The Last Words of David

Randall Thompson

God Bless America

Irving Berlin/arr. G. Osser

Army Blue

George Poulton/L. W. Becklaw

The Corps

Herbert Shipman/W. F. Harling

Alma Mater

Frederick Kucken/P. S. Reinecke

On, Brave Old Army Team

Philip Egnor/arr. Murtha



Celebration

Douglas Richard

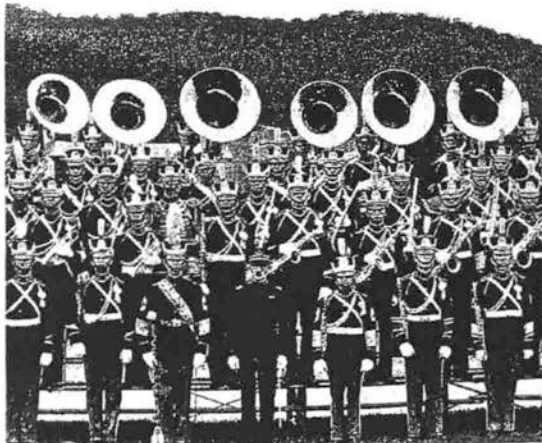
The U. S. Army Herald Trumpets

The United States Military Academy greatly appreciates the generosity of Mr. William F. Murdy, USMA Class of '64, which made this concert possible.

U.S. Military Academy Band

The United States Military Academy Band, the U.S. Army's oldest active band and the oldest unit at West Point, traces its roots to the Revolutionary War. At that time, fifers and drummers were stationed with companies of minutemen on Constitution Island, across the river from West Point. In 1778, General Samuel Holden Parsons' 1st Connecticut Brigade crossed the Hudson River and established West Point as a permanent military post. After the American Revolution, Congress disbanded most of the Continental Army, but the "fifty-five men at West Point," members of the 2nd Continental Artillery, remained. Among their ranks stood at least one drummer and one fifer, who maintained the tradition of military music at West Point.

With the establishment of the United States Military Academy in 1802 came an increased demand for military music. As the academy grew, it needed fifers, drummers and buglers to drill the new cadets and provide an audible order to their duty day. In 1817 the ensemble was named the "West Point Band,"



and by this time was performing on a full range of instruments, which included two bassoons, two Royal Kent bugles, a tenor bugle, ten clarinets, three French horns, a serpent (an early bass horn), cymbals, a bass drum, eight flutes, and two trumpets. In 1866 it received the official title of the "United States Military Academy Band."

Today's band is a direct descendant of the small band of musick that had assembled at West Point by 1817. The modest twenty-piece military band of that era has evolved into our Concert Band, Hellcats, Jazz Knights and Support Staff.

Over the years, the Concert Band has



earned the reputation of being among the finest of its kind in the world. The band's events annually attract thousands of visitors to the academy to hear the best in new and traditional concert band literature. The most popular of these events are the summer concerts at West Point's Trophy Point Amphitheatre, which was constructed in 1966. Annual 4th of July performances at the remains of Fort Putnam (on the grounds of West Point) began in 1817 and more regular outdoor performances

by the Concert Band occurred throughout the middle and later 1800's. By 1950, the summer concerts on the Plain (beside the cadet barracks) were very well attended by people from West Point and beyond. Today's audiences also enjoy winter concerts, which began in 1937.

Fifers and drummers assigned to artillery and engineer units maintained West Point's field music tradition. In the 1840's, academy cadets referred to these musicians as "those little devils," since the drummers often played pranks on the cadets. In the early 1900's, a number of cadets wrote reminiscences about their close encounters with West Point field musicians. In 1907 the cadets dubbed these instrumentalists the "Hellcats."

Today's Hellcats, consists of six buglers



and five drummers. Throughout the nation and abroad, the Hellcats entertain millions each year. Some performance functions include military funerals, cadet drills, military reviews and parades, concerts, international tattoos and brass band festivals. The Hellcats provide daily musical support for the 4,000 cadets at the Military Academy, including the daily morning bugle call Reveillé that awakens the Corps of Cadets. The group also renders martial airs as the cadets form for breakfast, lunch, supper, and the evening Retreat ceremony, which brings peaceful closure to the duty day.

For over 25 years, the Jazz Knights have brought musical excellence and variety to their audiences by presenting the best of big-band jazz and popular music. Inspired by the libraries of such renowned artists as Benny Goodman and Duke Ellington, this seventeen-piece ensemble provides music for numerous cadet social functions throughout the year. The Jazz Knights' annual performance of a "Salute to Glenn Miller" is one of many popular summer concerts performed at the Trophy Point Amphitheatre. By recreating the sounds of the greatest big bands, as well as performing the innovative styles of today, they enjoy an enthusiastic response from all who have the opportunity to hear them.

As the oldest unit in continuous service at the academy, the band has participated in many events of national significance. They performed at the dedication of the Erie Canal; at the Chicago and New York world's fairs; for the funerals of Ulysses S. Grant and Franklin D. Roosevelt; at an honor guard for Richard M. Nixon; and at a ceremony marking the return of the hostages from Iran. The band has presented concerts at such prestigious venues as Tanglewood, the Hatch Shell in Boston, Lincoln Center, and here at Carnegie Hall, celebrating the academy's sesquicentennial in 1952. The Military Academy Band was part of every inaugural parade from 1873 (Ulysses S. Grant) to 1981 (Ronald Reagan). After a twenty-year absence, the band marched in President George W. Bush's inaugural parade in 2001.

The United States Military Academy Band remains an integral part of one of the finest institutional traditions in the world today: the United States Military Academy. Its standard of excellence, like that of the academy, continues to be a source of pride to the Army and to the nation.

Lieutenant Colonel David M. Deitrick
Commander/Conductor



Lieutenant Colonel Deitrick assumed leadership of the United States Military Academy Band in June of 1994 after serving as the band's deputy commander. Originally from Lima, Ohio, he received his Bachelor of Music degree from the College-Conservatory of Music,

University of Cincinnati. He earned his Master of Music degree and his Doctor of Musical Arts degree from the Catholic University of America, Washington, D.C.

Lieutenant Colonel Deitrick joined the Army Field Band in 1972, touring the United States for more than four years. He went on to graduate from the Army Warrant Officer Bandmaster Course in 1977, and was appointed commander of the 19th Army Band, Fort Dix, New Jersey. In 1979, Lieutenant Colonel Deitrick received a direct commission and served as staff bands officer, Fifth Army Headquarters, Fort Sam Houston, Texas. From 1981 to 1988, he was the director of the United States Army Herald Trumpets; the United States Army Ceremonial Band ("Pershing's Own"), Washington, D.C.; and founded the Army Brass Band, leading it for seven years. Lieutenant Colonel Deitrick was assigned to Europe from 1988 to 1993, first as the staff bands officer and then as commander of the U.S. Army, Europe, Band and Chorus.

Since joining the Army, Lieutenant Colonel Deitrick has performed in each of the 48 contiguous states and in seven European countries. He has led performances for five U.S. Presidents and for many foreign heads of state. Additionally, he has directed groups for radio and television, and for such major events as the Economic Summit in Williamsburg, Virginia; the opening ceremony of the Olympic Games in Los Angeles; and the 100th anniversary of the Statue of Liberty.

Lieutenant Colonel Deitrick's awards include the Meritorious Service Medal with two oak leaf clusters, the Joint Service Commendation Medal, the Army Commendation Medal with 2 oak leaf clusters, and the Army Achievement Medal.

Captain Tod Addison
Deputy Commander



Captain Tod Addison joined the staff of the United States Military Academy Band in August of 2001 as deputy commander and associate conductor. Originally from Mansfield, Ohio, Captain Addison attended Ashland University and was graduated with a bachelor of music education from Ohio

State. Attending West Texas State University and East Carolina University, he received a Master of Music degree in clarinet performance. He has studied with Craig Kirchoff and Deborah Chodacki.

Addison began his career teaching public school music for seven years in North Carolina. He joined the United States Army as a clarinet player in 1995 and was assigned to the 399th Army Band at Fort Leonard Wood, Missouri. After completing Officer Candidate School at Fort Benning Georgia, he was assigned as the executive officer at Student Company, U.S. Army Element School of Music. Before arriving at West Point, he served as executive officer for The U.S. Continental Army Band at Fort Monroe, Virginia.

His military decorations include the Meritorious Service Medal, Army Commendation Medal, Army Achievement Medal with three oak leaf clusters, Good Conduct Medal and the Non-commissioned Officer Professional Development Ribbon.

SGM Joël Evans



Sergeant Major Joël Evans, principal oboist with the United States Military Academy Band at West Point, has been a familiar musical voice in the Hudson Valley area for over twenty-five years. He is English hornist with the Hudson Valley Philharmonic and oboist with the Poné Ensemble for New Music and Music in the Mountains Festival. He also plays baroque and classical oboe with La Grande Écurie, the resident historic instrument ensemble at SUNY, New Paltz, where he also serves as adjunct professor of oboe and

director of the Collegium Musicum for early music. He has also performed with the American Symphony Orchestra, the Martha Graham Dance Company, the Atlantic Chamber Orchestra, and was principal oboist of the Albany Symphony Orchestra from 1982 to 1985.

He leads a busy teaching schedule and has played in numerous TV and radio advertisements. SGM Evans has recorded for Philo, Rounder, Koch International, CRI, and New World Records, and his playing has been heard all over the U.S., Canada, and the Far East on tours, public radio and television broadcasts. He has appeared as soloist at Lincoln Center, Tanglewood, The Charles Ives Center, and Saratoga Performing Arts Center.

His commercial work has included performances with such notables as James Taylor, Dizzy Gillespie, Benny Goodman, Nat and "Cannonball" Aderley, Luciano Pavarotti, Mstislav Rostropovich, Nancy Wilson, The Moody Blues, Blood Sweat and Tears, Peter Paul and Mary, Roy Clark, and Roberta Flack. He also plays regularly in the Broadway productions of Camelot, Cabaret, Miss Saigon and Les Misérables. In the summer of 1996, SGM Evans premiered James Kessler's Hudson River Rhapsody, a work commissioned by the Academy to celebrate its upcoming bicentennial.

SGM Evans is a graduate of the University of Maine, Columbia University, and holds the Doctor of Musical Arts degree from City University of New York.

Staff Sergeant MaryKay Messenger



Staff Sergeant MaryKay Messenger is a Newburgh, New York native and a well-known soloist throughout the Hudson Valley region. She first sang with the United States Military Academy Band in 1980, at the age of thirteen, singing for the season finale 1812 concert. She continued throughout the years as a guest vocalist for a variety of concerts until she joined the Army in 1996. She performed as a soloist for a European Summer Broadway Tour in the Netherlands, Germany, Switzerland, Austria, Belgium, France and England and has appeared locally in several musicals including Godspell, Shenandoah and Grease. She has sung the role of Rosalinda in Die Fledermaus, Donna Elvira in Don Giovanni and the First Lady in The Magic Flute, with the Amato Opera Theatre in New York City. She also appeared as Mimi in La Boheme in Montclair, New Jersey, and performed in An Evening of Bel Canto and An Evening of

Operatic and Neapolitan Love Songs at the Bardavon Opera House in Poughkeepsie, New York. Since then she has performed with the famous Irish tenor, Frank Patterson, and the Nexus percussion ensemble. She sang the National Anthem for the 2000 New York Jets/Buffalo Bills football game, and the 1999 Army/Navy game in Philadelphia. She is often featured in Army football half-time shows, and performs for many official functions at West Point and in New York City. SSG Messenger has studied voice with Walter Blazer and Mya Vernole.

Staff Sergeant Laura Bradley



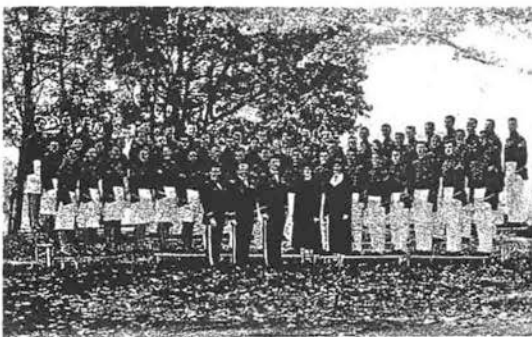
Staff Sgt. Laura Bradley, the new vocalist for the group, comes with an extensive background in both military music performance and military administration. From 1986 to 1993 she was a personnel service specialist in the 5th Personnel Service Company, Fort Polk,

Louisiana. From 1994 through 1996 she was a soprano in the 25th Infantry Division Chorus, Schofield Barracks, Hawaii. She was soprano section leader, public relations NCO, and administration NCO for that unit. In November of 1996, Staff Sgt. Bradley was assigned as vocalist to the 214th Army Ground Forces Band, Fort McPherson, Georgia. Her duties at Fort McPherson included singing in the concert band, stage band, and jazz combos. She was also the administrative NCOIC for the 58-member unit.

Staff Sgt. Bradley's career highlights include many high-profile solo performances for dignitaries and with renowned civilian musicians. While stationed in Hawaii, she was selected by the White House Chief of Staff to sing the National Anthem for President Clinton. She also sang the anthem for the Atlanta Braves at Turner Field, with former President and Mrs. Carter in attendance. Staff Sgt. Bradley has performed as a featured soloist on three compact disc recordings with her units, singing in styles ranging from classical to patriotic, and jazz to R&B. It was a particular honor for her to be chosen to perform for soldiers in Haiti during Operation Uphold Democracy. She has also sung with such jazz greats as bassist John Clayton, trombonist Conrad Herwig, and improvisation educator Jamie Aebersold. According to Bradley, one of her most cherished musical memories is that of touring with the Army Soldier Show for its 1986 and 1991 seasons.

The Cadet Glee Club

The Cadet Glee Club has provided entertainment for Americans in nearly every state of the Union for more than eighty-five years, becoming one of the most famous organizations of the United States Military Academy in the process. The Cadet Glee Club has its roots firmly embedded in the time-honored traditions of the United States Corps of Cadets. Secular singing in one form or another has been in evidence at West Point since the Academy's founding in 1802. Many warm, boisterous songfests were held at Benny Havens' Tavern, a popular (though off-limits) gathering spot of cadets in the early 1800's.



First organized in 1903, an official Cadet Glee Club gave its premier concert at the United States Military Academy in March of that year. There was a dedicated effort to keep the Cadet Glee Club going following this very successful event. The Cadet Glee Club finally became a permanent extracurricular cadet activity at the Military Academy in 1933 with twenty-five singers.

Membership in the Cadet Glee Club is by invitation, following an audition with the director. The club's membership, recently expanded to include plebes (freshmen), devotes several hours a week to learning a wide range of music. Its repertoire, in addition to honoring the history and traditions of our armed forces, includes con-

cert pieces, current hit songs, American and foreign folk songs, and contemporary ballads. To provide even greater variety, small specialty groups alternate with the full chorus in the course of a typical performance.

The group has recorded several albums over the years, including a release in 1983 in conjunction with the Cadet Chapel Choirs, and one in 1994 with the Military Academy Band. The club also travels extensively, giving up to fifty concerts annually. It has been honored to perform in some of the most famous concert venues in the country, to include Carnegie Hall, Lincoln Center, the Hollywood Bowl, and Boston's Symphony Hall. It has appeared with many major American orchestras, including the Dallas Symphony, the Buffalo Philharmonic, the Boston Pops, and the Houston Pops. The Cadet Glee Club has also performed at Disneyland, Disney World, EPCOT Center, Knott's Berry Farm, and the Kennedy Space Center.

The group has shared the spotlight with such notable entertainers as Bob Hope, Bing Crosby, Dinah Shore, and Roberta Peters, and has been privileged to participate and perform in the Macy's Thanksgiving Day Parade, ABC's Thanksgiving Day Parade, CBS's Easter Parade, the Savannah St. Patrick's Day Parade, and several presidential inaugurations. Special memories include performances for the homecoming of the hostages from Iran, a visit to the United States by British Prime Minister Margaret Thatcher, and the grand opening of EPCOT Center in 1982.

Despite its rapid pace and demanding concert schedule, the best description of the Cadet Glee Club is easily obtained from its motto: "No fun without music, no music without fun!"

In January 2002, the Glee Club recorded an original hymn for the recent Paramount feature film, "We Were Soldiers." Entitled "Mansion of the Lord," it was premiered on February 15, 2002 at West Point.

Ms. Constance Chase, Music Director



Constance Chase assumed the position of Director of the Cadet Glee Club in September 1999, bringing more than twenty years' experience as conductor, performer, and teacher to the group. Ms. Chase has performed in concert as conductor of both choirs and bands, as well as singer and flutist throughout the U.S. and in Germany. A lyric soprano, Ms. Chase is an active soloist and choral singer. She performs regularly with Riverside Choral Society in New York City and teaches voice privately. In addition to teaching and performing, Ms. Chase is currently at work with co-author Shirlee Emmons on a book for choral directors which presents a practical application of new principles of voice science to the choral setting.

A native Virginian, Ms. Chase holds the Bachelor of Music degree, magna cum laude, from the University of North Carolina at Greensboro. She earned the Master of Arts in Vocal Performance from Hunter College in New York City, where she studied voice with Shirlee Emmons and was awarded the Agnes M. Duffy Prize. She completed advanced language studies at Goethe Institute, Schwaebisch Hall, Germany. Ms. Chase resides in Connecticut with her husband and two teen-aged sons.

Dr. Ruthanne Schempf, Accompanist



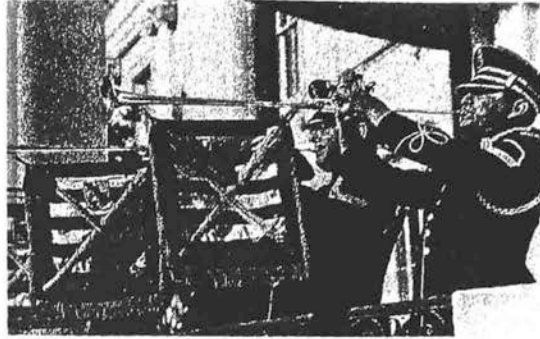
Ruthanne Schempf holds a Doctor of Musical Arts Degree in piano from the Manhattan School of Music, where she studied with Marc Silverman. She earned her Master's Degree from the same school, studying under Robert Goldsand and Constance Keene. She earned her Bachelor's Degree at Michigan State University, where her teacher was the 1962 Van Cliburn Competition winner, Ralph Votapek. Since 1984, Dr. Schempf has been the pianist for the West Point Glee Club, with whom she tours extensively. She is on the faculty of Marist College in Poughkeepsie where she teaches music history, theory, and piano.

LTC Augustus W. Fountain III Officer-in-Charge



includes remote optical sensing, vibrational spectroscopy, and laser spectroscopy.

The U.S. Army Herald Trumpets



Since their establishment in 1959, The Herald Trumpets have performed at numerous historical occasions. Their first official performance welcomed Her Royal Highness Queen Elizabeth II to America for the opening of the St. Lawrence Seaway. In the ensuing years they have performed for an illustrious array of presidents, prime ministers and royalty. The heralds performed fanfares during opening ceremonies for the 1996 Centennial Olympic Games in Atlanta, Ga. Their appearances at several World's Fairs, the opening of Walt Disney World, opening ceremonies for the 1980 Winter Olympic Games at Lake Placid and the 1984 Summer Olympic Games in Los Angeles, and for the Economic Summits in 1984 and 1990, were critically acclaimed.

The Army Herald Trumpets were viewed by millions worldwide while performing at the televised relighting of the Statue of Liberty and at the annual national holiday celebrations "A Capitol Fourth" and "Christmas in Washington." The trumpets heralded the arrival of all foreign leaders for the ceremonies commemorating the 50th Anniversary of the United Nations in San Francisco, New York City and Washington, D.C.

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