

A HISTORY OF BANDS IN THE UNITED STATES NAVY

BY
JOSEPH MOLINA MCCUEN

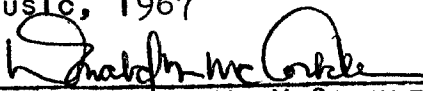
THESIS SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL
OF THE UNIVERSITY OF MARYLAND IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC
1967

APPROVAL SHEET

TITLE OF THESIS: "A HISTORY OF BANDS IN THE UNITED STATES NAVY"

NAME OF CANDIDATE: JOSEPH M. MCCUEN
MASTER OF MUSIC, 1967

THESIS AND ABSTRACT APPROVED:


DR. DONALD M. MCCORKLE
PROFESSOR OF MUSIC
DEPARTMENT OF MUSIC

DATE APPROVED:

May 3, 1967

ABSTRACT

TITLE OF THESIS: "A HISTORY OF BANDS IN THE UNITED STATES
NAVY"

JOSEPH MOLINA MCCUEN, MASTER OF MUSIC, 1967

THESIS DIRECTED BY: DR. DONALD M. MCCORKLE, PROFESSOR OF
MUSIC

ALTHOUGH THE NAVY HAS HAD BANDS SINCE THE EARLY 19TH CENTURY, LITTLE HAS BEEN WRITTEN CONCERNING THE BACKGROUND, DEVELOPMENT, AND PURPOSE OF THIS DIVISION OF OUR NAVY.

THIS WORK ENCOMPASSES A DETAILED STUDY OF THE ENTIRE BAND PROGRAM. IT BEGINS WITH THE ORIGIN OF NAVAL BANDS AND FOLLOWS THE GROWTH OF THE PROGRAM WITH A DISCUSSION OF THE U.S. NAVAL ACADEMY BAND, THE U.S. NAVY BAND, THE SCHOOL OF MUSIC, AND THE NUMEROUS GENERAL SERVICE BANDS. THESE INDIVIDUAL ORGANIZATIONS ARE AMPLIFIED BY DISCUSSING THE MUSICIANS AND THEIR MUSICAL ABILITIES, THE VARIOUS INSTRUMENTATIONS OF NAVAL BANDS, THE BANDLEADERS AND THEIR QUALIFICATIONS, THE MUSICAL REPERTOIRE OF THESE BANDS, THE CURRICULUM AT THE SCHOOL AND ITS EFFECTIVENESS IN TRAINING BANDSMEN, AND THE ABILITIES OF THESE BANDS AS CONCERT AND DANCE ORGANIZATIONS. FINALLY THE PROGRAM IS EVALUATED BY TWO SPECIAL REPORTS SUBMITTED TO AND AT THE REQUEST OF THE BUREAU OF NAVAL PERSONNEL; ONE REPORT BY A FORMER HEAD OF THE MUSIC PROGRAM, AND THE OTHER BY THE AMERICAN COUNCIL ON EDUCATION. THE WRITER ALSO INCLUDES HIS OWN SUGGESTIONS AND CONCLUSIONS BASED ON HIS KNOWLEDGE AS A NAVY MUSICIAN.

THIS IS THE ONLY HISTORICAL DEVELOPMENT OF THIS SUBJECT AND HELPS TO EXPLAIN THE PLACE AND IMPORTANCE OF BANDS, BAND MUSIC, AND THE NAVAL MUSICIAN IN RELATION TO THE OTHER DIVISIONS OF THE NAVAL SERVICE.

FOREWORD AND INTRODUCTION TO NAVY MUSIC

IN ALMOST EVERY AREA OF THE DEVELOPMENT OF OUR NAVY, HISTORIANS HAVE COMPILED, EVALUATED, AND RECORDED AN ABUNDANCE OF INFORMATION. IT IS SURPRISING, HOWEVER, TO DISCOVER THAT A PARTICULAR FIELD OF NAVAL HISTORY HAS BEEN, FOR ALL PRACTICAL PURPOSES, TOTALLY UNTOUCHED.

IN THE HISTORY OF THE UNITED STATES NAVY, THE ESTABLISHMENT AND AUTHORIZATION OF BANDS IS A FAIRLY RECENT OCCURRENCE. IN ORDER TO OBTAIN A CLEAR IDEA OF HOW AND WHY NAVY BANDS CAME INTO EXISTENCE, IT IS NECESSARY TO TURN TO THE HERITAGE THAT CONTRIBUTED THE SUBSTANCE AND TRADITION WHICH WAS NECESSARY TO NURTURE SUCH AN ORGANIZATION IN THE NAVY.

MUSIC WAS NOT LACKING IN THE EARLY YEARS OF THE NEW ENGLAND COLONIES. IT MUST BE REMEMBERED THAT ONLY THE LAND WAS UNCIVILIZED AND NOT THE MEN. THE EARLIER SETTLERS HAD LEFT A COUNTRY WHERE THE WORKS OF SUCH COMPOSERS AS BYRD, GIBBONS, OR WILBYE WERE WELL KNOWN AND WHERE THE PRACTICE OF MUSIC ITSELF WAS NOT CONFINED TO THE MUSICIAN ALONE. EVEN THE TRADES HAD THEIR OWN SPECIAL SONGS AND IT WAS NOT UNUSUAL TO FIND SUCH INSTRUMENTS AS THE LUTE, CITTERN, OR VIRGINAL IN MANY HOMES. THEREFORE, THE ENGLISH SETTLERS HAD SUNG MUSIC, PLAYED MUSIC, AND HEARD MUSIC LONG BEFORE COMING TO THIS COUNTRY.

BECAUSE OF THE HERITAGE OF ENGLISH MUSIC, IT WAS ONLY NATURAL THAT WHEN OTHER FORMS OF MUSIC BECAME NECESSARY,

THEY WOULD BE ENGLISH. THIS WAS ESPECIALLY TRUE IN MILITARY MUSIC, FOR ALTHOUGH OTHER FORMS WERE CONCEIVED BY THE NEW ENGLANDERS, BASED ON THEIR OWN ENVIRONMENTAL EXPERIENCES AND ABILITIES, MILITARY MUSIC, FOR AS YET NON-EXISTENT MILITARY BANDS, WOULD MOST CERTAINLY HAVE TO COME FROM OUTSIDE THE COLONIES. AND SO SUCH BRITISH SONGS AS "SLOW SCOTCH", "THE HESSIAN", OR "THREE CAMPS" WERE ALL THE FIFERS AND DRUMMERS OF THE NEW CONTINENTAL ARMY PLAYED IN THE EARLY DAYS OF OUR COUNTRY. THIS MUSIC MUST HAVE BEEN BORROWED FROM THE TWO BRITISH REGIMENTS FROM HALIFAX, NOVA SCOTIA, WHICH WERE STATIONED IN BOSTON FROM 1768 TO 1770.

THE EARLIEST RECORD OF AN ATTEMPT TO ORGANIZE A BAND, OTHER THAN A FIFE AND DRUM CORPS, IS FOUND IN THE LAWS FOR THE REGULATION AND GOVERNMENT OF THE MILITIA OF THE COMMONWEALTH OF MASSACHUSETTS:¹

PASSED BY ACT OF CONGRESS, MAY 8, 1792, AND AMENDED BY ACT OF MARCH 2, 1803, SECTION XIV. BE IT FURTHER ENACTED THAT EACH BRIGADIER GENERAL OR COMMANDING OFFICER OF BRIGADE BE AUTHORIZED, BY VOLUNTARY ENLISTMENT, TO RAISE AND ORGANIZE A BAND OF MUSIC IN EACH BRIGADE AND WHEN SO RAISED TO ISSUE WARRANTS TO THEM ACCORDINGLY.

THIS SIMPLE DECREE WAS THE BEGINNING FOR ALL SERVICE BANDS IN THIS COUNTRY.

LIFE IN THESE EARLY BANDS WAS DIFFICULT AND DANGEROUS. IN ADDITION TO THEIR MUSICAL DUTIES, BANDSMEN DURING ENGAGEMENTS ATTENDED THE WOUNDED ON THE FIELD AND MANY WERE PLACED ON THE FIRING LINE WITH A MUSKET. WHEN THESE BANDSMEN HAD THE OPPORTUNITY TO PLAY MUSIC, THE SPIRIT THAT THEY WERE ABLE

¹WILLIAM CARTER WHITE, A HISTORY OF MILITARY MUSIC IN AMERICA (NEW YORK: THE EXPOSITION PRESS, 1944), P. 33.

TO INSTILL WITHIN THE TROOPS WAS OF SIGNIFICANT VALUE. DURING THE CIVIL WAR THIS MUSICAL CONTRIBUTION PROMPTED GENERAL PHILIP H. SHERIDAN TO SAY, "MUSIC HAS DONE ITS SHARE, AND MORE THAN ITS SHARE, IN WINNING THIS WAR."² EVEN THE CONFEDERATES ACKNOWLEDGED THE VALUE OF MUSIC. AT A MEETING IN RICHMOND, A FEW DAYS AFTER THE WAR, ONE CONFEDERATE OFFICER SAID, "I TELL YOU GENTLEMEN, IF WE HAD HAD YOUR SONGS, WE WOULD HAVE WHIPPED YOU OUT OF YOUR BOOTS."³

WITH THE ESTABLISHMENT OF THE FIRST "SCHOOL OF PRACTICE FOR U. S. ARMY FIELD MUSICIANS" AT FORT JAY, GOVERNORS ISLAND, NEW YORK, IN THE EARLY EIGHTEEN HUNDREDS, THE GUIDELINES AND PATTERNS WERE SLOWLY BEING SET FOR AN AS YET UNTHOUGHT OF NAVY COUNTERPART. AND DURING THIS PERIOD, MANY CIVILIANS WERE ALSO FORMING A VARIETY OF BANDS. THUS, BANDS, BOTH MILITARY AND CIVILIAN, WERE GRADUALLY BECOMING A PART OF OUR HERITAGE.

THE NAUTICAL SIDE OF BANDS, HOWEVER, LAGGED CONSIDERABLY BEHIND THAT OF THE ARMY. THIS WAS PROBABLY BECAUSE THERE WAS NOT THE SAME NEED FOR A DEFINITE CADENCE FOR MARCHING AS WAS THE CASE IN THE ARMY. TO BE SURE, FROM THE FIRST TIME OUR SEAMEN BOARDED THEIR SHIPS, THEY HAD SUNG TO PROVIDE SOME KIND OF CADENCE AS THEY WORKED, BUT ONLY GRADUALLY THE NEED OF INSTRUMENTAL ACCOMPANIMENT FOR THESE SONGS AS WELL AS FOR THE ENCOURAGEMENT OF THE MEN MADE ITSELF KNOWN.

THE ATTEMPT TO TRACE THIS HISTORY HAS REQUIRED MUCH BASIC RESEARCH. RATHER THAN TAKING SEVERAL COLLECTIONS OF

²WILLIAM CARTER WHITE, OP. CIT., P. 74.

³IBID., P. 81.

DEVELOPED FACT AND ASSIMILATING THEM, I HAVE HAD TO COLLECT MATERIAL FROM MOSTLY UNPUBLISHED OR ORIGINAL SOURCES AS WELL AS THE FEW PUBLISHED RECORDS. WITH THESE SOURCES, WITH MY KNOWLEDGE AS A NAVY MUSICIAN FOR NINETEEN YEARS, AND WITH A BIT OF EDUCATED GUESSWORK, I HAVE BEEN ABLE TO PUT TOGETHER AN ACCOUNT OF THE HISTORY OF BANDS IN OUR NAVY.

SPECIAL MENTION SHOULD BE MADE OF WILLIAM CARTER WHITE'S A HISTORY OF MILITARY MUSIC IN AMERICA, WHICH IS THE ONLY PUBLISHED ACCOUNT OF AMERICAN MILITARY BANDS. THIS WORK BEGINS BEFORE THE REVOLUTIONARY WAR AND ENDS ABOUT 1943. IT WAS PREPARED, TO A GREAT EXTENT, FROM ARTICLES ON MILITARY BANDS THAT HAD APPEARED IN VARIOUS AMERICAN PUBLICATIONS, AND ALTHOUGH CERTAIN SECTIONS OR POINTS ARE NOT COMPLETELY ACCURATE, IT DOES PROVIDE A GREAT QUANTITY OF WORTHWHILE INFORMATION. THE MAJORITY OF WHITE'S BOOK CONCERNS ITSELF WITH THE HISTORY OF ARMY BANDS, BUT THERE IS A LOT OF VALUABLE INFORMATION CONCERNING THE HISTORY OF NAVY BANDS AND THE SCHOOL OF MUSIC.

IN ORDER TO EMPHASIZE CERTAIN POINTS, I HAVE HAD TO INCLUDE NUMEROUS QUOTATIONS. UNFORTUNATELY, MANY ARE WITH NAVY JARGON WHICH I HOPE THE READER WILL BE ABLE TO DECIPHER. THEREFORE, ALL SINGLE SPACE INDENTED QUOTATIONS ARE ACTUAL QUOTES FROM THE SOURCES CITED. I WOULD STRONGLY URGE THAT THE READER TAKE THE TIME TO THOROUGHLY READ ALL OF THESE AS THEY ARE IMPORTANT TO THE UNDERSTANDING OF THIS THESIS.

MY SINCEREST THANKS TO ALL MY FRIENDS, BOTH MILITARY AND CIVILIAN, WHO HAVE CONTRIBUTED INFORMATION AND GIVEN ADVICE

AND GUIDANCE. WITHOUT THEIR HELP I NEVER WOULD HAVE BEEN ABLE TO COMPLETE THIS UNDERTAKING. AND A SPECIAL WORD OF APPRECIATION TO DR. DONALD M. McCORKLE WHO HAS ADVISED, ENCOURAGED, AND HELPED ME TO "AMPLIFY" MY THOUGHTS IN THIS WORK.

THE RESULT OF THIS EFFORT IS AN ATTEMPT TO SYNTHESIZE THE DIVERGENT HISTORIES OF THE VARIOUS MUSICAL ORGANIZATIONS, AND IN SO DOING, GIVE AN INSIGHT INTO A NEW CHAPTER OF NAVAL HISTORY.

TABLE OF CONTENTS

CHAPTER	PAGE
FOREWORD AND INTRODUCTION TO NAVY MUSIC	ii
I. EARLY NAVY BANDS AND THEIR DEVELOPMENT	1
II. THE UNITED STATES NAVAL ACADEMY BAND	15
III. THE UNITED STATES NAVY BAND	33
IV. THE SCHOOL OF MUSIC	47
V. GENERAL SERVICE BANDS	69
VI. THE FUTURE OF NAVY BANDS	83
VII. CONCLUSIONS	98
APPENDIX A. SCHEDULE OF EVENTS NAS JACKSONVILLE UNIT BAND 191 1 - 15 APRIL 65	105
APPENDIX B. BASIC HULL ALLOWANCE LIBRARY 60 PIECE BAND	107
APPENDIX C. MISSION OF MUSIC BRANCH	124
SELECTED BIBLIOGRAPHY	126

CHAPTER I

EARLY NAVY BANDS AND THEIR DEVELOPMENT

THE EARLIEST MUSIC OF THE UNITED STATES NAVY WAS THE SEA CHANTY WHICH WAS SUNG BY THE CREW AS THEY WORKED. THERE WERE ALSO DRUMMERS AND FIFERS ON THE EARLY FRIGATES WHO "SOUNDED" CALLS FOR GENERAL ORDERS AND OTHER OFFICIAL CEREMONIES. AND IT WOULD BE A REASONABLE ASSUMPTION THAT THESE "MUSICIANS" PROVIDED SOME KIND OF MUSICAL ENTERTAINMENT FOR THEIR SHIPMATES DURING LEISURE HOURS.

THERE ARE MANY INTERESTING STORIES CONCERNING BANDS IN THE EARLY DAYS OF OUR NAVY. PERHAPS THEY ARE TRUE, OR EVEN IF FICTITIOUS, THEY DO PROVIDE INTERESTING READING. ONE OF THESE STORIES AS RECOUNTED IN WILLIAM CARTER WHITE'S, "A HISTORY OF MILITARY MUSIC IN AMERICA," CONCERNS THE AMERICAN CRUISER BOSTON. IN 1802, WHILE ON A MEDITERRANEAN CRUISE, THE BOSTON PUT INTO PORT AT MESSINA, SICILY. AS WAS THE CUSTOM, THERE WAS AN EXCHANGE OF OFFICIAL COURTESIES AND AN ITALIAN BAND STATIONED AT MESSINA CAME ABOARD TO PRESENT A CONCERT. THE CAPTAIN WAS SO PLEASED WITH THE BAND THAT IN SPITE OF THEIR PROTESTS, HE IMMEDIATELY SET SAIL FOR AMERICA WITH THE MUSICIANS STILL ON BOARD.

ANOTHER STORY, ALSO RELATED BY WHITE, CONCERNS AN 8-PIECE BAND WHICH WAS NOT KIDNAPPED BUT RATHER CAPTURED IN 1812 BY OUR FRIGATE UNITED STATES FROM THE BRITISH MAN-OF-WAR MACEDONIAN. THE OUTCOME OF THIS BRITISH BAND IS NOT KNOWN,

BUT IT IS ASSUMED THAT THEY WERE REQUIRED TO ENTERTAIN THEIR CAPTIVES WITH THEIR MUSICAL TALENTS.

THE FIRST MUSICIAN OFFICIALLY RECORDED ON AN AMERICAN WARSHIP WAS A JAMES F. DRAPER. HE SIGNED ABOARD THE BRANDYWINE ON JULY 26, 1825, AND SOMEONE CAREFULLY ENTERED BESIDE HIS NAME, "TEN DOLLARS A MONTH."¹ DURING THE REVOLUTIONARY WAR, AND FOR SOME TIME AFTERWARDS, RECORDS OF NAVAL PERSONNEL WERE INACCURATE AND INCOMPLETE, SO IT IS HIGHLY PROBABLE THAT THERE WERE MUSICIANS ON SHIPS LONG BEFORE DRAPER.

PRIOR TO AND AROUND 1825, THERE WAS NO DISTINCTION BETWEEN A MUSICIAN AND A SEAMAN. A MAN WAS FIRST REQUIRED TO PERFORM HIS "DECK" DUTIES, AND IF THERE WAS ANY REMAINING TIME OR TALENT, HE WOULD THEN PERFORM HIS "MUSICAL" DUTIES. THUS, THESE MEN WERE ABLE-BODIED SEAMEN FIRST AND MUSICIANS ONLY BY CHANCE.

THE EXISTENCE OF BANDS IN THE EARLY DAYS OF OUR NAVY IS APPARENT FROM THE WRITINGS OF GEORGE JONES, A SCHOOLMASTER, WHO SAILED ON THE BRANDYWINE WHEN SHE ESCORTED GENERAL LAFAYETTE BACK TO FRANCE AFTER HIS VISIT TO THE TOMB OF WASHINGTON IN 1824. IN HIS DIARY HE TELLS OF SEVERAL BALLS AND RECEPTIONS THAT WERE HELD FOR THE GUESTS DURING THAT VOYAGE. HE ALSO MENTIONS A FUNERAL AT SEA AT WHICH THERE WAS MUSIC OF SOME SORT. THEREFORE, THERE CERTAINLY WERE ADDITIONAL MUSICIANS BESIDES DRAPER ABOARD THE BRANDYWINE. LATER JONES WAS TRANSFERRED TO THE MAN-OF-WAR CONSTITUTION,

¹WILLIAM CARTER WHITE, A HISTORY OF MILITARY MUSIC IN AMERICA (NEW YORK: THE EXPOSITION PRESS, 1944), P. 83.

AND WRITING IN 1826 HE SAID, "WE HAVE A FINE BAND ON BOARD CONTAINING ABOUT TWENTY EXCELLENT MUSICIANS."² IF THE CONSTITUTION DID CARRY ABOUT "TWENTY EXCELLENT MUSICIANS" IT IS POSSIBLE THAT OTHER FRIGATES DID THE SAME, BUT THERE ARE NO RECORDS TO SUBSTANTIATE THIS.

A DIARY WRITTEN BY A SEAMAN ON THE CONSTITUTION FURTHER PROVES THE EXISTENCE OF BANDS ON THIS AND OTHER SHIPS. ONE ENTRY DESCRIBES A BURIAL AT SEA WITH THESE WORDS:³

THE DEAD MARCH FROM SAUL PELED FORTH FROM THE SEVERAL INSTRUMENTS OF OUR MUSICIANS AND THE SWEET SOUNDS WERE WAFTED ON THE BREEZE AND EVERY BOSOM WAS FILLED WITH AWE AND SOLEMNITY.

THE SHIP'S LOG OF THE CONSTELLATION, A SISTER SHIP, ALSO RECORDS THAT A JOHN H. PAGE WAS PROMOTED TO "MASTER OF THE BAND" ON AUGUST 31, 1826. ANOTHER ENTRY RECORDS THAT SEAMAN WILLIAM TUTON WAS PROMOTED TO THE RANK OF MUSICIAN ON SEPTEMBER 1, 1826.

THESE EARLY NAVY MUSICIANS WERE USUALLY RECRUITED FROM THE CREW; THAT IS, THERE WAS NO EFFORT TO ENCOURAGE MEN TO ENLIST SOLELY AS MUSICIANS. HOWEVER, ON APRIL 5, 1830, A WILLIAM RAYMOND WAS ENLISTED AS A MUSICIAN AT NORFOLK, VIRGINIA, RECEIVING AN ENTRANCE SALARY, LIKE DRAPER'S IN 1825, OF TEN DOLLARS A MONTH.⁴ AND ON JANUARY 30, 1830, A JULIAN GOMZALES WAS RATED "FIRST-CLASS" MUSICIAN.

PERSONNEL IN MANY OF THESE EARLY BANDS INCLUDED FOREIGN MUSICIANS AS UNITED STATES CITIZENSHIP WAS NOT A REQUIREMENT. INDEED MANY WERE IN THE UNITED STATES NAVY FOR YEARS WITHOUT

² WILLIAM CARTER WHITE, OP. CIT., P. 84.

³ IBID., P. 84.

⁴ ALL HANDS, APRIL 1965, P. 59.

EVER SEEING THIS COUNTRY. RECORDED IN THE LOG OF THE U.S.S. DELAWARE WAS THE ENLISTMENT OF AN ITALIAN BANDMASTER AND FIVE ITALIAN MUSICIANS ON SEPTEMBER 17, 1827. LATER RECORDS ON THE SAME SHIP SHOW THAT THESE MUSICIANS WERE DISCHARGED IN 1828.

THE LOG OF THE FRIGATE UNITED STATES RECORDS ON DECEMBER 14, 1839, THE ENTIRE SHIP'S BAND OF ITALIAN MUSICIANS HAD "LEFT" THE NAVY AFTER A SHORT TERM OF SERVICE. THESE AND OTHER ENTRIES INDICATE THE BRIEF TIME MANY FOREIGNERS SERVED IN THE UNITED STATES NAVY.

AS CITED IN WHITE'S BOOK, BANDMASTER J. A. WINN OF THE U. S. NAVY BAND LATER WROTE OF THIS PROBLEM IN HIS BOOKLET ON BAND MUSIC IN THE NAVY:⁵

IT CANNOT BE DENIED THAT EUROPEAN MUSICIANS MADE UP THE MAJORITY OF THE SHIPS' BANDS EVEN AS LATE AS 1907. BUT WE DO NOT LOOK UPON THIS PERIOD AS BEING ESPECIALLY PRODUCTIVE TO THE DEVELOPMENT OF BAND MUSIC IN THE UNITED STATES NAVY. AS WE HAVE ALREADY SAID, THE FOREIGN MUSICIANS WERE UNRELIABLE AND FREQUENTLY LEFT THE SHIP AT THEIR EARLIEST OPPORTUNITY. MANY OF THEM ENLISTED IN ORDER TO GET PASSAGE TO AMERICA AND AS SOON AS THEY REACHED THIS COUNTRY THEY DESERTED. THE LEADER OF THE SHIP'S BAND IN THOSE DAYS FREQUENTLY FOUND HIMSELF WITHOUT A SINGLE MUSICIAN, OR, AT LEAST, JUST A REMNANT OF HIS REGULAR BAND.

LIEUTENANT CHARLES BENTER, A FORMER LEADER OF THE U.S. NAVY BAND, GIVES AN INSIGHT INTO THE PROBLEMS OF THE EARLY BANDMASTERS. WRITING IN WINN'S BOOKLET, HE SAID:⁶

⁵WILLIAM CARTER WHITE, OP. CIT., P. 87.
⁶IBID., PP. 87-88.

AT THE TIME I JOINED THE MISSISSIPPI AS LEADER (1906), FOREIGN MUSICIANS WERE DECIDEDLY IN PREDOMINANCE. MANY OF THESE MEN ONLY ENTERED BANDS TO GET PASSAGE TO AMERICA, WHERE THEY HEARD OF FABULOUS SUMS PAID FOR MUSICIANS AND HAD VISIONS OF EASY WEALTH. THESE MUSICIANS WERE JUST FLOATERS. AFTER A COUPLE OF MONTHS PAY THEY WOULD SKIP THE SHIP AND NEVER RETURN. THEIR FREQUENT DESERTIONS WOULD LEAVE SKELETON BANDS ON THE BATTLESHIPS. IT WAS ALMOST IMPOSSIBLE TO KEEP A WELL ORGANIZED, COMPETENT BAND FOR ANY LENGTH IN THOSE DAYS.

IN THE EARLY DAYS OF NAVY BANDS THERE WAS, HOWEVER, ONE ALL-AMERICAN BAND. AN EXTRACT FROM THOMAS CARROLL'S PAMPHLET, "BANDS AND BAND MUSIC IN SALEM" [MASS.] (1900), APPEARS TO PROVE THIS FACT:⁷

LOUIS KEHRHAHAN, LEADER OF THE SALEM BRASS BAND IN 1859, REMOVED TO BOSTON IN 1860. WHEN THE CIVIL WAR BEGAN HE DETERMINED TO RECRUIT A BAND FOR THE NAVY, SO HE WENT TO SALEM AND ENCOURAGED SEVERAL OF HIS OLD COMRADES TO ENLIST, AMONG WHOM WAS BOB THOMAS, A FAMOUS CORNET PLAYER. KEHRHAHAN'S BAND WAS ASSIGNED TO THE FLAGSHIP "MINNESOTA". THIS VESSEL, WITH THE FRIGATES "CUMBERLAND" AND "CONGRESS", WAS ANCHORED IN HAMPTON ROADS, WHEN, ON MARCH 8, 1862, THE CONFEDERATE IRON CLAD "MERRIMAC" CAME OUT OF NORFOLK AND OPENED FIRE. THE "CUMBERLAND" SANK, THE "CONGRESS" CAUGHT FIRE AND THE "MINNESOTA", HAVING RUN AGROUND, WAS HELPLESS. THE PROVIDENTIAL ARRIVAL OF THE "MONITOR", HOWEVER, SAVED THE "MINNESOTA". A SINGULAR INCIDENT WAS THAT, THE LAST SHOT FIRED BY THE "MERRIMAC", WHEN SHE WAS RETIRING AFTER BEING WORSTED IN HER BATTLE WITH THE LITTLE "MONITOR", STRUCK THE "MINNESOTA" WITHOUT DAMAGING THE VESSEL TO ANY GREAT EXTENT, BUT A PIECE OF SHELL WOUNDED BOB THOMAS ON THE LIP, THE RESULT OF WHICH PERMANENTLY INTERFERED WITH HIS PLAYING.

OFFICIAL RECOGNITION OF BANDS BY THE NAVY FINALLY

⁷WILLIAM CARTER WHITE, OP. CIT., PP. 88-89.

OCCURRED IN 1838. IN THAT YEAR THE "PAY-TABLE OF THE NAVY REGISTER" (A GRAPHIC INDEX OF THE PAY SCALE AND AUTHORIZED ALLOWANCES), AUTHORIZED BANDS TO CONSIST OF ONE BANDMASTER, FOUR FIRST-CLASS MUSICIANS, AND ONE SECOND-CLASS MUSICIAN. HOW THE NAVY EXPECTED SIX MEN TO PERFORM AS A MUSICAL GROUP IS DIFFICULT TO UNDERSTAND, ESPECIALLY IF THE BANDMASTER EXERCISED HIS PREROGATIVE TO CONDUCT. IT IS ALSO INTERESTING TO MENTION THAT ARMY BANDS OF THAT PERIOD WERE ONLY ELEVEN MEN INCLUDING THE LEADER. THUS, SERVICE BANDS WERE ALL ON A "SMALL" SCALE.

IN 1854 THE NAVY DEPARTMENT PUBLISHED A "TABLE OF ALLOWANCES OF EQUIPMENT, OUTFITS, AND STORES FOR THE VESSELS OF THE U. S. NAVY." INCLUDED IN THIS ALLOWANCE WERE INSTRUMENTS FOR A SHIPBOARD BAND. THEY WERE AS FOLLOWS, WITH THE ORIGINAL SPELLING:⁸

CLARIONET	[SIC]
CORNOPION	[SIC]
OPHOCLEIDE	[SIC]
HIPOGOMO OR ALTO HORN	
SNARES (2)	

THE ENTIRE COST OF THE INSTRUMENTS FOR BAND, INCLUDING A PROPER ONE FOR THE MASTER OF THE BAND IS NOT TO EXCEED TWO HUNDRED AND THIRTY DOLLARS. THEY WILL BE RECEIPTED FOR BY THE MASTER, AND ACCOUNTED FOR BY HIM AT THE END OF THE VOYAGE.

THE ABOVE LIST, ALTHOUGH MEAGER, NEEDS SOME COMMENT. CLARIONET IS SIMPLY THE OBSOLETE SPELLING OF CLARINET; CORNOPION (RECTE CORNOPEAN), NOW USED TO DESIGNATE AN ORGAN STOP, WAS THE EARLY NAME IN ENGLAND FOR THE CORNET;

⁸THE MUSICAL QUARTERLY, JULY 1947, VOL. XXXIII, P. 382.

OPHICLEIDE (RECTE OPHICLEIDE), WAS A BASS INSTRUMENT MADE ON THE SAME PRINCIPLE AS THE KENT BUGLE, AND WAS POPULAR IN EUROPE IN THE EARLY 19TH CENTURY, BUT WAS GRADUALLY REPLACED BY THE TUBA, AND THE SNARES WERE PRESUMABLY SNARE DRUMS.

HIPOCOMO OR ALTO HORN PRESENTS A PROBLEM AS THE WORD HIPOCOMO IS NOT FOUND IN ANY HISTORY OF MUSICAL INSTRUMENTS NOR WAS THE SMITHSONIAN INSTITUTION ABLE TO GIVE ANY EXPLANATION FOR SUCH A NAME. MANY NAMES HAVE BEEN APPLIED TO THE ALTO HORN ITSELF. IN AMERICA, DURING THIS PERIOD, IT WAS CALLED THE E \flat TENOR HORN; IN FRANCE, THE SAXHORN, AND IN ITALY, DURING THE SAME PERIOD, THE FLICORNO CONTRALTO. SINCE THE CONTEXT SHOWS HIPOCOMO TO BE SYNONYMOUS WITH ALTO HORN, AND SINCE THAT INSTRUMENT HAD VARIOUS NAMES AND SHAPES, IT IS POSSIBLE THAT HIPOCOMO WAS THE TRADE OR PATENT NAME USED BY SOME MANUFACTURER. OR IT IS HIGHLY POSSIBLE THAT PART OF OR THE ENTIRE WORD IS MISSPELLED AND THE LAST PART MIGHT HAVE BEEN "CORNO" MEANING HORN, RATHER THAN "COMO."

THERE ARE NO RECORDS OF HOW THIS PARTICULAR INSTRUMENTATION ORIGINATED, BUT SUCH AN UNUSUAL INSTRUMENTATION IS WORTHY OF FURTHER DISCUSSION. THE CLARINET COULD HAVE BEEN IN B \flat , C, OR E \flat , AND WAS A WOODWIND SOPRANO INSTRUMENT; THE CORNOPEAN WAS SIMPLY A BRASS CORNET AND A SOPRANO INSTRUMENT; THE OPHICLEIDE, ALSO BRASS, WAS PRESUMABLY THE BASS OPHICLEIDE, RATHER THAN THE TENOR OR ALTO OPHICLEIDE; THE ALTO HORN WAS NOTHING MORE THAN AN ALTO SIZE TUBA, AND IT IS ASSUMED THAT THE SNARES WERE THE CONVENTIONAL TYPE OF SNARE DRUMS.

THIS BAND WAS NOT TYPICAL OF THE ENGLISH, FRENCH OR

GERMAN BANDS OF THAT PERIOD, AND ITS SOUND WOULD HARDLY FIT ANY GENERAL DESCRIPTION. THE CLARINET WOULD SOUND VERY SIMILAR TO TODAY'S CLARINET; THE CORNOPEAN WOULD SOUND LIKE THE CORNET OF TODAY, ALTHOUGH PERHAPS A BIT MORE MELLOW; THE OPHICLEIDE WOULD HAVE A GENERAL BARITONE OR HIGH BASS SOUND, AND THE ALTO HORN WOULD HAVE A SOUND SIMILAR TO THAT OF A FRENCH HORN, ALTHOUGH NOT AS DARK. THIS INSTRUMENTATION WOULD PRODUCE A VERY THIN TEXTURE WITH ONLY TWO MELODY INSTRUMENTS, ONE ALTO, ONE BASS, AND TWO DRUMS TO ENFORCE THE RHYTHM. PERHAPS IT COULD BE CALLED A "CHAMBER BAND".

THE SMALL ALLOWANCE FOR BANDS REMAINED STATIONARY UNTIL 1864 WHEN AN "ALLOWANCE FOR VESSELS OF THE U. S. NAVY" AUTHORIZED THE INSTRUMENTATION OF BANDS TO NUMBER FROM SIX TO TWENTY MUSICIANS:⁹

⁹THE MUSICAL QUARTERLY, OP. CIT., P. 383.

FOR A BAND NUMBERING	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	COST OF INST.
E♭ SOPRANO	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	\$18.00
B♭ SOPRANO	3	3	3	2	2	2	2	2	2	2	2	2	1	1	1	20.00
E♭ ALTO	3	3	2	2	2	2	2	2	2	2	2	1	1	1	1	28.00
B♭ TENOR	3	2	2	2	2	2	1	1	1	1	1	1	1	1	1	32.00
B♭ BARITONE	1	1	1	1	1	0	1	0	0	1	0	1	1	0	0	34.00
B♭ BASS	1	1	1	1	1	1	0	1	1	0	1	0	0	1	1	36.00
E♭ TUBA	2	2	2	2	2	2	2	2	1	1	1	1	1	0	0	45.00
E♭ CLARINET	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	30.00
B♭ CLARINET	1	1	1	1	1	1	1	1	1	0	0	0	0	0	0	30.00
FLUTE	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	50.00
CYMBALS, TURKISH	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	25.00

SETS RESPECTIVELY
NOT TO EXCEED IN
COST

\$589 557 529 509 491 457 423 375 330 298 270 240 220 177 152

FOR MUSIC AND
MUSIC PAPER

\$50 48 46 43 40 38 36 34 32 30 28 26 24 22 20

TOTAL DOLLARS

\$639 605 575 552 531 495 459 409 362 328 298 266 244 199 172

APPENDED TO THE ALLOWANCE WAS THE FOLLOWING: "BAND MUSIC IS ARRANGED FOR TWELVE INSTRUMENTS, BUT CAN BE PLAYED BY ANY NUMBER MORE OR LESS, AS THE ABOVE TABLE EXHIBITS."

THIS TABLE IS CERTAINLY NOT A REALISTIC APPROACH AND IT APPEARS AS IF SOMEONE, WITH NO KNOWLEDGE OF MUSIC, WAS ASSIGNED THE TASK OF COMPILING THIS LIST. THEY SIMPLY STARTED WITH THE HIGHEST NUMBERS FOR THE SIZES AND COSTS, AND BY THE PROCESS OF ELIMINATION, ARRIVED AT THE VARIOUS FIGURES.

FROM 1864 UNTIL THE EARLY 20TH CENTURY NAVY BANDS FOLLOWED NO GENERAL OR UNIFIED PLAN. BECAUSE OF THEIR SMALL SIZE, UNCERTAIN ABILITY OF MUSICIANS, UNRELIABLE FOREIGN PERSONNEL, AND A SOMEWHAT INDIFFERENT ATTITUDE TOWARDS BANDS ON THE PART OF THE NAVY, THESE UNITS COULD BARELY BE CALLED MUSICAL ORGANIZATIONS. NO RECORDS ARE AVAILABLE, BUT THEIR MUSIC MUST HAVE CONSISTED OF PLAYING MARCHES AS THE CREW WORKED OR DRILLED AND PLAYING HONORS FOR VISITING DIGNITARIES.

THE WAR YEARS 1917-1918 BROUGHT ABOUT MANY CHANGES TO THIS NATION AND THESE CHANGES HAD A DEFINITE INFLUENCE ON NAVY BANDS. FOR THE FIRST TIME MANY YOUNG MUSICIANS ENTERED THE NAVY, ENLISTING DIRECTLY FROM THE MAJOR SYMPHONY ORCHESTRAS AND BANDS. AND THIS INFLUX OF MUSICIANS IMPROVED CONSIDERABLY THE QUALITY OF NAVY MUSIC.

DURING THIS PERIOD JOHN PHILIP SOUSA ENTERED THE NAVY BECAUSE OF A REQUEST HE RECEIVED FROM JOHN ALDEN CARPENTER,

WHO WAS A COMPOSER AND PERSONAL FRIEND:¹⁰

THE NAVAL STATION (GREAT LAKES, ILL.) HAS A UNDEVELOPED BAND WHICH NEEDS THE INSPIRATION OF A MASTER HAND TO START THEM ON THE RIGHT TRACK. COULD YOU COME HERE IF ONLY FOR A FEW DAYS TO START THE WORK AND BRING WITH YOU A BANDMASTER OF THE RIGHT PERSONALITY TO CONTINUE THE INSTRUCTION. I REALIZE HOW MUCH I ASK AND KNOW YOUR ENTHUSIASM FOR THE CAUSE.

SOUSA WENT AS SOON AS POSSIBLE TO GREAT LAKES, AND AFTER HEARING THE STATION BAND AND DISCUSSING THE NAVY'S NECESSITY FOR MUSIC, DECIDED TO JOIN AND GIVE HIS ASSISTANCE. FROM MAY, 1917, UNTIL MARCH, 1919, JOHN PHILIP SOUSA WAS THE LIEUTENANT IN CHARGE OF MUSIC AT GREAT LAKES WHICH BECAME THE FOCAL POINT FOR NAVY BANDS.

IN A DISCUSSION WITH THE COMMANDANT OF THE NAVAL STATION, SOUSA PROPOSED FORMING A BATTALION BAND OF THREE HUNDRED AND FIFTY MUSICIANS WHICH WOULD BE UNDER HIS PERSONAL DIRECTION. HE ALSO PROPOSED TO ORGANIZE, AS ENLISTMENTS WARRANTED, BANDS TO BE ASSIGNED TO EACH REGIMENT OF THE STATION. THIS REGIMENTAL BAND IDEA PROVED TO BE OF GREAT VALUE TO THE NAVY. WHEN A REQUEST WAS RECEIVED FROM THE NAVY DEPARTMENT FOR A BAND FOR A SHIP OR STATION, SOUSA WAS ABLE TO SEND IMMEDIATELY ONE OF THE REGIMENTAL BANDS WHICH WAS AN ORGANIZED GROUP OF MUSICIANS, "A GROUP OF MEN WHO KNOW ONE ANOTHER, POSSESSED A COMMON REPERTOIRE, AND UNDERSTOOD HOW TO PLAY TOGETHER."¹¹

ONCE THE REGIMENTAL BAND PROGRAM WAS FIRMLY ESTABLISHED,

¹⁰JOHN PHILIP SOUSA, MARCHING ALONG (BOSTON: HALE, CUSHMAN, AND FLINT, 1941), P. 310.

¹¹IBID., P. 312.

SOUSA LEFT THE ACTUAL ADMINISTRATION OF THIS ENDEAVOR TO OTHERS AND CONCENTRATED HIS EFFORTS ON THE GREAT LAKES BATTALION BAND WHICH DEVELOPED INTO ONE OF THE FINEST SERVICE BANDS IN THE COUNTRY. THIS GROUP WAS COMPOSED OF YOUNG MEN WHO WERE FORMER MEMBERS OF COLLEGE AND CIVIC BANDS, AND NO DOUBT SOUSA'S CIVILIAN BAND. SOUSA SAID, "THEY WERE A BRIGHT, PLEASING LOT AND FULL OF ENTHUSIASM. I HAD EXERCISED GREAT CARE IN SELECTING THE MUSIC, MAKING SURE THAT IT WAS WITHIN THE COMPREHENSION AND EXECUTION OF THE BAND."¹² THROUGHOUT WORLD WAR I THEY PRESENTED NUMEROUS CONCERTS IN THIS COUNTRY AND WERE ESPECIALLY EFFECTIVE IN RAISING MONEY IN THE LIBERTY LOAN DRIVES.

THERE CAN BE NO QUESTION THAT SOUSA WAS SINCERE IN HIS EFFORTS TO ASSIST THIS COUNTRY IN THE WAR EFFORT. UPON ENTERING THE NAVY HE DEVOTED ALL OF HIS TIME AND TALENTS TO THE CAUSE AS WELL AS TAKING A PERSONAL FINANCIAL LOSS. HOWEVER, IN SERVING HIS COUNTRY HE WAS ALSO ABLE TO KEEP THE SOUSA IMAGE AND HIS MUSIC BEFORE THE AMERICAN PEOPLE.

WITH THE SIGNING OF THE ARMISTICE AND DEMOBILIZATION OF THE ARMED FORCES, MANY OF THESE BANDS DISAPPEARED AS QUICKLY AS THEY HAD BEEN ASSEMBLED. BUT IN THE YEARS IMMEDIATELY FOLLOWING WORLD WAR I THE SHORTAGE OF MUSICIANS BECAME ACUTE AND VARIOUS PLANS WERE INSTITUTED TO BOLSTER NAVY MUSIC, ALTHOUGH WITH VERY LITTLE SUCCESS.

DURING THE DEPRESSION YEARS AND FOR ABOUT THE NEXT TEN YEARS THE TOTAL NUMBER OF NAVY MUSICIANS WAS A LITTLE OVER

¹²JOHN PHILIP SOUSA, OP. CIT., P. 313.

ONE THOUSAND, AS THE FOLLOWING TABLES SHOW: ¹³

1929

<u>NUMBER</u>	<u>SIZE</u>	<u>TOTAL</u>
1	78-PIECE BAND	78
1	75-PIECE BAND	75
4	23-PIECE BANDS	92
44	17-PIECE BANDS	748
1	13-PIECE BAND	13
2	12-PIECE ORCHESTRAS	24
6	8-PIECE ORCHESTRAS	48
2	5-PIECE ORCHESTRAS	10
		<hr/>
		1,088

1934

2	76-PIECE BANDS	152
2	23-PIECE BANDS	46
43	17-PIECE BANDS	731
1	13-PIECE BAND	13
1	12-PIECE ORCHESTRA	12
2	5-PIECE ORCHESTRAS	10
		<hr/>
		964

1938

2	76-PIECE BANDS	152
4	23-PIECE BANDS	92
2	21-PIECE BANDS	42
38	17-PIECE BANDS	646
1	13-PIECE BAND	13
6	13-PIECE ORCHESTRAS	78
1	12-PIECE ORCHESTRA	12
2	5-PIECE ORCHESTRAS	10
		<hr/>
		1,045

IT WAS NOT UNTIL WORLD WAR II THAT A LARGE BAND PROGRAM WAS ONCE AGAIN ESTABLISHED. AGAIN A LARGE PORTION OF YOUNG MUSICIANS ENTERED THE ARMED FORCES. FROM 1941, AND THROUGH

¹³ROOM 1810 OF THE BUREAU OF NAVAL PERSONNEL. 1ST FILE CABINET, 3RD AND 4TH DRAWERS.

THE WAR YEARS, THE NAVY BAND PROGRAM GREW UNTIL THERE WERE AT THE PEAK IN 1943-44, ABOUT TWO HUNDRED EIGHTY-FIVE BANDS INVOLVING SOME 7,000 MUSICIANS. MOST OF THESE BANDS WERE FROM 17 TO 21 PIECES AND WERE STATIONED ON AIRCRAFT CARRIERS, BATTLESHIPS, CRUISERS, AND LARGE AUXILIARY SHIPS, AS WELL AS AT SHORE ACTIVITIES AND ADVANCED BASES IN THE ATLANTIC AND PACIFIC.¹⁴

IN 1945 AND 1946 THESE BANDS WERE DEMOBILIZED QUICKLY, AND ONCE AGAIN NAVY BANDS DIMINISHED. WITH THE OUTBREAK OF THE KOREAN WAR IN JUNE OF 1950, MANY RESERVE MUSICIANS WERE RECALLED TO ACTIVE DUTY. HOWEVER, AFTER THIS WAR, AS AFTER EVERY WAR, NAVAL BANDS AND THE BAND PROGRAM WERE LEFT IN A DEPLETED CONDITION.

NAVY BANDS FROM 1825 UNTIL 1917 WERE VERY UNSTABLE, HAD LITTLE OR NO ORGANIZATION, AND ABSOLUTELY NO REAL SENSE OF DIRECTION. AND BEGINNING WITH WORLD WAR I, THE HISTORY OF NAVY BANDS BECOMES CYCLIC. AT THE START OF ANY MAJOR CONFLICT THERE HAS ALWAYS BEEN AN IMMEDIATE RUSH OF MUSICIANS TO JOIN THE BAND PROGRAM. HOWEVER, AFTER THE TERMINATION OF SUCH CONFLICTS, THERE IS THE SAME RUSH TO LEAVE THE PROGRAM. THIS RAPID EXPANSION AND CONTRACTION OCCURRED DURING BOTH WORLD WARS AND ON A SMALLER SCALE DURING THE KOREAN WAR. IF THERE SHOULD BE A THIRD WORLD WAR, THE SAME CYCLE WOULD UNDOUBTEDLY BE REPEATED.

¹⁴ INTERVIEW WITH LCDR. MAX E. CORRICK ON NOVEMBER 18, 1965.

CHAPTER II

THE UNITED STATES NAVAL ACADEMY BAND

SHORTLY AFTER THE FOUNDING OF THE NAVAL ACADEMY IN 1845, TWO LOCAL MUSICIANS WERE HIRED TO PLAY FOR THE VARIOUS MILITARY FORMATIONS. WILLIAM BEALER, FIFER; AND JOHN JARVIS, DRUMMER, WERE THE FIRST "BAND" AND THE ONLY MUSICIANS AT THE ACADEMY UNTIL 1853.¹ ON MAY 7, 1853, THE UNION WEIGHED ANCHOR AT THE MOUTH OF THE SEVERN RIVER AND SET ASHORE A BAND. THIS BAND, UNDER BANDMASTER JOHN PHILLIP PFEIFFER, CONSISTED OF ELEVEN MUSICIANS FROM THE CHARLESTOWN NAVY YARD IN BOSTON. JOHN JARVIS, THE DRUMMER, WAS INCORPORATED INTO THIS GROUP TO MAKE A UNIT OF THIRTEEN MEN.

THIS BAND WAS AUTHORIZED BY AN ORDER FROM THE BUREAU OF ORDNANCE AND HYDROGRAPHY, DATED NOVEMBER 22, 1852 WHICH INDICATED ". . . A BAND OF MUSIC TO CONSIST OF ONE MASTER OF THE BAND AT EIGHTEEN DOLLARS PER MONTH; SIX FIRST-CLASS MUSICIANS AT TWELVE DOLLARS PER MONTH, AND FIVE SECOND-CLASS MUSICIANS AT TEN DOLLARS PER MONTH."² (MUSICIAN RATINGS ARE DESIGNATED AS FOLLOWS: CHIEF MUSICIAN OR BANDMASTER; MUSICIAN FIRST-CLASS; MUSICIAN SECOND-CLASS, AND MUSICIAN THIRD-CLASS. THESE DESIGNATIONS DO NOT IMPLY THE MUSICAL ABILITIES OF A MUSICIAN, BUT RATHER INDICATE HIS PLACE IN THE RATING STRUCTURE. THUS, A MUSICIAN FIRST-CLASS IS NOT NECESSARILY

¹WILLIAM CARTER WHITE, A HISTORY OF MILITARY MUSIC IN AMERICA (NEW YORK: THE EXPOSITION PRESS, 1944), P. 211.

²MICHALE MRLIK, "SOME FACTS AND ASSUMPTIONS RELATIVE TO THE ORIGIN AND HISTORY OF THE U.S. NAVAL ACADEMY BAND", P.1.

A MORE QUALIFIED MUSICIAN THAN A SECOND-CLASS MUSICIAN.)
 IN ADDITION TO THE RATHER MODEST SALARIES, EACH MAN RECEIVED
 A DAILY RATION OF ONE POUND OF SALT BEEF OR PORK, FLOUR,
 RICE, SOME VEGETABLES, AND A PINT OF WINE OR A GILL OF WHIS-
 KEY.

THE INSTRUMENTATION OF THIS BAND WAS AS FOLLOWS:³

1 FLUTE AND PICCOLO
 1 Eb CLARINET
 2 Bb CLARINETS
 2 Bb CORNETS
 2 FRENCH HORNS
 1 TROMBONE
 1 TENOR HORN
 1 BARITONE
 1 TUBA
 1 DRUM

ALTHOUGH THIS WAS A SMALL BAND, THE INSTRUMENTATION WAS
 ADEQUATE TO PLAY FOR PARADES AND CLASS FORMATIONS.

BAND MEMBERS WERE NOT PERMITTED TO WORK OUTSIDE OF THE
 ACADEMY TO SUPPLEMENT THEIR INCOME AND ALL MEMBERS WERE RE-
 QUIRED TO FURNISH THEIR OWN INSTRUMENTS AND COPY THEIR OWN
 MUSIC. ALTHOUGH THIS WAS AN AUTHORIZED NAVY BAND, NO MONEY
 HAD BEEN APPROPRIATED FOR THE OPERATING EXPENSES; THEREFORE,
 EACH MIDSHIPMAN AND OFFICER CONTRIBUTED TWENTY-FIVE CENTS A
 MONTH TO THE BAND FUND.

ONE OF THE EARLY SUPERINTENDENTS WANTED NEW DRESS UNI-
 FORMS FOR JOHN PFEIFFER'S BAND. WHEN HE DISCOVERED THAT
 THERE WERE NO FUNDS FOR DRESS UNIFORMS HE ORDERED ALL THE
 GRASS ON THE ACADEMY GROUNDS TO BE MOWED AND SOLD AS HAY.
 THUS, THE BAND GOT THEIR NEW UNIFORMS, COMPLETE WITH GOLD

³MICHALE MRLIK, OP. CIT., P. 2.

BRAID AND FEATHERED HELMETS.

UNDER THE LEADERSHIP OF BANDMASTER PFEIFFER THE BAND FOUND ITS WAY INTO THE ROUTINE OF THE ACADEMY, BEGINNING MANY OF THE ACTIVITIES THAT THE PRESENT ACADEMY BAND STILL PERFORM. THE MUSICAL ABILITIES OF THIS FIRST BAND IS PERHAPS BEST ILLUSTRATED BY THE FACT THAT PATRICK GILMORE, AN OUTSTANDING MUSICIAN OF THAT PERIOD AND A FORMER MEMBER OF JOHN PFEIFFER'S BAND AT THE CHARLESTOWN NAVY YARD, WAS ASKED TO JOIN THE ACADEMY BAND. ALTHOUGH HE DECLINED, HE FOLLOWED THE ACTIVITIES OF THE BAND AND FELT THEY WERE OF "HIGH CHARACTER."

WITH THE OUTBREAK OF THE CIVIL WAR, THE UPPER-CLASS MIDSHIPMEN WERE SENT TO SEA AND FOR SECURITY REASONS, THE REMAINING ACADEMY PERSONNEL, INCLUDING THE BAND, WERE SENT TO NEWPORT, RHODE ISLAND, ABOARD THE BALTIC. BY THIS TIME THE BAND HAD INCREASED TO EIGHTEEN MEMBERS, MOST OF WHOM WERE BRASS MUSICIANS. AMONG THE NEW ADDITIONS WERE MUSICIANS BEALER, GLAZER, WOOLEY, NAYDEN, AND ZIMMERMANN, THE LATTER BEING THE FATHER OF THE CELEBRATED CHARLES A. ZIMMERMANN WHO BECAME THE BAND LEADER IN 1887.

ON SEPTEMBER 21, 1861, THE MIDSHIPMEN MOVED INTO THE ATLANTIC HOUSE IN NEWPORT; MAYOR CRANSTON OF NEWPORT AND THE SUPERINTENDENT SPOKE, AND THE BAND WAS PRESENT FOR THE RAISING OF THE SUPERINTENDENT'S FLAG AND THE MARCH TO THE NEW QUARTERS. THUS BEGAN THE CIVIL WAR YEARS FOR THE NAVAL ACADEMY. HOWEVER, OTHER THAN BEING AT NEWPORT, THERE WERE NO MAJOR CHANGES, AND THE MIDSHIPMEN AS WELL AS THE BAND

FOLLOWED A NORMAL ROUTINE.

WHEN THE CIVIL WAR ENDED THE MEMBERS OF THE NAVAL ACADEMY BAND WERE AUTOMATICALLY DISCHARGED WITH THE RHODE ISLAND QUOTA. APPARENTLY SOME OF THE BANDSMEN DID NOT REALIZE THEY HAD BEEN DISCHARGED, AND DUTIFULLY RETURNED TO ANNAPOLIS. THE BAND AS A RESULT OF THIS SITUATION WAS LEFT IN A DEPLETED CONDITION. IN ORDER TO REORGANIZE AND OBTAIN DESIRABLE MUSICIANS, THE STATUS OF THE BAND WAS CHANGED FROM AN ENLISTED UNIT TO A CIVIL-SERVICE BAND. DURING THIS TRANSITIONAL PERIOD, PFEIFFER RETAINED THE LEADERSHIP, BUT FINALLY WAS SUCCEDED SUCCESSIVELY BY ONE MR. HAMMER, A MR. MYER, AND AN EQUALLY OBSCURE, MR. MARSHALL.⁴ NOTHING IS RECORDED ABOUT THESE MEN AND IT IS PROBABLE THAT THERE WAS GREAT CONFUSION ON THE PART OF THE BANDSMEN BECAUSE OF THE LACK OF ANY FIRM AND PERMANENT LEADERSHIP.

JOHN PFEIFFER WAS RETIRED AS BAND LEADER IN 1864, BUT HE REMAINED AS A SECOND-CLASS MUSICIAN UNTIL 1880. HIS POOR EYESIGHT WAS THE REASON FOR HIS DISMISSAL AS LEADER. DURING HIS TENURE HE HAD ARRANGED AND TRANSCRIBED MOST OF THE MUSIC USED BY THE BAND, RESULTING FOR HIM IN NEAR BLINDNESS AT THE TIME OF HIS RETIREMENT.

IN 1865 A PETER SCHOFF, COMING TO THE ACADEMY FROM A REGIMENT OF THE UNITED STATES CAVALRY, ASSUMED LEADERSHIP OF THIS CIVIL-SERVICE BAND.⁵ ALSO IN 1865, AN AUTHORIZATION BY THE BUREAU OF NAVIGATION INCREASED THE SIZE OF THE BAND TO ONE BANDMASTER AND TWENTY-EIGHT MUSICIANS. THE BANDMASTER

⁴WILLIAM CARTER WHITE, OP. CIT., P. 212.

⁵IBID., P. 212.

RECEIVED \$528.00 PER YEAR; FIRST-CLASS MUSICIANS \$348.00 PER YEAR, AND SECOND-CLASS MUSICIANS \$300.00 PER YEAR.⁶

DURING THE TIME THE BAND WAS A CIVIL-SERVICE UNIT THE BANDSMEN WERE PERMITTED TO PLAY "OUTSIDE ENGAGEMENTS" TO SUPPLEMENT THEIR LOW MILITARY PAY. IN FACT, THEY PRACTICALLY DEPENDED ON THIS ADDITIONAL WORK. WHEN THE ACADEMY CLOSED DURING THE SUMMER MONTHS AND THE MIDSHIPMEN WENT TO SEA, THE BANDSMEN TURNED IN THEIR UNIFORMS AND FOUND EMPLOYMENT IN CIVILIAN BANDS AT THE RESORT AREAS.

ALTHOUGH THERE ARE NO RECORDS OF THE TYPE OF MUSIC USED DURING THIS PERIOD, IT MAY BE ASSUMED, BECAUSE OF THE HUNDREDS OF SONGS COMPOSED DURING THE CIVIL WAR, THAT SUCH SELECTIONS AS "THE BATTLE HYMN OF THE REPUBLIC", "MARCHING THROUGH GEORGIA", "MARYLAND, MY MARYLAND", AND "JOHN BROWN'S BODY" WERE A PART OF THEIR REPERTOIRE. THE BAND ALSO MUST HAVE PLAYED THE ACADEMY SONGS WHICH RANGED FROM A SEA CHANTY TO THE NAVY HYMN. THEY UNDOUBTEDLY ALSO HAD IN THEIR REPERTOIRE THE NATIONAL AIRS OF VARIOUS FOREIGN COUNTRIES, BECAUSE THE ACADEMY SINCE ITS FOUNDING HAD BEEN VISITED BY MANY FOREIGN DIGNITARIES.

THERE MIGHT NOT HAVE BEEN A BAND IF IT HAD NOT BEEN FOR THE BENEFITS AND OUTRIGHT CONTRIBUTIONS OF THE MIDSHIPMEN AND OFFICERS. VARIOUS PLAYS AND TALENT SHOWS WERE PRESENTED BY THE MIDSHIPMEN FOR THE BENEFIT OF THE BAND. SUCH PLAYS AS "MARRIED LIFE" AND "MRS. JARLEY'S WAX WORKS" WERE PRESENTED BY THE MIDSHIPMEN ON JANUARY 13TH AND 14TH, 1874, FOR THE

⁶MICHALE MRLIK, OP. CIT., P. 3.

BENEFIT OF THE BAND. ON FEBRUARY 14TH OF THE SAME YEAR, AN ENTERTAINMENT, PROBABLY CONSISTING OF A TALENT SHOW WAS ALSO PRESENTED IN THE GYMNASIUM TO ASSIST THE BAND. AND A SYSTEM OF "CHECKAGE OF ACCOUNT", SIMILAR TO THE SYSTEM USED TO HELP THE ORIGINAL BAND WAS IN EFFECT TO HELP PAY FOR THE EXPENSES INCURRED BY THE BAND OVER AND ABOVE THEIR BASE PAY. EACH MIDSHIPMAN'S ACCOUNT WAS ASSESSED FIFTY CENTS A MONTH FOR NINE MONTHS OF THE YEAR, AND EACH OFFICER CONTRIBUTED ONE DOLLAR A MONTH FOR THE SAME PERIOD. THIS FINANCIAL ASSISTANCE PROVED THAT THE MIDSHIPMEN AND OFFICERS WANTED A BAND.

ALTHOUGH THE BAND WAS OFFICIALLY A CIVIL-SERVICE UNIT, FOR ALL INTENTS AND PURPOSES IT WAS A NAVY BAND. THE SINGLE BANDSMEN LIVED IN QUARTERS ABOARD THE WYANDANK; ALL OF THE BANDSMEN WORE NAVY UNIFORMS; ALL WERE DESIGNATED BY NAVY RATINGS, AND ALL WERE REQUIRED TO SIGN CONTRACTS AND OATHS OF OFFICE.

BANDMASTER SCHOFF RENEWED HIS CONTRACT EACH YEAR UNTIL 1887, AT WHICH TIME HE RETIRED, AND CHARLES A. ZIMMERMANN, WHO HAD BEEN A MEMBER OF THE BAND SINCE 1882, ASSUMED LEADERSHIP.⁷ HIS LIFE WAS SPENT WITH THE NAVAL ACADEMY BAND, FROM HIS BIRTH ON JULY 22, 1861, AT NEWPORT, RHODE ISLAND, WHERE HIS FATHER WAS A MEMBER OF THE BAND, UNTIL HIS DEATH ON JANUARY 16, 1916. ZIMMERMANN QUICKLY GAINED THE RESPECT AND ADMIRATION OF ALL HIS MEN BECAUSE OF HIS EXCEPTIONAL MUSICAL ABILITIES AND WARM PERSONALITY. AND "ZIMMY", AS HE WAS KNOWN TO THE MIDSHIPMEN, ESTABLISHED HIS OWN REPUTATION WITH THE BRIGADE BY COMPOSING THE FAMOUS "ANCHORS AWEIGH".

⁷MICHALE MRLIK, OP. CIT., P. 3.

AT THIS TIME THE BAND WAS STILL COMPOSED OF TWENTY-EIGHT MUSICIANS AND A DRUM MAJOR. MOST OF THESE MEN WERE GERMAN, SWEDISH, ITALIAN, OR BOHEMIAN NATIONALS, AS WAS INDICATED ON THEIR CONTRACTS. THE ORIGINAL BAND WAS COMPOSED ALMOST ENTIRELY OF GERMANS WHOM PFEIFFER HAD PERSONALLY SELECTED TO COME TO ANNAPOLIS WITH HIM. AND IT IS EVIDENT THAT THE BANDSMEN HAD BEEN SO CHOSEN BY THE VARIOUS LEADERS UNTIL THE TIME OF ZIMMERMANN BECAUSE THEY HAD HAD EXPERIENCE IN MILITARY BANDS IN EUROPE BEFORE COMING TO THIS COUNTRY.

THE TASK OF INTEGRATING A GROUP OF CIVILIANS INTO THE STRICT MILITARY LIFE OF THE ACADEMY MUST HAVE BEEN A CHALLENGING ONE, BUT IN 1903 CHARLES ZIMMERMANN WAS CONFRONTED WITH AN EVEN MORE COMPLEX PROBLEM. A BAND COMPOSED OF SIXTEEN ENLISTED MUSICIANS FROM NORFOLK, VIRGINIA, WAS BROUGHT TO THE ACADEMY BY BANDMASTER PASQUEL DE SANTIS AND WAS ORDERED TO COMBINE WITH THE REGULAR ACADEMY BAND, BRINGING THE COMPLEMENT UP TO FORTY-FIVE. THE NEW ADDITION PRODUCED A SITUATION WHERE THERE WERE BOTH ENLISTED AND CIVILIAN PERSONNEL PLAYING AS ONE BAND. THIS CONDITION LASTED FROM 1903 UNTIL 1910 WHEN AN ACT OF CONGRESS MERGED THE TWO BANDS INTO ONE. THIS ACT ALSO INCREASED THE ALLOWANCE TO FORTY-EIGHT MEN, ALL HAVING MILITARY RATINGS. IN CONJUNCTION WITH THIS CHANGE, THE POSITION OF ASSISTANT LEADER WAS ALSO CREATED.

ZIMMERMANN DIED ON JANUARY 16, 1916, WHILE STILL SERVING AS BANDLEADER. BECAUSE OF HIS DEVOTION TO THE ACADEMY HE WAS GIVEN A FULL MILITARY FUNERAL WITH THE MIDSHIPMEN SERVING AS PALLBEARERS. ALL CLASSES WERE SUSPENDED SO THAT THE ENTIRE BRIGADE MIGHT ATTEND THE SERVICES.

SUCCEEDING ZIMMERMANN WAS ADOLPH TOROVSKY WHO HAD BEEN HIS ASSISTANT.⁸ TOROVSKY WAS BORN IN CZECHOSLOVAKIA, AND AT AN EARLY AGE JOINED THE TWENTY-SIXTH HUNGARIAN REGIMENTAL BAND IN VIENNA. DURING THIS PERIOD HE STUDIED UNDER JOHANN STRAUSS II. HIS ENLISTMENT IN THE HUNGARIAN BAND EXPIRED IN 1891 AND HE CAME TO THE UNITED STATES WHERE HE JOINED THE ACADEMY BAND AS A TRUMPET PLAYER. ALONG WITH HIS DUTIES AS BANDSMAN HE BECAME THE LEADER OF THE ST. JOHN'S COLLEGE BAND, A POSITION WHICH GROOMED HIM FOR HIS FORTHCOMING JOB AS LEADER OF THE ACADEMY BAND.

NO PARTICULAR ACHIEVEMENTS ARE RECORDED WHILE TOROVSKY WAS LEADER WITH THE EXCEPTION THAT THE COMPLEMENT OF THE BAND WAS FURTHER INCREASED TO SEVENTY-FIVE BY ANOTHER ACT OF CONGRESS DATED JULY 9, 1919. THIS WAS THE FIFTH INCREASE AND WAS BROUGHT ABOUT BY THE INCREASED ENROLLMENT AT THE ACADEMY. CONTERMINOUS WITH THIS PERSONNEL INCREASE, THE FIRST APPROPRIATION FOR MUSIC AND INSTRUMENTS WAS FINALLY AUTHORIZED.

TOROVSKY RETIRED AT THE END OF 1921 AND WAS SUCCEEDED BY H. J. PETERMAN, A BANDMASTER FROM WASHINGTON, D.C., WHO DIRECTED THE BAND FOR ELEVEN YEARS. THESE EVIDENTLY WERE QUIET YEARS WITH NO RADICAL CHANGES IN THE SIZE OR SCOPE OF THE BAND.

THE EARLIEST AVAILABLE PRINTED PROGRAM BY THE ACADEMY BAND IS A CONCERT PRESENTED BY PETERMAN ON MAY 16, 1931. IT IS OBVIOUS THAT THE BAND WAS PLAYING MEDIOCRE MUSIC. PERHAPS THE BAND WAS NOT CAPABLE OF PERFORMING BETTER MUSIC, OR PERHAPS PETERMAN'S ABILITIES AS A CONDUCTOR WERE LIMITED.

⁸MICHALE MRLIK, OP. CIT., P. 5.

HOWEVER, THIS PROGRAM GIVES SOME INSIGHT INTO THE TYPE AND QUALITY OF MUSIC PERFORMED DURING THESE YEARS. THE PROGRAM IS LISTED EXACTLY AS IT APPEARED:⁹

MARCH	"ON TO THE GOAL"	BARNHOUSE
OVERTURE	"RUY BLAS"	MENDELSSOHN
WALTZ	"IDEAL ECHOES"	HERMAN
SELECTION	"THE DESERT SONG"	ROMBERG
BALLET MUSIC		
FROM THE		
SEASONS	"4TH SCENE 'AUTUMN'"	GLAZOUNOW
CHARACTERISTIC	"COTTON BLOSSOMS" AND	
SONG	"BY THE WATERS OF	LIEURENCE
	MINNETONKA"	
MELODIES FROM	"ROBIN HOOD"	DE KOVEN
MARCH	"BEAU IDEAL"	SOUSA

THE ABOVE PROGRAM INCLUDED A VARIETY OF COMPOSERS AND COMPOSITIONS. SOME COMPOSERS ARE OBVIOUSLY WELL KNOWN, BUT NOT FOR BAND COMPOSITIONS, WHILE OTHERS SUCH AS HERMAN AND LIEURENCE ARE RATHER OBSCURE. ALTHOUGH NOT AS WELL KNOWN AS SOME, REGINALD DE KOVEN WAS A COMPOSER OF MANY LIGHT OPERAS OF WHICH ROBIN HOOD WAS HIS MOST SUCCESSFUL. AND CHARLES BARNHOUSE WAS AN AMERICAN COMPOSER, CORNETIST, AND PUBLISHER. COMPOSING WAS ONE OF HIS LESSER TALENTS AS HE ONLY HAS ABOUT EIGHTEEN MARCHES TO HIS CREDIT AND A FEW OTHER MINOR WORKS FOR BAND. THE PROGRAM ITSELF WAS MUSICALLY UNINTERESTING. THE ORIGINAL BAND COMPOSITIONS WERE ONLY MEDIOCRE, WITH THE EXCEPTION OF BEAU IDEAL, WHILE THE WORKS TRANSCRIBED FOR BAND WERE VERY POOR TRANSCRIPTIONS.

PETERMAN RETIRED ON OCTOBER 2, 1932, AND WAS SUCCEEDED BY WILLIAM R. SIMA, WHO HAD HELD THE POSITION OF ASSISTANT LEADER UNDER TOROVSKY AND PETERMAN. ALTHOUGH THE OFFICIAL ALLOWANCE FOR THE BAND WAS SEVENTY-FIVE, THE FOLLOWING LIST

⁹U. S. NAVAL ACADEMY BAND PROGRAM DATED MAY 16, 1931.

INDICATES THAT THEY WERE OVER ALLOWANCE BY FOUR MEN:¹⁰ (MANY NAVY BANDS TODAY CARRY MEN OVER AND ABOVE THE AUTHORIZED ALLOWANCE AND THIS EVIDENTLY WAS THE PRACTICE DURING THAT PERIOD.)

3 FLUTES
 2 OBOES
 1 Eb CLARINET
 20 Bb CLARINETS
 1 ALTO CLARINET
 1 BASS CLARINET
 8 SAXOPHONES
 2 BASSOONS
 12 CORNETS AND TRUMPETS
 8 FRENCH HORNS
 2 BARITONES
 1 EUPHONIUM
 8 TROMBONES
 6 BASSES
 4 PERCUSSION

AROUND 1932 THE MAJORITY OF NAVAL BANDS NUMBERED FROM THIRTEEN TO SEVENTEEN PIECES. THEREFORE, THE ACADEMY BAND WAS VERY LARGE AS COMPARED TO OTHER UNITS. THE ABOVE ENSEMBLE WAS WELL BALANCED IN EACH SECTION AND HAD THE CORRECT INSTRUMENTATION TO PERFORM ANY TYPE OF MUSIC IN BAND LITERATURE.

DURING SIMA'S TENURE, AN INVESTIGATION REVEALED A VERY CORRUPT ADMINISTRATION, RESULTING IN HIS DISHONORABLE DISCHARGE FROM THE NAVY IN 1947. AS A RESULT OF THESE CIRCUMSTANCES, THE ACADEMY BAND AND ITS MEMBERS SUFFERED A GREAT LOSS OF PRESTIGE AND RESPECT.

SIMA WAS SUCCEEDED BY ALEXANDER CECIL MORRIS, WHO WAS ONE OF THE MOST NOTABLE FIGURES IN NAVY MUSIC.¹¹ MORRIS WAS

¹⁰ WILLIAM CARTER WHITE, OP. CIT., P. 215.

¹¹ KENNETH BERGER (ED.), BAND ENCYCLOPEDIA (EVANSVILLE, INDIANA: BAND ASSOCIATES, INC., 1960), P. 598.

RAISED IN AN ORPHANAGE IN NEW YORK CITY BEFORE JOINING THE NAVY IN 1907. AFTER SERVING IN FLEET BANDS, HE WAS PLACED IN CHARGE OF THE BAND ON THE PRESIDENTIAL YACHT MAYFLOWER. IN 1938 MORRIS CAME TO THE ACADEMY BAND AS ASSISTANT LEADER, HAVING PREVIOUSLY SERVED IN THAT CAPACITY WITH THE U. S. NAVY BAND IN WASHINGTON.

WHILE MORRIS WAS LEADER HE WAS RESPONSIBLE FOR INCREASING THE BAND ALLOWANCE TO EIGHTY MUSICIANS, BUT HIS MOST IMPORTANT CONTRIBUTION WAS TO REVISE AND ENLARGE THE MUSIC LIBRARY. THE BAND WAS STILL OPERATING "ON A SHOESTRING", BUT HE WAS ABLE TO ALMOST DOUBLE THE BAND AND TRIPLE THE ORCHESTRAL LIBRARIES. MORRIS WAS AN EXCELLENT VIOLINIST AND THIS WAS THE REASON FOR HIS GREAT INTEREST IN INCREASING THE ORCHESTRAL LIBRARY. SOME OF THE BANDSMEN DOUBLED ON STRING INSTRUMENTS, SO MORRIS WAS ABLE TO FORM A SMALL CHAMBER ORCHESTRA WHICH PRESENTED SHORT PROGRAMS BEFORE MANY OF THE CULTURAL EVENTS, AS WELL AS PLAYING FOR THE ANNUAL PRESENTATION OF HANDEL'S MESSIAH AT THE ACADEMY CHAPEL. UNFORTUNATELY, THIS ORCHESTRA WAS GRADUALLY PHASED OUT AFTER HIS RETIREMENT.

UNDER MORRIS THE BAND DEVELOPED MORE MUSICALLY AND PERFORMED BETTER MUSIC THAN UNDER ANY OTHER LEADER BEFORE HIM. THIS IMPROVEMENT MAY BE SEEN FROM A PROGRAM PRESENTED ON APRIL 23, 1950:¹²

¹²BAND PROGRAM DATED APRIL 23, 1950.

OVERTURE "RIENZI"	R. WAGNER
CORNET SOLO "HUNGARIAN MELODIES"	V. BACH
"RHAPSODY FOR BAND"	RIMSKY-KORSAKOV
CHORAL PROCESSION FROM "THE SONG OF MAN"	PURCELL-KOUNTZ
FANTASIA "THE MIDSHIPMEN" (CONDUCTED BY THE COMPOSER)	P. BUYS
SYMPHONIC POEM "VLTAVA"	B. SMETANA
ACCORDION SOLO "TIGHT SQUEEZE"	M. DEMEY
"NIGHT AND DAY"	C. PORTER
"BALLET MUSIC" FROM PRINCE IGOR	A. BORODIN
MARCH "THE NAVY FOREVER"	MAURICE

A GLANCE AT THE ABOVE PROGRAM SHOWS THAT IN ADDITION TO INCLUDING BAND TRANSCRIPTIONS OF WORKS BY WAGNER, RIMSKY-KORSAKOV, SMETANA, BORODIN, AND PORTER, MORRIS ALSO PROGRAMMED WORKS THAT WERE WRITTEN ESPECIALLY FOR BAND, AND MANY OF THEM BY AMERICAN COMPOSERS.

VINCENT BACH IS KNOWN AS A CORNET AND TRUMPET VIRTUOSO, BUT PERHAPS HE IS BETTER KNOWN AS A MANUFACTURER OF BRASS INSTRUMENTS AND MOUTHPIECES. IN THE FIELD OF COMPOSITION HE HAS WRITTEN A FEW TRUMPET AND CORNET SOLOS OF WHICH "HUNGARIAN MELODIES" IS AN EXCELLENT SOLO OF ITS TYPE. THE FULL LYRICAL AND TECHNICAL CAPABILITIES OF THE CORNET ARE DISPLAYED AND IT REQUIRES AN OUTSTANDING BRASS MUSICIAN TO PERFORM CORRECTLY.

PERHAPS THE MOST INTERESTING WORK ON THIS PROGRAM WAS RICHARD KOUNTZ'S "SONG OF MAN" WITH TEXT BY GILBERT PURCELL. ALTHOUGH ORIGINALLY WRITTEN FOR ORCHESTRA AND CHORUS, THIS WAS A VERY FINE SYMPHONIC BAND TRANSCRIPTION BY F. CAMPBELL WATSON. AND TO SING THE TEXT OF THIS WORK, A GLEE CLUB WAS FORMED FROM MEMBERS OF THE BAND.

EQUALLY AS INTERESTING, AT LEAST FOR THE MIDSHIPMEN, WAS

THE COMPOSITION BY PETER BUYS. HE HAD COMPOSED AND PUBLISHED MANY WORKS, WITH OVER TWO THOUSAND TRANSCRIPTIONS AND ARRANGEMENTS TO HIS CREDIT. AT THE TIME OF THIS PROGRAM HE WAS THE MUNICIPAL DIRECTOR OF MUSIC IN HAGERSTOWN, MARYLAND. THIS PARTICULAR FANTASIA WAS BASED ON SONGS AND NAUTICAL AIRS WHICH WERE FREQUENTLY HEARD AND SUNG IN THE DAILY ROUTINE AT THE ACADEMY.

MORRIS WAS ALWAYS ANXIOUS TO PRESENT THE VARIOUS TALENTS OF THE BAND MEMBERS THEMSELVES. "TIGHT SQUEEZE" WAS WRITTEN BY MARTIN DEMEY, THE SOLO CLARINETIST WITH THE NAVAL ACADEMY BAND AT THAT TIME. IN ADDITION TO PLAYING THE CLARINET, DEMEY HAD ARRANGED AND COMPOSED MANY WORKS INCLUDING MARCHES AND INSTRUMENTAL SOLOS.

THIS PROGRAM CLOSED WITH MAURICE'S "NAVY FOREVER" MARCH. MAURICE WAS A WARRANT OFFICER IN THE NAVY, AND ALTHOUGH HE HAD WRITTEN ONLY A FEW WORKS, ALL UNPUBLISHED, THIS MARCH IS VERY MUCH IN THE STYLE OF A SOUSA MARCH AND HAS REMAINED POPULAR AT BAND CONCERTS AT THE NAVAL ACADEMY.

MORRIS' COLORFUL CAREER CAME TO A CLOSE IN 1955 WHEN HE REVIEWED A DRESS PARADE BY THE MIDSHIPMEN HONORING HIS FORTY-SEVEN YEARS OF CONTINUOUS NAVAL SERVICE. ALEXANDER MORRIS WILL ALWAYS BE REMEMBERED BY THE NAVY FOR HIS UNFAILING LOVE OF MUSIC AND HIS BOUNDLESS ENTHUSIASM FOR THE NAVAL ACADEMY.

IN AUGUST OF 1954, AT THE REQUEST OF THE SUPERINTENDENT, AN INSPECTION OF THE BAND WAS CONDUCTED BY A BOARD OF OFFICERS SELECTED BY THE CHIEF OF NAVAL PERSONNEL. THIS BOARD'S REPORT COVERED EVERY FACET OF THE BAND'S OPERATION, AND RECOMMENDATIONS WERE MADE TO INCREASE THE SIZE, PROVIDE NEW

QUARTERS, AND PURCHASE NEW INSTRUMENTS AND EQUIPMENT. IN MARCH OF 1955 NEARLY ALL OF THE INSTRUMENTS AND EQUIPMENT WERE REPLACED AT A COST OF OVER \$35,000. HOWEVER, THE MAJORITY OF THESE INSTRUMENTS CAME FROM SURPLUS STOCKS.

IN ANTICIPATION OF A LARGE EXPANSION OF THE KOREAN CONFLICT, MANY RESERVE MUSICIANS WERE RECALLED TO ACTIVE DUTY. PLANS WERE MADE TO ORGANIZE MANY NEW "UNIT" BANDS WHICH WERE TO BE ASSIGNED TO SHIPS BEING PUT BACK INTO COMMISSION. THIS INVOLVED PURCHASING A COMPLETE SET OF INSTRUMENTS AND EQUIPMENT FOR EACH PROSPECTIVE BAND. ONLY A FEW SUCH BANDS HOWEVER, WERE ACTUALLY ORGANIZED, RESULTING IN A LARGE SURPLUS STOCK OF NEW INSTRUMENTS AND EQUIPMENT.

IN MAY OF 1955 THE BAND WAS PROVIDED NEW QUARTERS AS WELL AS AN INCREASE IN ALLOWANCE TO EIGHTY-FIVE MUSICIANS. THIS IS STILL THE PRESENT ALLOWANCE AND THE INSTRUMENTATION IS AS FOLLOWS:¹³

1 LEADING CHIEF	12 CORNETS
1 DRUM MAJOR	5 FRENCH HORNS
1 HEAD OF OPERATIONS	2 BARITONE HORNS
1 ADMINISTRATIVE ASSISTANT	6 TROMBONES
1 SUPPLY ASSISTANT	1 BASS TROMBONE
1 HEAD LIBRARIAN	6 TUBAS
3 FLUTES	8 PERCUSSION
2 OBOES	2 VIOLINS
1 Eb CLARINET	1 VIOLA
9 Bb CLARINETS	1 CELLO
1 ALTO CLARINET	1 ST. BASS
1 BASS CLARINET	3 PIANOS
4 ALTO SAXOPHONES	1 GUITAR
4 TENOR SAXOPHONES	1 ACCORDION
1 BARITONE SAXOPHONE	1 ORGAN
2 BASSOONS	

UNTIL DECEMBER OF 1965 THE BAND WAS UNDER THE DIRECTION OF MAX EDWARD CORRICK WHO HAD ASSUMED THIS POSITION IN 1955.¹⁴ HE ENLISTED IN THE NAVY IN 1939 AS A CORNET PLAYER AND WAS APPOINTED WARRANT OFFICER IN 1951. HE ALSO SERVED FOR A BRIEF TIME AS ASSISTANT LEADER UNDER LCDR. MORRIS. UNDER HIS LEADERSHIP THE BAND PERFORMED AS VARIED A PROGRAM AS MOST MILITARY BANDS IN THE COUNTRY.

CORRICK'S ABILITIES AS A BANDMASTER ARE IN EVIDENCE FROM A REVIEW WHICH APPEARED IN THE ANNAPOLIS EVENING CAPITAL AFTER HIS FIRST CONCERT. THE CRITIC WAS DONALD C. GILLEY, CIVILIAN DIRECTOR OF MUSICAL ACTIVITIES AT THE ACADEMY:

THE NAVAL ACADEMY BAND, UNDER THE LEADERSHIP OF LT. M.E. CORRICK GAVE A CONCERT IN DAHLGREN HALL AT THE ACADEMY YESTERDAY AFTERNOON.

THE PROGRAM FOLLOWS: THE TSAR'S BRIDE OVERTURE, RIMSKY-KORSAKOV; CUBAN FANTASY, KEPNER; PIECE CONCERTANTE, ROUSSEAU, TROMBONE SOLOIST, THOMAS CHRISTIE; LA LISONJERA, CHAMINADE; THE FORTY-NINERS, MCKAY; PSYCHE AND EROS, FRANCK; CARNIVAL OF THE ANIMALS, SAINT-SAENS; NAPOLI, BELLSTEDT, CORNET SOLOIST, DONALD TISON; FANDANGO, PERKINS AND CHORALE AND ALLELUIA, HANSON.

THIS CONCERT WAS OF SPECIAL INTEREST, FOR IT WAS THE FIRST APPEARANCE OF THE BAND UNDER ITS NEW LEADER, LT. CORRICK. THE BAND AND ITS DIRECTOR ARE TO BE CONGRATULATED, FOR AN EXCELLENT CONCERT WAS GIVEN TO THE GOOD SIZED AUDIENCE THAT ATTENDED. THE NUMBERS CHOSEN VARIED WIDELY FROM ESTABLISHED CLASSICS TO THE STIRRING MODERN NUMBER OF HOWARD HANSON THAT MADE A BRILLIANT CLIMAX AT THE CLOSE OF THE PROGRAM.

THE TWO SOLOISTS, THOMAS CHRISTIE PLAYING THE TROMBONE, AND DONALD TISON PLAYING THE CORNET WERE OUTSTANDING, AND EITHER OF THESE MUSICIANS WOULD DO CREDIT TO ANY MUSICAL ORGANIZATION. BOTH WERE GIVEN AN OVATION BY THE AUDIENCE.

THE BAND AS A MEDIUM OF MUSICAL EXPRESSION IS GROWING, AND CORRICK'S FIRST CONCERT SHOWED THE RESULTS OF HARD WORK AND GOOD MUSICIANSHIP ON HIS PART AND ON THE PART OF THE BAND. THE INTONATION IN GENERAL WAS GOOD. THERE WAS SOME TENDENCY TOWARD

¹⁴KENNETH BERGER (ED.), OP. CIT., P. 598.

CARELESS TUNING IN THE REED SECTION, WHICH THE MUSICIANS CAN CORRECT IN THE FUTURE.

THE HIGH STANDARD GENERALLY ACHIEVED BY THIS BAND IS ALL THE MORE REMARKABLE WHEN WE REALIZE THAT PLAYING CONCERTS IS JUST ONE PHASE OF THEIR ACTIVITIES. SINCE THIS BAND WILL PLAY AGAIN ON MAY 15TH IN DAHLGREN HALL AT 3:00 P. M. IT IS URGED THAT ANNAPOLITANS TAKE ADVANTAGE OF THE OPPORTUNITY AND ATTEND THE PROGRAM.

LODR. CORRICK WAS INSTRUMENTAL IN ESTABLISHING A REGULAR WINTER SERIES OF BAND CONCERTS AT THE ACADEMY. THESE HAVE BEEN MOST POPULAR WITH THE BRIGADE OF MIDSHIPMEN AND HAVE PROVED THAT THE BAND IS EQUALLY AT HOME IN THE CONCERT HALL AS ON THE PARADE FIELD.

THE BAND IS NO LONGER PERFORMING SUCH MUSIC AS "BY THE WATERS OF MINNETONKA" OR MELODIES FROM ROBIN HOOD, BUT RATHER IS PERFORMING GOOD CONCERT BAND MUSIC, AS IS EVIDENT BY A PROGRAM PRESENTED AT THE ACADEMY ON JANUARY 16, 1965.¹⁵

"PIQUE DAME"	VON SUPPE
"SYMPHONY No. 5" (SCHERZO AND FINALE)	SHOSTAKOVICH
"ADAGIO-TARANTELLA"	CAVALLINI
"LES PRELUDES"	LISZT
"FETES FROM 'THREE NOCTURNES'"	DEBUSSY
"CARNIVAL OF THE ANIMALS"	SAINT-SAENS
"ROUMANIAN RHAPSODY No. 1"	ENESCO

THIS PROGRAM IS VERY ACCEPTABLE FOR A BAND CONCERT, ALTHOUGH ALL OF THE COMPOSITIONS ON THIS PARTICULAR PROGRAM WERE SYMPHONIC BAND TRANSCRIPTIONS. PERHAPS IT WOULD BE MUSICALLY MORE INTERESTING TO INCLUDE WORKS WRITTEN ESPECIALLY FOR BAND. NUMEROUS COMPOSERS SUCH AS ROBERT RUSSELL BENNETT, CLIFTON WILLIAMS, VINCENT PERSICHETTI, HOWARD CABLE, OR H. OWEN REED HAVE WRITTEN EXCELLENT COMPOSITIONS WHICH MUSICALLY

¹⁵BAND PROGRAM DATED JANUARY 16, 1965.

PRESENT THE TRUE BAND IDIOM.

THE PRESENT LEADER IS PRESTON H. TURNER WHO WAS APPOINTED TO THIS POSITION IN FEBRUARY OF 1966. TURNER HAS SERVED IN THE NAVY MUSIC PROGRAM SINCE 1939 AND HAS HAD A VAST AMOUNT OF EXPERIENCE IN ALL AREAS OF THE NAVY BAND PROGRAM. IN ADDITION TO DIRECTING NUMEROUS FLEET BANDS, HE HAS SERVED AS THE ASSISTANT LEADER OF THE ACADEMY BAND UNDER CORRICK, AS WELL AS ASSISTANT LEADER OF THE NAVY BAND IN WASHINGTON.

THE MISSION OF THE PRESENT NAVAL ACADEMY BAND IS SIX-FOLD. FIRST, AND MOST IMPORTANT, IS TO PROVIDE MUSIC IN SUPPORT OF THE BRIGADE OF MIDSHIPMEN; SECOND, TO PROVIDE MUSIC IN CONNECTION WITH ALL OFFICIAL VISITS AND MILITARY CEREMONIES; THIRD, TO PRESENT FREQUENT CONCERTS; FOURTH, TO PLAY FOR THE VARIOUS SOCIAL FUNCTIONS AT THE ACADEMY; FIFTH, TO PROVIDE MUSIC FOR SOCIAL AND ENTERTAINMENT EVENTS OF THE SEVERN RIVER NAVAL COMMAND, AND SIXTH, TO PROVIDE ANY APPROPRIATE MUSIC AT OTHER OCCASIONS, WHEN SO DIRECTED. IN SUMMARY THIS WOULD INVOLVE PLAYING FOR PARADES, FUNERALS, INSPECTIONS, OFFICIAL VISITS, ATHLETIC EVENTS, MIDSHIPMEN DANCES, SOCIAL EVENTS AT THE OFFICER'S CLUB OR SUPERINTENDENT'S QUARTERS, AND CONCERTS.

THE NAVAL ACADEMY BAND OF TODAY IS A VIVID CONTRAST TO THE ORIGINAL JOHN PFEIFFER BAND OF THIRTEEN MEN. THE CONTRAST IS AS NOTICEABLE WITH THE BAND AS IT IS WITH TODAY'S ACADEMY AND THE ACADEMY OF A CENTURY AGO. FROM ITS INCEPTION, THE BAND HAS PLAYED AN INTEGRAL PART IN THE AFFAIRS OF THE MIDSHIPMEN, BOTH IN MILITARY TRAINING AND IN EXTRA-CURRICULAR ACTIVITIES. NOT ONLY IS THE BAND ONE OF THE

OLDEST INSTITUTIONS AT THE ACADEMY, BUT IT IS THE OLDEST
NAVY BAND IN POINT OF CONTINUOUS SERVICE.

CHAPTER III

THE UNITED STATES NAVY BAND

THE FIRST BAND AT THE WASHINGTON NAVY YARD IN WASHINGTON, D.C. WAS A GROUP COMPOSED ENTIRELY OF CIVILIAN MUSICIANS.¹ UNFORTUNATELY, THERE ARE NO RECORDS OF THIS BAND BUT IT WAS POSSIBLY A CIVIL SERVICE UNIT SIMILAR TO THE CIVIL SERVICE BAND THAT PERFORMED AT THE NAVAL ACADEMY AFTER THE CIVIL WAR UNTIL THE EARLY PART OF THE 20TH CENTURY.

IN 1916 AN EIGHTEEN-PIECE BAND STATIONED ABOARD THE U. S. S. KANSAS, UNDER BANDMASTER TOTINO (NOT OTHERWISE IDENTIFIED), WAS ORDERED TO THE RECEIVING STATION, WASHINGTON NAVY YARD, WASHINGTON, D.C. THIS BAND WAS THE MILITARY FORE-RUNNER OF THE UNITED STATES NAVY BAND. VERY SHORTLY THE SERVICES OF THIS SMALL BAND WERE VERY MUCH IN DEMAND FOR THE VARIOUS MILITARY AND STATE OCCASIONS THAT ARE A PART OF OFFICIAL WASHINGTON.

IN 1919 BANDMASTER TOTINO WAS ORDERED BACK TO SEA AFTER COMPLETING A NORMAL TOUR OF DUTY ASHORE, AND THE LEADERSHIP OF THE NAVY YARD BAND WENT TO BANDMASTER CHARLES BENTER.² BENTER HAD ENLISTED AT AN EARLY AGE AND HAD BEEN PROMOTED STEADILY UNTIL AT THE AGE OF TWENTY HE ATTAINED THE POSITION OF BANDMASTER ABOARD THE BATTLESHIP RHODE ISLAND. HE HAD ALSO SERVED IN THAT CAPACITY ABOARD THE U. S. S. CONNECTICUT

¹KENNETH BERGER (ED.), BAND ENCYCLOPEDIA (EVANSVILLE, INDIANA: BAND ASSOCIATES, INC., 1960), P. 595.

²WILLIAM CARTER WHITE, A HISTORY OF MILITARY MUSIC IN AMERICA (NEW YORK: THE EXPOSITION PRESS, 1944), P. 223.

PRIOR TO HIS ASSIGNMENT TO THE NAVY YARD BAND.

BENTER WAS CAREFULLY SELECTED FOR THIS POST BECAUSE AT THAT TIME THE UNITED STATES MARINE CORPS AND THE UNITED STATES ARMY HAD THEIR OFFICIAL BANDS, AND THE NAVAL AUTHORITIES WERE REALIZING THE NECESSITY OF AN OFFICIAL NAVY BAND. IT WAS A WISE CHOICE ON THE PART OF THE NAVY BECAUSE BENTER IMMEDIATELY FOCUSED THE ATTENTION OF CONGRESS ON THE NEED FOR A BAND THAT WOULD BE THE MUSICAL REPRESENTATIVE OF THE UNITED STATES NAVY. THE CREATION OF THE UNITED STATES NAVY BAND, BY AN ACT OF CONGRESS, IS A TESTIMONIAL TO THE EFFORTS OF THIS MAN.

ALTHOUGH THE ORIGINAL NAVY YARD BAND WAS ONLY EIGHTEEN PIECES, IT WAS CONSIDERED LARGE WHEN COMPARED TO OTHER MUSICAL UNITS OF THE NAVY AT THAT TIME. BECAUSE OF THE INCREASED DEMANDS FOR ITS SERVICES, THE BAND BY 1923 HAD GROWN TO SIXTY-THREE MUSICIANS WHO UNDOUBTEDLY WON THE ACCLAIM OF THE GOVERNMENTAL AUTHORITIES AND BAND AUDIENCES IN WASHINGTON.

ADDITIONAL LISTENERS WERE RECEIVED THROUGH THE THEN NEW MEDIUM OF RADIO. THE FIRST BROADCAST WAS FROM THE NAVAL AIR STATION IN WASHINGTON VIA AN EXPERIMENTAL CRYSTAL RADIO IN 1920. IN 1921 THEY BEGAN A REGULAR WEEKLY BROADCAST OVER THE FACILITIES OF THE ARLINGTON RADIO STATION NAA. AND IN 1923 AND 1924 THE BAND HAD A REGULAR SERIES OVER WADC IN WASHINGTON. THUS, THE NAVY BAND NOT ONLY WAS THE FIRST SERVICE BAND TO BROADCAST, BUT ALSO HAS BEEN ON THE AIR SINCE THE INCEPTION OF RADIO.

ON THE SAME DAY, MARCH 4, 1925, AFTER TAKING THE OATH OF

OFFICE AS PRESIDENT OF THE UNITED STATES, CALVIN COOLIDGE SIGNED THE SPECIAL ACT OF CONGRESS MAKING THE SIXTY-THREE PIECE BAND STATIONED AT THE WASHINGTON NAVY YARD THE OFFICIAL MUSICAL REPRESENTATIVE OF THE UNITED STATES NAVY.³ THE BAND'S NAME WAS ALSO CHANGED FROM THE NAVY YARD BAND TO THE UNITED STATES NAVY BAND.

IN THE FALL OF 1925, THE BAND LEFT WASHINGTON ON THE FIRST CONCERT TOUR WHICH WAS AUTHORIZED BY CONGRESS AND APPROVED BY THE PRESIDENT.⁴ THIS TOUR TOOK THEM THROUGH THE SOUTHERN STATES AND WAS PRIMARILY FOR PUBLIC RELATIONS. FOR MANY AMERICANS, IT WAS THEIR FIRST EXPOSURE TO THE NAVY AND THE NAVY BAND. THESE EARLY TOURS WERE UNDER THE MANAGEMENT OF WILLIAM RADOLIFFE, PRESIDENT OF THE CHAUTAUQUA LECTURE-CONCERT CIRCUIT. THIS AGENCY WAS NOT, HOWEVER, AFFILIATED WITH THE ORIGINAL CHAUTAUQUA, BUT WAS RATHER ONE OF THE SEVERAL HUNDRED LOCAL ASSEMBLIES THAT WERE PATTERNED AFTER THE ORIGINAL INSTITUTION AND BORROWED THE NAME.

SINCE 1925 THE BAND HAS MADE NUMEROUS TOURS TRAVELING TO FORTY-NINE STATES AS WELL AS CANADA, GERMANY, SOUTH AMERICA, PUERTO RICO, PANAMA, CUBA, JAMAICA, HAITI, AND THE VIRGIN ISLANDS. DURING THE DEPRESSION YEARS THE TOURS WERE DISCONTINUED BUT RESUMED IN 1936 UNDER THE MANAGEMENT OF WAYNE BORTON, WHO DIRECTED THE TOUR ACTIVITIES UNTIL 1940. AGAIN DURING WORLD WAR II THE BAND REMAINED ON THE WASHINGTON SCENE FILLING NUMEROUS ENGAGEMENTS. IN 1946 THE CONCERT TOURS RESUMED AND AT PRESENT ARE UNDER THE MANAGEMENT OF "GIB"

³WILLIAM CARTER WHITE, OP. CIT., P. 224.

⁴IBID., P. 224.

SANDEFUR. IN THE BEGINNING THE TOURS WERE CONDUCTED FOR AN EIGHT WEEK PERIOD, BUT THEY NOW LAST FROM SEVEN TO NINE WEEKS. AND EACH DAY, WHILE ON TOUR, THE BAND PRESENTS TWO OR THREE CONCERTS.

ALL OF AMERICA WAS BECOMING AWARE THAT THERE WAS AN OFFICIAL NAVY BAND THROUGH THE TOURS, CONCERTS, AND RADIO BROADCASTS. A TYPICAL TRIBUTE, ALTHOUGH A LITTLE TOO ENTHUSIASTIC, APPEARED IN THE BOSTON POST ON MARCH 13, 1929:⁵

WE HAVEN'T THE REMOTEST IDEA WHAT KIND OF SAILORS ARE IN THE UNITED STATES NAVY BAND, BUT IF THEIR NAUTICAL PROWESS IS ANYTHING LIKE THEIR MUSICAL ABILITY AS WE HEARD IT LAST NIGHT FROM WASHINGTON, THIS NAVY OF OURS IS SOME NAVY. SOME FOLKS HAVE AN IDEA PERHAPS THAT NAVY MUSIC IS MADE UP OF A FEW CHANTY CHORUSES, A SONG ABOUT A GIRL IN EVERY PORT, A JIG, AND THE STAR SPANGLED BANNER.

TO THE AVERAGE AMERICAN CITIZEN THE PERFORMANCE LAST NIGHT MUST HAVE BEEN A TRULY STARTLING EYE OPENER. THEY PERFORMED SVENDSEN'S "CARNIVAL IN PARIS" AND MUSIC OF KINDRED CALIBRE LIKE A COMPANY OF FIRST-RANK VIRTUOSI. WE DON'T KNOW HOW SECRETARY ADAMS FEELS ABOUT HIS BATTLESHIPS, BUT HE WILL NEVER HAVE TO WORRY ABOUT THE MUSICAL TALENT OF THE NAVY BAND. THAT'S DEMONSTRATED.

ALL THINGS CONSIDERED, THE PERFORMANCE LAST NIGHT WAS THE SURPRISE OF OUR LIFE. IT CAME OVER THE COLUMBIA CHAIN. IT OPENED UP ALL SORTS OF SPECULATIONS. EVEN AFTER ONE DISCOUNTED CERTAIN DETAILS UPON APPLYING THE HIGHEST CRITICAL STANDARDS IT STILL LEFT THE LISTENER WONDERING. THESE MEN MAY HAVE TO COAL SHIPS AND SWAB DECKS, BUT THERE ARE POETS AMONG THEM. WE VENTURE THE GUESS THERE ARE INDIVIDUAL MUSICIANS IN THAT GROUP WHO CAN, AS EASILY AS SALUTING AN ADMIRAL, COMMAND REAL SALARIES AS MUSICIANS IN THE BETTER SYMPHONY ORCHESTRAS OF THE LAND.

IN 1937, AT THE REQUEST OF THE CANADIAN GOVERNMENT, THE NAVY BAND JOURNEYED TO TORONTO TO PLAY AT THE CANADIAN

⁵WILLIAM CARTER WHITE, OP. CIT., P. 225.

NATIONAL EXHIBITION. THIS WAS THE FIRST TIME A FOREIGN SERVICE BAND HAD BEEN INVITED TO PERFORM AND IT WAS A DISTINCT HONOR FOR THE NAVY BAND, CONSIDERING THAT CANADA, LIKE ENGLAND, MAINTAINS SOME OF THE FINEST MILITARY BANDS IN THE WORLD.

AS A SAMPLE OF THE TYPE OF MUSIC THE BAND PERFORMED, LISTED BELOW IS A PROGRAM THAT WAS GIVEN AT THIS EXHIBITION ON AUGUST 28, 1937, WITH BENTER CONDUCTING:⁶

"VIMY RIDGE"	BIDGOOD
"MEMORIES OF STEPHEN FOSTER"	ARR. BY CAILLIET
"A SOLDIER'S DREAM"	ROGERS
"CANADIAN PATROL"	CLARKE
"WAR SONGS OF THE BOYS IN BLUE"	BENDIX
"COLONEL BOGEY ON PARADE"	ALFORD
"SUITE OF WORLD WAR SONGS"	
1. IT'S A LONG WAY TO TIPPERARY	WILLIAMS
2. DEAR OLD PAL OF MINE	LT. GITZ-RICE
3. OVER THERE	COHAN
4. PACK UP YOUR TROUBLES	POWELL
"IRISH PATROL"	DRUMMER
"SUITE OF MILITARY MARCHES"	
1. UNDER THE BRITISH FLAG	SLATTERY
2. THE CANADIAN PATRIOTS	HUGHES
3. THE KILTIES	MORRIS
"WORLD WAR MEDLEY"	ARR. BY BENTER

ALTHOUGH THIS PROGRAM DID NOT INCLUDE SERIOUS CONCERT MUSIC, IT WAS THE TYPE OF PROGRAM THAT WOULD PRODUCE THE "SOUND" THAT IS PECULIAR ONLY TO BANDS, AND THIS IN TURN WOULD HAVE GREAT APPEAL TO THE AVERAGE LISTENER. MUSICALLY, HOWEVER, THE LIST OF COMPOSITIONS AND COMPOSERS IS UNINTERESTING. NOTHING IS RECORDED ABOUT BIDGOOD, CLARKE, BENDIX, SLATTERY, HUGHES, OR MORRIS, AND IT MUST BE ASSUMED THAT THEY WERE MINOR COMPOSERS. OF THE OTHERS, PERHAPS CAILLIET AND ALFORD ARE AT LEAST KNOWN FOR THEIR BAND COMPOSITIONS AND

⁶U. S. NAVY BAND PROGRAM DATED AUGUST 28, 1937.

ARRANGEMENTS. EVEN THE SELECTIONS IN THE "SUITE OF WORLD WAR SONGS" WERE BY OBSCURE COMPOSERS WITH THE EXCEPTION OF COHAN.

BUT DESPITE THE POOR QUALITY OF MUSIC, THE REACTION OF THE CANADIANS TOWARD THE BAND MAY BE SEEN FROM A FEW EXTRACTS FROM A TORONTO NEWSPAPER AS CITED IN WILLIAM CARTER WHITE'S BOOK, A HISTORY OF MILITARY MUSIC IN AMERICA:⁷

THERE WERE THRILLS EVERYWHERE BUT THE GREATEST THRILL WAS THE UNITED STATES NAVY BAND.

WHAT A JOY TO HEAR NOBLE MUSIC SO NOBLY PLAYED. THE EFFECT UPON THE ENSEMBLE OF THE RICH REED CONTENT IS TO GIVE THE MUSIC BUOYANCE THAT BAND MUSIC SELDOM HAS. ORCHESTRAL EFFECTS ARE BETTER THAN THOSE OF AN ORCHESTRA. EMOTION TAKES A SEA TRIP ON A BATTLESHIP WHEN THE UNITED STATES NAVY BAND PLAYS IT.

OBVIOUSLY, THEREFORE, THIS EXTRAORDINARY UNITED STATES NAVY BAND IS SOMETHING TO HEAR AND REVEL IN, FOR WE HAVE NOT HEARD ITS LIKE BEFORE AND SHALL NOT SOON MATCH IT.

UNDER BENTER'S LEADERSHIP THIS ORGANIZATION INCREASED FROM EIGHTEEN MUSICIANS TO EIGHTY-SIX. THROUGH THE YEARS THE REQUESTS FOR THE NAVY BAND MUST HAVE INCREASED AND THIS IS PROBABLY THE MAIN REASON FOR ITS GROWTH. WHEN BENTER RETIRED ON JANUARY 1, 1942, THE INSTRUMENTATION WAS AS FOLLOWS:⁸

2 FLUTES	2 BARITONE SAXOPHONES
2 PICCOLOS	12 B♭ CORNETS
2 E♭ CLARINETS	2 B♭ TRUMPETS
2 OBOES	8 FRENCH HORNS
1 ENGLISH HORN	6 TROMBONES
22 B♭ CLARINETS	3 BARITONES
2 BASS CLARINETS	6 BASSES
3 BASSOONS	1 STRING BASS
3 ALTO SAXOPHONES	1 HARP
2 TENOR SAXOPHONES	4 PERCUSSION

⁷WILLIAM CARTER WHITE, OP. CIT., P. 227.

⁸IBID., P. 230.

IT MAY BE SEEN THAT THE SIZE, INSTRUMENTATION, AND SECTIONAL BALANCE OF THIS ORGANIZATION WERE EXCELLENT. BENTER HAD BEEN VERY CAREFUL IN MAINTAINING A GOOD BALANCE AND THE BAND WAS ENLARGED IN PROPER PROPORTIONS.

THE DEVELOPMENT OF THE NAVY BAND FROM 1942 TO 1962 WAS IN THE HANDS OF CHARLES BRENDLER WHOSE CAREER WITH THE NAVY BEGAN WHEN HE BOARDED THE U. S. S. FLORIDA IN 1913.⁹ FOUR YEARS AT SEA DID NOT DISCOURAGE HIM AND HE DECIDED TO MAKE THE NAVY HIS CAREER. BECAUSE OF HIS ABILITY AS A CLARINETIST, HE WAS ACCEPTED FOR MEMBERSHIP IN THE NAVY BAND IN 1917. IN 1938 HIS ABILITIES WERE FURTHER RECOGNIZED WHEN HE WAS ADVANCED TO ASSISTANT LEADER. AND IN 1942, HE WAS PROMOTED TO LEADER.

THE STORY OF CHARLES BRENDLER'S RISE TO THE POSITION OF LEADER IS SYNONYMOUS WITH THE HISTORY AND GROWTH OF THE BAND ITSELF. IN TRIBUTE TO HIS EXCELLENT LEADERSHIP AND MUSICAL ABILITIES, HE WAS AWARDED, IN 1943, AN HONORARY DOCTOR OF MUSIC DEGREE FROM THE WASHINGTON COLLEGE OF MUSIC. IN ADDITION TO OTHER AWARDS AND HONORS, HE RECEIVED THE ONE AND ONLY HONORARY MEMBERSHIP IN THE WHITE HOUSE CORRESPONDENT'S CLUB. FOR HIS OUTSTANDING CONTRIBUTION TO HIS FIELD, HE WAS ALSO ELECTED PRESIDENT OF THE AMERICAN BANDMASTER'S ASSOCIATION IN 1954. AND HE WAS THE FIRST AND ONLY PERSON TO ATTAIN THE RANK OF COMMANDER AS A NAVY MUSICIAN.

COMMANDER BRENDLER CONTINUALLY SOUGHT TO IMPROVE THE CALIBRE OF MUSIC USED BY THE BAND. WHILE HE KEPT THE TRADITIONAL MARCHES AND POPULAR MUSIC IN THE REPERTOIRE, HE ALSO

⁹KENNETH BERGER (ED.), OP. CIT., P. 62

PROGRAMMED CONCERT MUSIC THAT HAD BEEN TRANSCRIBED FOR BAND. ALTHOUGH MUCH OF THE MUSIC SELECTED BY BRENDLER DOES NOT REPRESENT THE FINEST IN BAND MUSIC, IT IS THE TYPE OF MUSIC THAT WOULD HAVE MASS AUDIENCE APPEAL, AND THIS FACTOR HAS ALWAYS BEEN A CONSIDERATION IN PROGRAMMING NAVY BAND CONCERTS.

LISTED BELOW IS A CONCERT WHICH WAS PRESENTED IN THE U. S. MARINE CORPS AUDITORIUM ON JANUARY 6, 1942, WITH BRENDLER CONDUCTING:¹⁰

"OBERON OVERTURE"	VON WEBER
"TILL EULENSPIEGEL'S MERRY PRANKS"	STRAUSS
"PIANO CONCERTO No. 1"	TSCHAIKOVSKY
"CAPRICCIO ESPAGNOL"	RIMSKY-KORSAKOV
"SECOND HUNGARIAN RHAPSODY"	LISZT

ON MARCH 1, 1962, COMMANDER BRENDLER RETIRED AFTER FORTY-NINE YEARS OF ACTIVE NAVAL SERVICE, A RECORD EQUALED ONLY BY THAT OF FLEET ADMIRAL CHESTER NIMITZ.

UPON HIS RETIREMENT BRENDLER'S SUCCESSOR WAS ANTHONY MITCHELL, WHO WAS COMMANDER BRENDLER'S PERSONAL CHOICE. MITCHELL JOINED THE NAVY IN 1936 AND STARTED HIS CAREER AT THE NAVY SCHOOL OF MUSIC IN WASHINGTON. IMMEDIATELY UPON GRADUATION HE AUDITIONED FOR THE NAVY BAND AND WAS ACCEPTED. IN A SHORT TIME HE WAS APPOINTED SOLO CLARINETIST WITH THE CONCERT BAND AND WAS ALSO MADE LEADER OF THE DANCE BAND. BECAUSE OF HIS OUTSTANDING WORK, HE WAS APPOINTED THIRD LEADER IN 1956. IN 1960 HE WAS APPOINTED ASSISTANT LEADER, AND FINALLY IN 1962, ASSUMED THE POSITION OF LEADER.

¹⁰U. S. NAVY BAND PROGRAM DATED JANUARY 6, 1942.

THE UNITED STATES NAVY BAND OF TODAY HAS AN AUTHORIZED ALLOWANCE OF ONE HUNDRED THIRTY-FOUR ENLISTED MUSICIANS AND FOUR OFFICERS. OUT OF THIS COMPLEMENT THERE IS AN ORCHESTRA OF ABOUT THIRTY MEN. THERE ARE ALSO SEVERAL SMALL ORCHESTRAL AND STRING ENSEMBLES AS WELL AS A DANCE ORCHESTRA AND SEVERAL DANCE COMBOS.

THIS IS CERTAINLY A GREAT INCREASE IN PERSONNEL FROM THE ORIGINAL U. S. S. KANSAS BAND OF EIGHTEEN PIECES. IN 1923 THE COMPLEMENT OF THE BAND WAS SIXTY-THREE, AND A BUREAU OF NAVIGATION ORDER IN 1924 EFFECTED A REDISTRIBUTION OF BAND RATINGS WITHIN THIS COMPLEMENT. THE COMPLEMENT WAS FURTHER REVISED IN 1935 TO SEVENTY-SIX MEN. IN SEPTEMBER OF 1942 THE COMMANDANT OF THE NAVY YARD WAS AUTHORIZED TO ENLIST FOURTEEN ADDITIONAL MEN TO BE CARRIED IN EXCESS OF THE AUTHORIZED ALLOWANCE, AND IN 1945 THIS TEMPORARY INCREASE WAS MADE PERMANENT. IN 1955 THE BAND WAS FURTHER INCREASED FROM ITS NINETY-MAN ALLOTMENT TO ONE HUNDRED FIFTEEN MEN. FINALLY, IN JUNE OF 1956, THE COMPLEMENT WAS INCREASED TO ITS PRESENT NUMBER.

THE INSTRUMENTATION AND STAFF OF THE PRESENT BAND IS AS FOLLOWS:¹¹

¹¹OFFICIAL LIST OF THE U. S. NAVY BAND. LOCATED IN THE OFFICE OF THE NAVY BAND.

4	FLUTES	1	STRING BASS
3	OBOES	2	PIANOS
1	E ^b CLARINET	1	ACCORDION
17	B ^b CLARINETS	1	ORGAN/HARP
1	ALTO CLARINET	1	GUITAR
1	BASS CLARINET	1	HARMONICA
2	BASSOONS	1	VOCALIST
2	ALTO SAXOPHONES	3	DRUM MAJORS
2	TENOR SAXOPHONES	20	SINGERS
1	BARITONE SAXOPHONE	1	PUBLIC INFORMATION
15	CORNETS	2	OPERATIONS
8	FRENCH HORNS	1	ADMINISTRATION
8	TROMBONES	1	SUPPLY
4	BARITONES	5	ARRANGERS
8	BASSES	2	LIBRARIANS
6	PERCUSSIONS	1	SOUND TECHNICIAN
5	VIOLINS	1	INSTRUMENT REPAIR
1	VIOLA		

ON FIRST OBSERVATION IT WOULD APPEAR THAT THE NAVY BAND IS MUCH TOO LARGE, EVEN COMPARING IT WITH SOME OF THE OTHER MAJOR SERVICE OR COLLEGE BANDS IN THIS COUNTRY. HOWEVER, IT MUST BE REMEMBERED THAT BECAUSE OF ITS SERVICE CONNECTION AND ITS LOCATION, IT RECEIVES MORE REQUESTS AND MUST PERFORM MORE PROGRAMS THAN MOST OTHER BANDS. ASIDE FROM THE FACT THAT ITS MEMBERS ARE PROFESSIONAL MUSICIANS, A LARGE PART OF ITS SUCCESS LIES IN THE FACT THAT IT IS SO LARGE AND IS ABLE TO FORM ANY NUMBER OF MUSICAL COMBINATIONS THEREBY FULFILLING ALMOST ANY TYPE OF ENGAGEMENT. TO SUCCESSFULLY COORDINATE SUCH A DIVERSE PROGRAM, IT IS ALSO NECESSARY AND PRACTICAL TO CARRY A STRONG SUPPORTING STAFF SUCH AS ARRANGERS, SOUND TECHNICIANS, ETC. IT COULD BE SAID, WITHOUT ANY RESERVATION, THAT THIS BAND COULD FULFILL ALMOST ANY TYPE OF REQUEST, AND IN A SHORTER TIME THAN MOST CIVILIAN BANDS. THEREFORE, A GOOD MEASURE OF ITS SUCCESS LIES IN ITS SIZE.

PERHAPS THE MOST UNUSUAL AND UNIQUE PART OF THE NAVY BAND IS A TWENTY-VOICE CHORAL ORGANIZATION CALLED THE SEA

CHANTERS. THE ORIGIN OF THIS GROUP CAN BE TRACED TO 1955 WHEN THE BAND RECEIVED A REQUEST FOR A CHORAL GROUP TO SING AT A FUNCTION IN WASHINGTON. THE BAND DID NOT HAVE SUCH A GROUP AND SO REQUESTED THAT A CHORUS BE PROVIDED FROM THE MUSIC SCHOOL. THERE WAS NO SUCH CHORUS AT THE SCHOOL, BUT THEY "RECRUITED" FOURTEEN SINGERS FROM THE STUDENTS AND FORMED AN ENSEMBLE. THIS GROUP WAS SO POPULAR AFTER THEIR INITIAL PERFORMANCE THAT THEY RECEIVED MANY REQUESTS TO SING IN THE WASHINGTON AREA. THESE REQUESTS BECAME SO HEAVY IN 1956 THAT THE SINGERS WERE DETACHED FROM THE SCHOOL AND ASSIGNED TO THE NAVY BAND. THEY WERE GIVEN THE NAME OF THE SEA CHANTERS BY THE THEN CHIEF OF NAVAL OPERATIONS, ADMIRAL ARLEIGH BURKE.

THE REPERTOIRE OF THIS GROUP INCLUDES ALMOST ANY TYPE OF CHORAL SELECTION, FROM A MOTET OR MADRIGAL TO A SEA CHANTY OR THE MOST RECENT SHOW TUNE. THEY SING FOR A VARIETY OF AFFAIRS IN WASHINGTON AND ONCE A YEAR TRAVEL TO BOSTON TO SING FOR EASTER SUNRISE SERVICES ABOARD THE U. S. S. CONSTITUTION. AND FOR VARIETY, WITHIN THE SEA CHANTERS IS A BARBERSHOP QUARTET AND A GROUP OF FOLK SINGERS WHO PROVIDE FURTHER DIVERSITY TO THE ENSEMBLE.¹²

THE TONE QUALITY AND STYLE OF SINGING OF THE SEA CHANTERS IS NOT LIKE THAT OF A TYPICAL AMATEUR OR COLLEGE MALE GLEE CLUB. WHILE THEY ARE VERY FLUENT WITH ALMOST ANY TYPE OF COMPOSITION, YET THEIR PARTICULAR SOUND IS COMMERCIAL. THIS IS PROBABLY BECAUSE EACH MEMBER OF THE GROUP IS A PROFESSIONAL SINGER AND IT WOULD BE DIFFICULT TO ACHIEVE

¹²INTERVIEW WITH LT. JOHN SURBER, DIRECTOR OF THE SEA CHANTERS, ON NOVEMBER 9, 1965.

ANYTHING BUT A QUALITY AND STYLE THAT IS COMMERCIAL. AL-
THOUGH NOT A MIXED CHORUS, THEY PRODUCE A SOUND SIMILAR TO
THAT OF THE RADIO CITY MUSIC HALL CHORUS.

UNIQUE TO THESE SINGERS IS AN 1812 NAVY UNIFORM WORN
ON SPECIAL OCCASIONS. THIS OUTFIT CONSISTS OF A RED AND
WHITE JERSEY OVER A WHITE JUMPER; A PAIR OF THIRTEEN-BUTTON
BELL-BOTTOM TROUSERS, AND A SHORT SIX-BUTTON JACKET.

THE NAVY BAND PERFORMS IN PARADES, FUNERALS, INAUGURA-
TIONS, CEREMONIES OF STATE, AND AT WHITE HOUSE AFFAIRS. THE
BAND ALSO PRESENTS A SERIES OF WINTER CONCERTS IN THE DE-
PARTMENTAL AUDITORIUM, WASHINGTON. IN THE SUMMER THEY ALSO
OFFER A SERIES OF CONCERTS ON THE STEPS OF THE CAPITOL AND
AT THE POTOMAC WATERGATE.

BECAUSE OF THE VARIETY OF OCCASIONS FOR WHICH THE BAND
PERFORMS, THE SELECTION OR PROGRAMMING OF MUSIC HAS ALWAYS
BEEN A PRIME CONCERN. MOST OF THE PROGRAMS OPEN WITH ONE OF
THE STANDARD OVERTURES; AN INSTRUMENTAL OR VOCAL SOLO IS
USUALLY INCLUDED; ALWAYS A FEW LIGHT CLASSICAL SELECTIONS
AS WELL AS SELECTIONS FROM A POPULAR MUSICAL, AND THE PRO-
GRAMS USUALLY CLOSE WITH ONE OF THE MORE LIVELY MOVEMENTS
FROM A WELL-KNOWN SYMPHONY. PERHAPS THIS TYPE OF PROGRAM-
ING LACKS REAL MUSICAL DEPTH AND TENDS TO PRODUCE A COMMER-
CIAL SOUNDING CONCERT, BUT THE MOST DIFFICULT TASK OF THE
LEADER HAS BEEN TO SELECT MUSIC THAT IS GOOD AS WELL AS MU-
SIC THAT WOULD MUSICALLY REACH A CROSS-SECTION OF THE
AMERICAN PEOPLE.

ONE OF THE MOST INTERESTING AND UNUSUAL CONCERTS BY THE

NAVY BAND WAS PRESENTED AT THE WATERGATE ON AUGUST 15, 1963. IT WAS UNUSUAL, BECAUSE WITH ONE EXCEPTION, THE ENTIRE PROGRAM WAS DEVOTED TO COMPOSITIONS BY NAVY MUSICIANS. APPARENTLY IT WAS A SUCCESS AS IT RECEIVED A FAVORABLE REVIEW FROM CHARLES CROWDER, MUSIC CRITIC OF THE WASHINGTON POST:¹³

THE UNITED STATES NAVY BAND PRESENTED A UNIQUE EVENING OF MUSIC AT THE WATERGATE LAST NIGHT. THE PROGRAM WAS ONE LISTED AS "NAVY COMPOSERS NIGHT" AND WITH THE ONE EXCEPTION -- BILL SNYDER'S APPEARANCE AS GUEST SOLOIST IN HIS OWN COMPOSITION -- THE MUSIC TURNED PRIMARILY TO THE AREA OF NAVY-STYLE ENTERTAINMENT.

MOST NOTABLE WAS THE ATMOSPHERE AND QUALITY OF THE OLD DAYS OF BANDSTAND-IN-THE-SQUARE. THIS KIND OF MUSICAL ENJOYMENT SEEMS TO BE FAST DISAPPEARING NOW BUT THE FLAVOR OF THE PAST LINGERS WHEN THE NAVY BAND BRINGS US SUCH AS LAST NIGHT'S CONCERT.

THE NAVY BAND IS TOTALLY BLENDED INTO A COMPLETE AND SONOROUS PROJECTION THAT IS IN THE TRADITION OF OLD-FASHIONED BAND PLAYING. AND IT IS A SOUND THAT IS GOOD TO HEAR IN OUR DAY OF FANCY ARRANGEMENT AND SPECIAL EFFECTS.

THE MOST FASCINATING PIECE ON THE PROGRAM WAS A SHORT ONE THAT CAME NEAR THE END. URBAN CARVALHO, BAND MEMBER FROM HAWAII, WROTE A "FRABUS SUITE" AS A STROKE IN THE DIRECTION OF MUSICAL SATIRE. THE "DODO" FROM THE SUITE DESCRIBES THE DODO BIRD AND HIS CLUMSY MEANDERINGS. IT IS A MOST WONDERFUL MINIATURE.

THE REST OF THE SUITE, LOOKING VERY SUSPECT ON PAPER (THIGAMAJIG JIG, MARCH OF THE WHATAMACALLITS, ICEBERGS AT THE EQUATOR AND SO ON), TURNED OUT TO BE IMAGINATIVE AND AMUSING. THE POEMS OF DIXON REDDITT MIGHT BE RETOUCHEDED TO RISE TO THE SNAP OF THE MUSIC.

LT. (JG) DONALD STAUFFER, ASSISTANT LEADER OF THE BAND, WAS CONDUCTOR FOR THE EVENING AND FOR HIS OWN "PASSACAGLIA AND FUGUE IN F MINOR," STAUFFER

¹³THE WASHINGTON POST DATED AUGUST 16, 1963.

HAS PRODUCED A FINE MIXTURE OF WIND AND PERCUSSION SOUNDS THAT BEAR THE STAMP OF A STUDIED MUSICIAN. IT WAS THE ONE "SERIOUS" WORK ON THE PROGRAM.

SNYDER (RECORDING STAR OF "BEWITCHED, BOTHERED AND BEWILDERED") PLAYED HIS OWN "CONCERTO FOR A SUMMER EVENING." IT IS IN THE SHOW-TUNE FANCILY ARRANGED STYLE THAT MAKES FOR EASY AUGUST LISTENING.

HE GAVE THE AUDIENCE TWO ENCORES, HIS OWN "MY PONI MACARONI" AND "FLYING FINGERS." BOTH NOVELTIES WERE RECEIVED WITH ENTHUSIASM.

THE NAVY BAND'S REGULAR LEADER, LT. ANTHONY MITCHELL, WAS REPRESENTED BY HIS FANFARE-TYPE "NATIONAL CULTURAL CENTER MARCH." RICHARD RAVEN, HAROLD WALTERS, AND CHARLES TORIAN WERE REPRESENTED WITH PIECES IN THE MOVIE-BACKGROUND CATEGORY. PAUL NERO'S "HOT CANARY" WAS PLAYED IN TEASING FASHION BY RICHARD BAIN ON THE HARMONICA.

THE SECOND MOVEMENT OF RICHARD HAMILTON'S "DREAM SUITE" GAVE RHYTHMIC INTEREST IN CHANGING RHYTHMIC METERS. CHARLES BENTER AND CHARLES BRENDLER, BOTH PAST LEADERS OF THE BAND, WERE REPRESENTED WITH MARCHES AS WAS HAROLD FULTZ.

THE TRUMPET TRIO FROM THE BAND JOINED IN THE GENERAL MERRIMENT WITH GORDON FINLAY'S ARRANGEMENT OF "CARNIVAL OF VENICE."

ALL IN ALL, IT WAS AN EVENING OF INFECTIOUS CONVIVIALITY WITH THE UNITED STATES NAVY BAND.

IN ADDITION TO LIVE CONCERTS, THE BAND IS STILL CONTRIBUTING TO RADIO AND MAY BE HEARD ON THE ABC PROGRAM "THE NAVY HOUR", WHICH IS THE OLDEST CONTINUOUS PROGRAM ON RADIO. IN 1965 THE BAND ALSO SIGNED FOR A NEW PROGRAM ENTITLED "THE NAVY BAND SHOWCASE", WHICH IS CARRIED BY NBC.

THE NAVY BAND WAS CREATED SOLELY BECAUSE THE U. S. NAVY WANTED AN OFFICIAL MUSICAL REPRESENTATIVE. IT IS STRONGLY FELT THAT THIS BAND HAS MUSICALLY REPRESENTED THE NAVY TO THE AMERICAN PEOPLE AND TO THE WORLD AS WELL AS ANY MILITARY BAND IN THE COUNTRY.

CHAPTER IV

THE SCHOOL OF MUSIC

AROUND 1900 THE NAVY HAD ESTABLISHED MUSIC SCHOOLS AT NEWPORT, RHODE ISLAND; NORFOLK, VIRGINIA; AND SAN DIEGO, CALIFORNIA. ONE OF THE EARLIEST RECORDS OF SUCH A SCHOOL APPEARED IN THE OCTOBER EDITION OF MUSICAL LIFE:¹

A MUSIC SCHOOL WAS ESTABLISHED WITHIN THE LAST YEAR (1902-03) AT NORFOLK, VIRGINIA, AND HAS THE DISTINCTION OF BEING THE ONLY ONE OF ITS KIND IN THE COUNTRY. THE SCHOOL RECENTLY FURNISHED COMPLETE BANDS TO THE BATTLESHIPS MAINE AND TEXAS.

THIS SCHOOL SEEMS TO HAVE BEEN THE OUTCOME OF NECESSITY FOR THE REASONS THAT WHEN A NEW SHIP WAS READY FOR SEA (TO GO INTO COMMISSION) BANDS HAD TO BE MADE UP HASTILY IN A HAPHAZARD MANNER AND THE BANDSMEN WERE NEARLY ALWAYS OF UNCERTAIN ABILITY. UNDER THIS SCHOOL SYSTEM A BAND OF YOUNG AMERICANS WAS READY FOR DUTY WHEN CALLED FOR.

THIS SCHOOL WAS UNDER THE DIRECTION OF BANDMASTER THOMAS KENNEDY AND CONSISTED OF EIGHTY-SIX STUDENTS. THERE WAS NO FORMAL SCHOOL BUILDING, NO ADEQUATE PRACTICE AREA, AND NO REGULAR ROUTINE. STUDENTS WERE PERMITTED TO PLAY ANY INSTRUMENT THEY DESIRED. IF THEY COULD NOT MAKE PROGRESS ON ONE INSTRUMENT, THEY WOULD SIMPLY CHANGE TO ANOTHER. IT THEREFORE MAY BE ASSUMED THAT THE OTHER "MUSIC" SCHOOLS IN NEWPORT AND SAN DIEGO OPERATED IN THE SAME MANNER. THESE SCHOOLS OBVIOUSLY ACCOMPLISHED VERY LITTLE AND GRADUALLY WERE CLOSED.

EARLY IN 1900 ANOTHER NAVY MUSIC SCHOOL WAS ESTABLISHED IN THE PORTSMOUTH, VIRGINIA, AREA AND THIS SCHOOL CONTINUED

¹WILLIAM CARTER WHITE, A HISTORY OF MILITARY MUSIC IN AMERICA (NEW YORK: THE EXPOSITION PRESS, 1944), P. 247.

ON AN INTERMITTENT BASIS UNTIL WORLD WAR I. AS A RESULT OF THE FIRST WORLD WAR, THE BUREAU OF NAVIGATION (NOW THE BUREAU OF NAVAL PERSONNEL) ESTABLISHED ANOTHER MUSIC SCHOOL AT THE NAVAL OPERATIONS BASE IN NORFOLK.² UNFORTUNATELY, HOWEVER, THERE ARE NO DETAILED RECORDS OF THESE SCHOOLS.

IT WILL BE RECALLED THAT JOHN PHILIP SOUSA RECEIVED A REQUEST FROM JOHN ALDEN CARPENTER, ASKING HIM TO COME TO THE NAVAL STATION AT GREAT LAKES TO ASSIST IN STARTING A BAND PROGRAM. AND AS PREVIOUSLY STATED, SOUSA JOINED THE NAVY AS THE LIEUTENANT IN CHARGE OF MUSIC, IN WHICH CAPACITY HE SERVED FROM 1917 TO 1919.³

IN LESS THAN A MONTH AFTER TAKING CHARGE OVER SIX HUNDRED MUSICIANS ENLISTED IN THE NAVY. SOUSA IMMEDIATELY BEGAN FORMING INDIVIDUAL BANDS SO THAT WHEN THE NAVY DEPARTMENT REQUESTED A BAND FOR A SHIP OR STATION, HE WAS ABLE TO SEND AN ORGANIZED GROUP. THERE WAS LITTLE TIME FOR FORMAL CLASS WORK, BUT THESE MUSICIANS REPRESENTED "A GROUP OF MEN WHO KNEW ONE ANOTHER, POSSESSED A COMMON REPERTOIRE, AND UNDERSTOOD HOW TO PLAY TOGETHER."⁴ SOUSA WELL UNDERSTOOD THAT WHAT THE NAVY NEEDED MORE THAN A FORMAL-TYPE MUSIC SCHOOL WAS AN ESTABLISHMENT WHICH WOULD AUDITION CANDIDATES, ASSIGN THESE MEN TO BANDS, AND THEN SEND THESE BANDS INTO THE FLEET AS REHEARSED AND ORGANIZED UNITS.

2(SCHOOL OF MUSIC) "A BRIEF HISTORICAL BACKGROUND OF THE SCHOOL OF MUSIC." A LEAFLET AVAILABLE AT OR FROM THE SCHOOL OF MUSIC, LITTLE CREEK, NORFOLK, VIRGINIA.

³JOHN PHILIP SOUSA, MARCHING ALONG (BOSTON: HALE, CUSHMAN AND FLINT, 1941), P. 311.

⁴IBID., P. 312.

IN THE YEARS IMMEDIATELY AFTER WORLD WAR I THE SHORTAGE OF MUSICIANS BECAME ACUTE, AND IN AN ATTEMPT TO RECRUIT NEW MUSICIANS ANOTHER SCHOOL WAS OPENED AT THE NAVAL TRAINING STATION IN NORFOLK. DURING THIS SAME PERIOD SIMILAR SCHOOLS WERE AGAIN OPENED AT NEWPORT AND SAN DIEGO. HOWEVER, BY 1933, ALL OF THESE SCHOOLS WERE CLOSED DUE TO THE LACK OF ANY TYPE OF ORGANIZATION.

EARLY IN 1935 A COMPREHENSIVE AND WORKABLE PLAN FOR SELECTING AND TRAINING NAVY MUSICIANS WAS PREPARED BY LIEUTENANT CHARLES BENTER, LEADER OF THE UNITED STATES NAVY BAND IN WASHINGTON, D.C. BENTER FULLY REALIZED THAT EACH BAND WAS AN ACTIVITY UNTO ITSELF, AND THAT THE BAND PROGRAM COULD NEVER DEVELOP UNTIL THERE WAS A UNIFIED PLAN FOLLOWED BY ALL NAVAL BANDS. HIS PLAN WAS THE ESTABLISHMENT OF A MUSIC SCHOOL WHICH WOULD ADEQUATELY TRAIN AND ASSIGN MUSICIANS FOR DUTY IN THE FLEET; A SCHOOL THAT WOULD BE THE CONTROL-CENTER FOR ALL NAVAL BANDS. HE RECOMMENDED THIS PLAN TO THE NAVY DEPARTMENT, AND IN JUNE OF 1935 THE CHIEF OF THE BUREAU OF NAVIGATION, REAR ADMIRAL WILLIAM LEAHY, DIRECTED THE COMMANDANT OF THE NAVY YARD IN WASHINGTON, D.C., TO ESTABLISH A SCHOOL IN CONJUNCTION WITH THE NAVY BAND, AND THE SCHOOL WAS TO BE KNOWN AS THE NAVY SCHOOL OF MUSIC.⁵ (THE TITLE WAS CHANGED TO THE U. S. NAVAL SCHOOL OF MUSIC IN 1948, AND SHORTENED TO SCHOOL OF MUSIC IN 1964.)

THE PRIMARY MISSION OF THE SCHOOL WAS "TO TRAIN MEN IN MUSICAL TECHNIQUE IN ORDER THAT WHEN THEY WERE DETAILED IN

⁵SCHOOL OF MUSIC, OP. CIT.

THE FLEET, THE QUALITY OF THOSE BANDS WOULD BE IMPROVED."⁶

THE SCHOOL OPENED WITH A TOTAL OF EIGHTY-FOUR STUDENTS AND TWELVE NAVY INSTRUCTORS. THE LENGTH OF THE COURSE WAS TWO YEARS AND THE CURRICULUM ORGANIZED BY BENTER INCLUDED THE STUDY OF A MAJOR AND SECONDARY INSTRUMENT, SOLFEGGIO AND MUSICAL DICTATION, ELEMENTARY THEORY AND HARMONY, AND ENSEMBLE PLAYING IN A CONCERT BAND, A CONCERT ORCHESTRA, AND A DANCE ORCHESTRA.

TO ASSIST THE SCHOOL, A SPECIAL RECRUITING PROGRAM WAS STARTED BY THE NAVY DEPARTMENT. THIS PROGRAM PROVIDED THAT MEN WHO PASSED A MUSICAL EXAMINATION WOULD BE ENLISTED AS MUSICIANS, AND AFTER RECRUIT TRAINING, BE ASSIGNED TO THE SCHOOL FOR A COURSE OF INSTRUCTION. RECRUITMENT OF THIS TYPE GREATLY ASSISTED THE SCHOOL AND MANY HIGH SCHOOL STUDENTS AS WELL AS ENLISTED MEN SERVING IN A RATING OTHER THAN MUSICIAN MADE APPLICATION.

IN A LETTER TO WILLIAM CARTER WHITE DATED JANUARY 26, 1940, BENTER SAID:⁷

OUR UNITED STATES NAVY SCHOOL OF MUSIC DOUBLED IN SIZE LAST YEAR, AND THE INSTRUCTION TIME ALLOWED US HAS BEEN CUT FROM TWO YEARS TO EIGHTEEN MONTHS SO THAT WE CAN NOW GRADUATE SIX BANDS OF TWENTY MEN EACH, DURING EACH CALENDAR YEAR, OR AT LEAST WE WILL DO THIS IN 1940. THE CAPACITY OF THE SCHOOL IS NOW ONE HUNDRED SIXTY MEN. WE SELECT OUR OWN STUDENTS AND GIVE THEM CAREFUL MUSICAL EXAMINATIONS IN WASHINGTON BEFORE WE ACCEPT THEM.

IN ORDER TO FULFILL THE MISSION OF THE SCHOOL AS ORIGINALLY CONCEIVED, IT WAS DECIDED THAT THE ASSIGNMENT OF

⁶LT. JAMES M. THURMOND, "A REPORT ON THE NAVY MUSIC PROGRAM".

⁷WILLIAM CARTER WHITE, OP. CIT., P. 249.

GRADUATES ON AN INDIVIDUAL BASIS WOULD NOT BE IN THE BEST INTEREST OF THE BANDS THEMSELVES. THEREFORE, MUSICIANS WERE ASSEMBLED INTO BANDS AND GRADUATED AS "UNIT" BANDS. IN THE SAME LETTER TO WHITE, BENTER FURTHER SAID:⁸

EACH UNIT GRADUATED IS TRAINED HERE UNDER THE LEADER THAT WILL REMAIN IN CHARGE ON THE SHIP OR STATION WHERE THE BAND WILL DO DUTY; AND CARE IS TAKEN TO DEVELOP UNITS THAT CAN PERFORM SATISFACTORY AS BANDS, ORCHESTRAS, AND DANCE BANDS, AS DUTY REQUIRES. THE BALANCE IN INSTRUMENTATION IS MAINTAINED BY CAREFUL ATTENTION TO THIS DETAIL WHEN RECRUITING AND SELECTING APPLICANTS FOR THE SCHOOL.

SINCE ALL STUDENTS AT THE SCHOOL IN ITS BEGINNING STAGES WERE ENLISTED FOR SIX YEARS, AND A PLANNED INPUT REGULATED AT THE SCHOOL PROVIDED FOR PERIODIC GRADUATION OF CLASSES, THIS PLAN HELPED TO SOLVE SOME OF THE MUSICAL PROBLEMS IN THE FLEET. BEFORE THIS "UNIT" BAND PLAN WAS INSTITUTED, LITTLE OR NO THOUGHT WAS GIVEN BY THE BUREAU OF NAVAL PERSONNEL TO MAINTAINING A PROPER INSTRUMENTAL BALANCE IN BANDS. THIS IS NOT TO IMPLY THAT THE BUREAU WAS NOT INTERESTED, BUT RATHER, THE PEOPLE MAKING THE ASSIGNMENTS WERE NOT MUSICIANS AND DID NOT UNDERSTAND THE NECESSITY OF MAINTAINING SUCH A BALANCE. THUS, THE ASSIGNMENT OF A MUSICIAN WAS BASED PRIMARILY ON HIS ELIGIBILITY FOR SEA OR SHORE DUTY AND NOT ON THE NEEDS OF A BAND. AS A RESULT, THERE WAS A CONSTANT SHUFFLING OF PERSONNEL AND MANY BANDS NEVER HAD THE PROPER INSTRUMENTATION OR SIZE TO PRESENT A GOOD MUSICAL PERFORMANCE.

TO FURTHER RAISE THE MUSICAL STANDARDS IN THE FLEET, BANDS WERE ASSEMBLED FROM AMONG PERSONNEL UNDER INSTRUCTION

⁸WILLIAM CARTER WHITE, OP. CIT., P. 249.

AT THE SCHOOL AND WERE ASSIGNED TEMPORARY DUTY ABOARD SHIPS SCHEDULED FOR GOOD WILL CRUISES AND OTHER SPECIAL OCCASIONS. NUMEROUS COMMENDATORY LETTERS WERE RECEIVED BY THE NAVY DEPARTMENT FROM COMMANDING OFFICERS WHO PRAISED THE PERFORMANCE OF THESE BANDS AS CONTRASTED WITH THOSE BEFORE THE ESTABLISHMENT OF THE SCHOOL.

IN 1942, AND AT THE REQUEST OF BENTER, THE U. S. NAVY SCHOOL OF MUSIC WAS SEPARATED FROM THE CONTROL OF THE NAVY BAND. THE SCHOOL WAS MOVED FROM THE WASHINGTON NAVY YARD TO A NEW BUILDING AT THE NAVAL RECEIVING STATION AND WAS PLACED UNDER THE DIRECTION OF BOATSWAIN JAMES M. THURMOND. FOR THE FIRST TIME THE SCHOOL HAD ADEQUATE FACILITIES WHICH INCLUDED AN AUDITORIUM ESPECIALLY DESIGNED FOR BROADCASTING, INDIVIDUAL PRACTICE ROOMS, A COMPLETE RECORDING STUDIO, AND WELL EQUIPPED CLASSROOMS.

AT THIS TIME THE LENGTH OF THE BASIC COURSE FOR NEW STUDENTS WAS SHORTENED TO APPROXIMATELY TWELVE MONTHS, BUT THIS VARIED WITH THE INDIVIDUAL STUDENT, THE TIME OF ENROLLMENT, AND THE DEMANDS PLACED UPON THE SCHOOL. IT WAS NOT UNUSUAL TO RETAIN A STUDENT WITH AN EXCEPTIONALLY GOOD BACKGROUND FOR ONLY A FEW WEEKS BEFORE ASSIGNMENT TO A BAND. ALSO, STUDENTS WHO PLAYED INSTRUMENTS IN WHICH THERE WAS A SHORTAGE SUCH AS FLUTE, OBOE, BASSOON, OR PIANO, WERE IN MANY CASES ENROLLED FOR A SHORT TIME. AND IF THE NAVY DEPARTMENT REQUESTED AN ENTIRELY NEW BAND, THE SCHOOL FORMED SUCH A BAND FROM ITS STUDENTS, REGARDLESS OF THE LENGTH OF TIME THESE MEN HAD BEEN ENROLLED IN SCHOOL.

IN ADDITION TO THE BASIC COURSE, AN ADVANCED COURSE LASTING ONE YEAR WAS OFFERED FOR CAREER MUSICIANS. THERE WAS ALSO A REFRESHER COURSE WHICH RANGED FROM TWO TO SIX MONTHS FOR MUSICIANS WHO HAD SERVED IN A BAND AND WERE BACK AT THE SCHOOL FOR REASSIGNMENT. BY 1944 ONE HUNDRED TWENTY-FIVE MEN HAD GRADUATED FROM THE ADVANCED COURSE, AND IT WAS FINALLY MADE A PREREQUISITE FOR ADVANCEMENT TO THE RATING OF CHIEF MUSICIAN.

THE FOLLOWING SUBJECTS FORMED THE CURRICULUM FOR THE BASIC AND ADVANCED COURSE DURING THIS PERIOD:⁹

BASIC COURSE:

PRIVATE LESSONS (MAJOR AND MINOR INSTRUMENT)
 HARMONY
 THEORY
 HISTORY OF MUSIC
 EAR TRAINING
 DANCE BAND ARRANGING (ELECTIVE)
 COUNTERPOINT (ELECTIVE)
 CONDUCTING (ELECTIVE)

ADVANCED COURSE:

PRIVATE LESSONS (MAJOR AND MINOR INSTRUMENT)
 HISTORY OF MUSIC
 EAR TRAINING
 DANCE BAND ARRANGING
 CLASS PIANO
 CONDUCTING
 ORCHESTRATION
 RHYTHMIC INTERPRETATION
 BATON TECHNIQUE (DRUM MAJORING)

IN DECEMBER OF 1944, A TWENTY-FOUR WEEK COURSE FOR TRAINING BUGLEMASTERS WAS ADDED TO THE CURRICULUM. IT WAS UNFORTUNATE FOR THE SCHOOL, BUT LOGICAL FOR THE NAVY TO SEND THEIR BUGLERS TO THE NAVY SCHOOL OF MUSIC. DURING THIS COURSE OF INSTRUCTION THESE BUGLERS BECAME "PROFICIENT" IN THE BASIC

⁹ROOM 1810 OF THE BUREAU OF NAVAL PERSONNEL. 1ST FILE CABINET, 3RD AND 4TH DRAWERS.

BUGLE CALLS USED IN THE NAVY. AFTER WORLD WAR II THE BUGLE-MASTER RATING WAS DISCONTINUED AND THIS COURSE WAS DROPPED. DUTIES OF BUGLER WERE THEN ASSIGNED TO THE QUARTERMASTER RATING, AND IN ORDER TO TRAIN THESE PERSONNEL, A TWELVE-WEEK COURSE OF BASIC BUGLE INSTRUCTION WAS ADDED IN 1947. THE WRITER REMEMBERS ONLY TOO WELL THE UNBELIEVABLE SOUNDS THAT CAME FROM THESE BUGLERS. THESE MEN HAD NO MUSICAL ABILITY AND IT IS EXTREMELY DOUBTFUL IF THEY WOULD EVER BE ABLE TO PLAY BASIC BUGLE CALLS, REGARDLESS OF THE LENGTH OF THE COURSE.

THE YEARS DURING WORLD WAR II FOUND THE SCHOOL OPERATING ON A TWENTY-FOUR HOUR A DAY BASIS. SCHOOL PERSONNEL WERE DIVIDED INTO THREE SECTIONS, EACH SECTION WORKING EIGHT HOURS. IT IS DOUBTFUL HOW MUCH WAS ACCOMPLISHED BETWEEN MIDNIGHT AND 8:00 A.M., BUT THE SCHOOL WAS ON A WAR-TIME BASIS.

BECAUSE OF THE LACK OF COMPETENT MUSICAL AUTHORITIES IN THE VARIOUS NAVY BUREAUS, EVERY PHASE OF MUSICAL ACTIVITY IN THE NAVY BAND PROGRAM DEPENDED ON EITHER TECHNICAL ADVICE FROM THE SCHOOL, OR WAS ACTUALLY PERFORMED BY SCHOOL PERSONNEL. THE FIRST SUCH ADDITIONAL DUTY WAS THE AUTHORITY TO RECOMMEND ASSIGNMENT OF INDIVIDUAL REPLACEMENTS TO UNIT BANDS. THE NAVY DEPARTMENT HAD ESTABLISHED A POLICY THAT SCHOOL BANDS SHOULD BE RETAINED AS UNITS, AND THAT REPLACEMENTS SHOULD ONLY COME FROM GRADUATE PERSONNEL OF THE SCHOOL. THIS AUTHORITY WAS EXTENDED TO INCLUDE RECOMMENDING ASSIGNMENT OF PERSONNEL TO ALL BANDS, WHICH AT THE HEIGHT OF WORLD WAR II INVOLVED SOME TWO HUNDRED EIGHTY-FIVE BANDS REPRESENTING OVER 7,000

MUSICIANS. IN ADDITION TO THESE DUTIES, THE SCHOOL ALSO RECOMMENDED THE ALLOCATION OF BANDS AS WELL AS GIVING GENERAL TECHNICAL ADVICE, STATISTICAL INFORMATION, AND INFORMATION CONCERNING THE MUSIC RATING ITSELF.

DURING THE SECOND WORLD WAR THE SCHOOL FORMED A CONCERT BAND AND CHORUS FROM THE STUDENTS AND INSTRUCTORS WHICH PERFORMED WEEKLY OVER ALL OF THE MAJOR RADIO NETWORKS. THEY ALSO GAVE NUMEROUS CONCERTS THROUGHOUT WASHINGTON, AND SEMI-ANNUALLY PRESENTED A CONCERT AT CONSTITUTION HALL.

A TYPICAL CONSTITUTION HALL PROGRAM IS LISTED BELOW. THIS CONCERT WAS PRESENTED ON NOVEMBER 6, 1942, WITH THURMOND CONDUCTING:¹⁰

"TOCCATA AND FUGUE IN D MINOR"	BACH
"HUSSITE BATTLE HYMN"	CZECH FOLK-SONG
"CHERUBIM SONG"	BORTNIANSKY
"JESU, JOY OF MAN'S DESIRING"	BACH
"CONCERT FOR HORN, OPUS 11"	STRAUSS
OVERTURE TO "EURYANTHE"	WEBER
"THE SOUL OF THE LAKE"	KARG-ELERT
"TWO PRELUDES FROM OPUS 34"	SHOSTAKOVITCH
No. 14 IN Eb MINOR	
No. 20 IN C MINOR	
"AWAY TO RIO"	SEA CHANTY
"ALL THE THINGS YOU ARE"	KERN
"NAVAL ACADEMY FOOTBALL SONG"	SONG MEDLEY
"FINALE FROM 'SYMPHONY No. 4'"	TSCHAIKOWSKY

THIS PROGRAM WAS REVIEWED BY TWO DIFFERENT WASHINGTON MUSIC CRITICS. THE FIRST BY GLENN DILLARD GUNN OF THE WASHINGTON TIMES-HERALD:

PAGEANTRY ADDS COLOR TO NAVY CONCERT

TWO FINE BITS OF PAGEANTRY MARKED THE CONCERT GIVEN LAST NIGHT IN CONSTITUTION HALL BY THE STUDENT BANDSMEN AND CHORISTERS FROM THE NAVY MUSIC

¹⁰BAND PROGRAM AND REVIEWS FROM THE PRIVATE FILES OF CHIEF MUSICIAN CY HARRIS.

SCHOOL.

THE CONCERT OPENED WITH THE CUSTOMARY SINGING AND PLAYING OF "THE STAR-SPANGLED BANNER," BUT BEFORE THE BAND AND THE CHOIR BEGAN THE PERFORMANCE A COMPANY OF BLUE JACKETS MARCHED IN, THE FLAG OF THE NATION WAS UNFURLED FROM THE LOFTY CEILING OF THE HALL AND THE SAILORS STOOD AT ATTENTION.

THE SECOND BIT OF SHOWMANSHIP WAS STILL MORE EFFECTIVE. FROM THE DARKENED STAGE THE BAND PLAYED SOUSA'S "STARS AND STRIPES FOREVER" WHILE SPOTLIGHTS PLAYED ON THE FLAG. THE CHORUS ADDED THE GRAND OLD TUNE OF THE TRIO, WHICH FINALLY WAS PLAYED BY THE TROMBONES WITH PICCOLO OBLIGATO FROM THE FRONT OF THE STAGE AS TRADITION PRESCRIBES. MEANWHILE, THE LIGHTS CAME UP.

IT IS NO EXAGGERATION TO SAY THAT THE AUDIENCE, PREDOMINANTLY YOUNG, GOT A VAST THRILL FROM THESE SHOWMAN'S ACCENTS, WHICH WERE STAGE-MANAGED BY FRED HAND, THE MANAGER OF CONSTITUTION HALL. THEY CALLED ATTENTION TO THE PATRIOTIC PURPOSE OF THE CONCERT AND TO THE SPLENDID COMPANY OF YOUNG BANDSMEN AND CHORISTERS WHO SHORTLY WILL BE PLAYING AND SINGING IN GROUPS OF 20 FOR THE CREWS OF OUR BATTLESHIPS, CRUISERS, AND CARRIERS WHILE ALSO SERVING AS SEAMEN, AND MANNING BATTLE STATIONS.

IT WAS WHISPERED ABOUT THAT THIS CONCERT HAD BEEN ARRANGED TO SHOW THE ADMIRALS THE QUALITY OF THEIR NAVY MUSIC SCHOOL WHICH IS HIDDEN AWAY IN THE NAVY YARD AND NORMALLY FUNCTIONS IN OBSCURITY. IF THE ADMIRALS WERE PRESENT THEY HEARD SOME ASTONISHINGLY FINE INSTRUMENTAL MUSIC AND A CHOIR THAT IS THE BEST OF ITS KIND.

THE PROGRAM EXPLORED DEPARTMENTS OF THE ART THAT ARE PRESUMED TO BELONG TO THE SYMPHONY ORCHESTRA. IT BEGAN WITH AN EXCITING TRANSCRIPTION OF THE BACH D MINOR ORGAN TOCCATA AND FUGUE, MADE BY ENSIGN J. M. THURMOND, OFFICER IN CHARGE, AND LEADER OF BAND AND CHOIR. MANY OF THE ORGAN COLORS AND PASSAGES SOUNDED BETTER IN THE BAND VERSION THAN IN STOKOWSKI'S BRILLIANT ORCHESTRAL SCORE.

THERE WAS A FRENCH HORN CONCERTO BY RICHARD STRAUSS, WRITTEN IN HIS YOUTH WHEN HE DID MOST OF HIS COMPOSING FROM MEMORY; BUT IT WAS BRILLIANTLY PLAYED BY WILLIAM ARSERS, SEAMAN SECOND CLASS U.S.N. OTHER BAND NUMBERS OF SPECIAL INTEREST

WERE THURMOND'S TRANSCRIPTION OF AN IMPRESSION-
 ISTIC ORGAN WORK BY KARG-ELERT, AND BAND
 ARRANGEMENTS OF TWO PIANO PRELUDES BY SHOSTA-
 KOVICH EXPERTLY MADE BY JOHN PAUL AND GEORGE
 THADDEUS JONES OF THE BAND.

WELL, IT'S A GREAT BAND, A COMPANY OF 75 EX-
 PERTS, WHO PLAY WITH ZEST AND FIRST CLASS MUSICIAN-
 SHIP. THE NAVY IS TO BE CONGRATULATED.

AND FROM ALICE EVERSMAN, MUSIC EDITOR OF THE WASHINGTON STAR:

NAVY SCHOOL OF MUSIC LEAPS

TO FAME IN CONCERT

THE NAVY SCHOOL OF MUSIC CONCERT BAND AND
 CHORUS PUT ITSELF IN THE TOP RANKS OF SERVICE
 MUSICAL GROUPS LAST NIGHT WITH THE CONCERT IT
 PRESENTED IN CONSTITUTION HALL. THIS ORGANIZA-
 TION OF BANDSMEN AND CHORISTERS UNDER THE
 LEADERSHIP OF ENSIGN JAMES M. THURMOND GAVE A
 PROGRAM THAT HAS NOT HAD AN EQUAL FOR MUSICIAN-
 SHIP, SPIRIT AND FINISH AMONG THOSE GROUPS THAT
 ARE OLDER AND MORE ACCUSTOMED TO PUBLIC PRESENTA-
 TION.

AS AN INSTANCE OF WHAT IS BEING DONE FOR
 MUSICIANS IN THE NAVY AND ALSO OF THE SUPERIOR
 TALENT CAPABLE OF BEING WELDED TOGETHER IN A
 SPLENDID ENSEMBLE, IT IS AN EYE OPENER FOR ALL
 THOSE BELIEVING IN MUSIC AS AN IMPORTANT FACTOR
 IN SERVICE MORALE.

THIS WAS THE FIRST PUBLIC APPEARANCE OF THE
 BAND AND CHORUS, ALTHOUGH THEY HAVE BEEN HEARD WITH
 SOME REGULARITY OVER THE AIR AND AT THE NAVY YARD.
 THEY SHOULD BE HEARD BY THE ENTIRE COUNTRY AND A
 CONCERT TOUR BY THIS GIFTED GROUP WOULD BE ABOUT
 THE BEST MORALE BUILDER WE CAN IMAGINE.

NO ONE COULD LISTEN TO THEIR SPIRITED PLAYING
 AND EXCELLENT SINGING AND KEEP ANY FEELING OF
 LUKEWARM PATRIOTISM. THEY CAN SET THE BLOOD
 TINGLING WITH PRIDE AND ENTHUSIASM AND A DESIRE
 TO BE UP AND DOING.

CONSTITUTION HALL WAS PACKED LAST NIGHT AND
 THE AUDIENCE KNEW IT WAS HEARING SOMETHING SPECIAL
 FROM THE FIRST NOTE. WHEN THE BAND AND CHORUS
 WERE SEATED ON THE PALM-DECKED STAGE, THE DOORS
 AT THE END OF THE HALL OPENED AND SAILORS MARCHED
 IN TWO BY TWO AT ATTENTION IN THE AISLES AS THE
 NATIONAL ANTHEM WAS PLAYED. SUDDENLY A LARGE

AMERICAN FLAG WAS RELEASED FROM THE CEILING AND FLOATED DOWN TO HANG ABOVE THE HEADS OF THE AUDIENCE.

THIS WAS NOT THE ONLY DRAMATIC MOMENT OF THE PROGRAM FOR AFTER THE FIRST HALF HAD BEEN PERFORMED AND RESOUNDING APPLAUSE CALLED THE LEADER BACK, HE DIRECTED THE BAND IN A STIRRING PLAYING OF "THE STARS AND STRIPES FOREVER." IN AN INSTANT ALL LIGHTS IN THE HALL WERE EXTINGUISHED EXCEPT FOR TWO SPOTLIGHTS FOCUSED ON THE FLAG. THE SINGERS JOINED IN, IN THE DARKNESS, THE CORNETS LINED UP AT THE FRONT OF THE STAGE AND THE IMMORTAL MARCH WAS BROUGHT TO A FINISH IN TRUE SOUSA STYLE.

THE SHOWMANSHIP, HOWEVER, WAS LIMITED TO THESE TWO NUMBERS, THE PROGRAM ITSELF BEING PRESENTED WITH MARKED EFFECTS IN SHADINGS AND MUSICAL INTERPRETATION. BACH'S "TOCCATA AND FUGUE IN D MINOR" WAS THE OPENING NUMBER, THE REMARKABLY UNIFORM TONE OF THE ENSEMBLE AND THE CLEAN-CUT PHRASING BRINGING OUT ITS DIGNITY AND RICHNESS.

ENSIGN THURMOND HAS A DISTINCT FEELING FOR STYLE AND A SENSITIVE UNDERSTANDING OF THE POSSIBILITIES OF THE INSTRUMENTS FOR COLOR AND IN THE REMAINING NUMBERS, THE OVERTURE TO WEBER'S "EURYANTHE," THE LOVELY "THE SOUL OF THE LAKE" FROM KARG-ELERT'S "SEVEN PASTELS FROM THE LAKE OF CONSTANCE," TWO PRELUDES BY SHOSTAKOVICH AND THE FINALE FROM TSCHAIKOWSKY'S "FOURTH SYMPHONY," HE ACHIEVED GREAT VARIETY IN MOOD AND EFFECT.

SOLOIST OF THE PROGRAM WAS WILLIAM ARSERS, WHO PLAYED THE "CONCERTO FOR HORN, OP. 11," BY RICHARD STRAUSS. FORMERLY A MEMBER OF THE DULUTH SYMPHONY, WITH WHICH HE WAS FEATURED AS SOLOIST OF COAST-TO-COAST BROADCASTS, THE YOUNG HORNIST GAVE AN EXCELLENT PERFORMANCE AND WAS APPLAUDED SOME MINUTES AFTER HE HAD TAKEN HIS SEAT MODESTLY AMONG THE BANDSMEN.

VYING WITH THE BAND IN THE QUALITY OF THEIR WORK WAS THE CHORUS WHICH WAS HEARD IN TWO GROUPS SUNG FOR THE MOST PART A CAPPELLA. THE TIMBER OF THE VOICES OF THESE 100 YOUNG MEN IS UNUSUALLY MELLOW AND THE ENSEMBLE HAS A ROUNDNESS OF VOLUME THAT DEMONSTRATES THE UNFORCED MANNER OF THEIR TONAL PRODUCTION. THE RESERVES OF VOCAL POWER ARE NOT CALLED UPON AND THE SINGERS GAIN EFFECTS WITH ELASTIC PLAY OF TONE. THEIR DICTION IS VERY CLEAR, A REAL PLEASURE IN GROUP SINGING.

BORTNIANSKY'S "CHERUBIM SONG," THE CZECH FOLK

SONG, "HUSSITE BATTLE HYMN" AND BACH'S "JOY OF MAN'S DESIRING," THE LATTER ACCOMPANIED BY THE BAND, REVEALED THE ARTISTIC CHARACTER OF THE CHORUS, WHILE THE LIGHTER NUMBERS, "AWAY TO RIO," KERN'S "ALL THE THINGS YOU ARE" AND A MEDLEY OF NAVY SONGS, FORMING THE SECOND OFFERING, ROUSED THE AUDIENCE TO THE HIGHEST ENTHUSIASM. ALL IN ALL, THE CONCERT WAS SO SUCCESSFUL THAT IT SHOULD BE AN ANNUAL AFFAIR.

POSSIBLY THE LARGEST CONCERT EVER GIVEN BY THE SCHOOL WAS PRESENTED IN CONSTITUTION HALL ON MAY 17, 1945, COMMEMORATING THE TENTH ANNIVERSARY OF THE NAVY SCHOOL OF MUSIC:¹¹

"TOCCATA, ADAGIO, AND FUGUE IN C MAJOR"	BACH
"REQUIEM" FOR BAND AND CHORUS	JONES
"AN INDIAN OVERTURE"	KILPATRICK
"CHE GELIDA MANINA" FROM LA BOHEME	PUCCINI
"WAKE WITH THE DAWN"	LEONCAVALLO
"ON THE ESPLANADE" FROM THE BOSTONIA SUITE	BROWN
"THREE SOUTH AMERICAN FOLK SONGS"	ARR. MCCORMICK
1. CANTO INCAICO - PERU	
2. CANTO SAN JUANITO - ECUADOR	
3. ENTRE DOS ALAMOS VERDES - ARGENTINA	
"SUITE CANADIENNE"	MCCORMICK
"NIGHT AND DAY"	PORTER
"H. M. JOLLIES"	ALFORD
"GLORY OF THE YANKEE NAVY"	SOUSA

THE FOLLOWING INSTRUMENTATION WAS USED FOR THIS ANNIVERSARY CONCERT:

CONCERT BAND

5 FLUTES
 3 OBOES
 1 Eb CLARINET
 30 Bb CLARINETS
 2 ALTO CLARINETS
 2 BASS CLARINETS
 1 SOPRANO SAXOPHONE
 3 ALTO SAXOPHONES
 2 TENOR SAXOPHONES

CONCERT CHORUS

9 - 1ST TENORS
 17 - 2ND TENORS
 32 - BARITONES
 21 - BASSES

¹¹ROOM 1810, OP. CIT.

2 BARITONE SAXOPHONES
 1 BASS SAXOPHONE
 4 BASSOONS
 8 CORNETS
 2 TRUMPETS
 2 FLUGEL HORNS
 8 FRENCH HORNS
 3 BARITONES
 7 TROMBONES
 6 TUBAS
 1 STRING BASS
 2 CELLOS
 5 PERCUSSION
 1 PIANO
 1 HARP
 1 GUITAR

THIS WAS AN UNUSUALLY LARGE BAND AND CERTAINLY UNIQUE WITH THE INCLUSION OF A SOPRANO SAXOPHONE, FLUGEL HORNS, A STRING BASS, CELLOS, PIANO, HARP, AND GUITAR. HOWEVER, THE SCHOOL UNDOUBTEDLY WANTED A SUCCESSFUL CONCERT, AND THERE IS SAFETY IN NUMBERS. ALTHOUGH THE INSTRUMENTATION OF THE BAND IS ACCEPTABLE, THE CHORUS WAS COMPLETELY OUT OF BALANCE. SINCE THERE WAS SUCH A SHORTAGE OF FIRST TENORS, PERHAPS IT WOULD HAVE BEEN BETTER TO HAVE USED A SMALLER CHORUS WITH A MORE EQUAL DIVISION OF PARTS.

OF SPECIAL INTEREST IN THIS CONCERT WERE THE ORIGINAL COMPOSITIONS AS WELL AS ARRANGEMENTS BY NAVY MUSICIANS STATIONED AT THE SCHOOL.

THE "REQUIEM" FOR BAND AND CHORUS WAS WRITTEN DURING NOVEMBER AND DECEMBER OF 1944, AT THE SUGGESTION OF LT. THURMOND AS A MEMORIAL TO THE MEN LOST IN ACTION DURING WORLD WAR II. THIS WORK WAS SCORED FOR BAND, SOLOIST, AND MALE CHORUS DURING JANUARY OF 1945. THE TEXT WAS THE 130TH PSALM WHICH IS OFTEN HEARD AS THE DE PROFUNDIS IN THE REQUIEM MASS. THE COMPOSER, GEORGE THADDEUS JONES, WAS AT

THE TIME OF THIS CONCERT, A MUSICIAN FIRST-CLASS SERVING AS AN INSTRUCTOR IN CONDUCTING AND ORCHESTRATION AT THE MUSIC SCHOOL. HE HAD RECEIVED HIS A.B. DEGREE FROM THE UNIVERSITY OF NORTH CAROLINA AND HIS M.A. FROM THE EASTMAN SCHOOL OF MUSIC. HE ALSO HAD STUDIED PRIVATELY UNDER BERNARD ROGERS, NADIA BOULANGER, AND NICHOLAS NABOKOV. JONES IS NOW (1967) THE HEAD OF THE THEORY DEPARTMENT AT THE CATHOLIC UNIVERSITY OF AMERICA.

JACK KILPATRICK WAS AN AMERICAN INDIAN COMPOSER. AS A MUSICIAN SECOND-CLASS, AND A MEMBER OF THE FACULTY OF THE NAVY SCHOOL OF MUSIC, HE WROTE "INDIAN OVERTURE" IN THE FALL OF 1944 FOR THE SCHOOL OF MUSIC CONCERT BAND. KILPATRICK WAS A GRADUATE OF THE REDLANDS UNIVERSITY AND HAD ALSO DONE GRADUATE WORK AT CATHOLIC UNIVERSITY. IN 1940 HE WAS THE RECIPIENT OF THE MACDOWELL FELLOWSHIP AND MANY OF HIS COMPOSITIONS HAD BEEN PERFORMED BY THE DETROIT, SAN FRANCISCO, ST. LOUIS, AND NATIONAL SYMPHONY ORCHESTRAS.

"SUITE CANADIENNE", AN ORIGINAL COMPOSITION BY CLIFFORD MCCORMICK, AND "THREE AMERICAN FOLK SONGS", AN ARRANGEMENT FOR CHORUS BY MCCORMICK, WERE INCLUDED IN THIS ANNIVERSARY CONCERT. MUSICIAN SECOND-CLASS MCCORMICK WAS SERVING AS A CHORAL ASSISTANT OF THE MUSIC SCHOOL DURING THIS PERIOD. A CANADIAN BY BIRTH, HE LATER BECAME A NATURALIZED AMERICAN CITIZEN. AFTER GRADUATING FROM THE TORONTO CONSERVATORY OF MUSIC, HE WAS CHOSEN TO REPRESENT CANADA AS THE CANADIAN SCHOLAR AT THE ROYAL COLLEGE OF MUSIC, LONDON, WHERE HE STUDIED FOR FIVE YEARS.

ALSO OF INTEREST IN THIS PROGRAM WERE THE WORKS BY KEITH CROSLEY BROWN AND KENNETH ALFORD. THE "BOSTONIA SUITE" WAS WRITTEN IN 1944 FOR THE BOSTON POPS ORCHESTRA AND WAS DEDICATED TO ARTHUR FIEDLER. THE COMPOSER, AT THAT TIME, WAS IN CHARGE OF THE MUSIC DEPARTMENT AT THE MOUNT IDA JUNIOR COLLEGE IN NEWTON, MASSACHUSETTS, AND HAD STUDIED AT THE NEW ENGLAND CONSERVATORY OF MUSIC, AT HARVARD, AND AT THE LICEO MUSICALE IN ROME. AND, KENNETH ALFORD, IN ADDITION TO "H. M. JOLLIES" HAD ALSO COMPOSED MANY FINE MARCHES SUCH AS "COLONEL BOGEY" AND "VANISHED ARMY". ALFORD WAS THE PSEUDONYM OF MAJOR FREDERICK JOSE RICHELTS, A FORMER BANDMASTER OF THE ROYAL MARINES IN PLYMOUTH, ENGLAND.

AFTER WORLD WAR II THE NUMBER OF BANDS WAS REDUCED TO FIFTY-FIVE, REPRESENTING SOME 1,300 MUSICIANS. THE SIZE OF THE SCHOOL ALSO DIMINISHED, BUT BECAUSE THE DEMANDS OF THE WAR WERE OVER, MORE TIME COULD BE ALLOWED TO EDUCATING NAVY MUSICIANS. THE BASIC AND ADVANCED COURSES WERE CONTINUED AND ALL STUDENTS WERE PERMITTED TO COMPLETE ONE YEAR OF SCHOOLING.

BY 1947 THE BASIC AND ADVANCED COURSE OFFERED THESE SUBJECTS:¹²

BASIC COURSE:

PRIVATE INSTRUMENTAL LESSONS
 HARMONY I, II, III, IV
 EAR TRAINING I, II, III, IV
 MUSIC SURVEY
 CLASS PIANO
 ENSEMBLES AND RECITALS
 CONCERT BAND
 DANCE ORCHESTRA

¹²Room 1810, OP. CIT.

HARMONY WORKSHOP OR
 DANCE OR BAND ARRANGING
 CONDUCTING
 CHORUS (ELECTIVE)
 GUITAR CLASS (ELECTIVE)
 STRING BASS CLASS (ELECTIVE)
 SCHOOL CONCERT BAND (SELECTION)

ADVANCED COURSE:

HARMONY
 EAR TRAINING
 HISTORY OF MUSIC
 REHEARSAL CONDUCTING
 ADVANCED COURSE CONDUCTING
 CONDUCTING CLINIC
 PRIVATE INSTRUMENTAL LESSONS
 CONCERT BAND ARRANGING
 DANCE ORCHESTRA ARRANGING
 CLASS PIANO
 DRUM MAJORING

IN THE BASIC COURSE THE MOST BENEFICIAL SUBJECTS WERE THE PRIVATE LESSONS, ENSEMBLES AND RECITALS, CONCERT BAND, AND DANCE ORCHESTRA. OTHER SUBJECTS SUCH AS HARMONY, EAR TRAINING, MUSIC SURVEY, ETC., WERE NOT TOO INSTRUCTIVE BECAUSE ALL NEW STUDENTS WERE PLACED TOGETHER IN THE SAME CLASSES, REGARDLESS OF THEIR BACKGROUNDS. THERE WERE STUDENTS WHO HAD COMPLETED ONE OR MORE YEARS OF COLLEGE WORK WITH THOSE WHO HAD NEVER STUDIED MUSIC ABOVE THE HIGH SCHOOL LEVEL. THERE WERE ALSO "DRUMMERS" IN THESE CLASSES WHO SERIOUSLY IMPEDED THE PROGRESS OF LEARNING. ALL OF THIS CREATED A SITUATION WHERE THE GOOD AS WELL AS THE BAD STUDENTS WERE LEFT IN A COMPLETE STATE OF CONFUSION AND FRUSTRATION.

BY WAY OF CONTRAST, HOWEVER, THE ADVANCED COURSE OFFERED THE CAREER MUSICIAN A GOOD AND SOLID ONE YEAR COURSE OF STUDY WHICH GREATLY ASSISTED THESE MEN FOR THEIR FUTURE ASSIGNMENTS AS BANDLEADERS. THE CLASSES WERE SMALL, THE FACULTY WAS

COMPETENT, AND IF A MAN WAS UNABLE TO KEEP PACE WITH THE WORK, HE WAS DROPPED FROM THE COURSE. THEREFORE, THE FEW THAT DID COMPLETE THIS WORK WERE WELL QUALIFIED TO BE LEADERS OF UNIT BANDS.

GRADUALLY THE ENROLLMENT AT THE SCHOOL BEGAN TO GROW WITH THE ADDITION OF PERSONNEL FROM THE SISTER SERVICES. IN 1947 THE MARINE CORPS OBTAINED PERMISSION TO SEND A CLASS OF FIFTEEN BANDSMEN TO THE SCHOOL FOR A SIX MONTH'S COURSE OF INSTRUCTION. SINCE THAT TIME THE MARINE ENROLLMENT HAS CONTINUED, AND MANY MARINE BANDMASTERS HAVE RETURNED FOR THE ADVANCED COURSE.

IN 1950 THE DEPARTMENT OF THE ARMY COMMENCED NEGOTIATIONS WITH THE CHIEF OF NAVAL PERSONNEL TO TRAIN ARMY PERSONNEL AT THE SCHOOL. AN AGREEMENT WAS REACHED TO BEGIN THE FIRST CLASS OF ARMY STUDENTS IN JANUARY OF 1951. AT THIS TIME THE QUOTA FOR ARMY ENLISTED STUDENTS WAS SET AT ONE HUNDRED FIFTY. IN 1955 THE ARMY ALSO OBTAINED PERMISSION FOR ITS BANDMASTERS TO TAKE THE ADVANCED COURSE.

IN NOVEMBER OF 1958 THE CHIEF OF NAVAL OPERATIONS DIRECTED THE CHIEF OF NAVAL PERSONNEL TO RELOCATE THE NAVAL SCHOOL OF MUSIC FROM WASHINGTON, D.C., TO ANOTHER PLACE. THE SCHOOL WAS HOUSED IN A BUILDING CONSTRUCTED IN 1942, AND THE FACILITIES HAD DETERIORATED AND WERE CONSIDERED INADEQUATE TO TRAIN ARMY, NAVY, AND MARINE CORPS MUSICIANS. PLANS HAD ALSO BEEN MADE TO BUILD A HIGHWAY THROUGH THE NAVAL RECEIVING STATION WHERE THE SCHOOL WAS LOCATED.

NUMEROUS BASES AND SITES WERE CONSIDERED, AND ON MARCH

17, 1964, THE UNDER SECRETARY OF THE NAVY, PAUL B. FAY, JR. ISSUED A DIRECTIVE ESTABLISHING THE SCHOOL AT THE U. S. NAVAL AMPHIBIOUS BASE, LITTLE CREEK, IN NORFOLK, VIRGINIA. THE SCHOOL WAS ALSO RENAMED THE SCHOOL OF MUSIC. THIS DIRECTIVE ESTABLISHED THE SCHOOL OF MUSIC UNDER THE COMMAND OF A COMMANDING OFFICER, UNDER THE MILITARY COMMAND OF THE COMMANDANT OF THE FIFTH NAVAL DISTRICT, AND UNDER THE MANAGEMENT CONTROL OF THE CHIEF OF NAVAL PERSONNEL.¹³

ON AUGUST 12, 1964, THE DOORS OF THE SCHOOL IN WASHINGTON WERE "SECURED" AND THE U.S.S. CADO PARISH AND THE U.S.S. MONMOUTH COUNTY WERE LOADED WITH ALL OF THE MUSICAL EQUIPMENT AND PERSONNEL AND PROCEEDED TO LITTLE CREEK. EACH SHIP HAD A BAND ABOARD WHICH PLAYED HONORS AS THE SHIPS PASSED THE TOMB OF GEORGE WASHINGTON IN MOUNT VERNON, VIRGINIA. IT IS BELIEVED THAT THIS WAS THE FIRST TIME AN ARMY BAND EVER PLAYED HONORS ON A NAVY SHIP.

THE PRESENT SCHOOL HAS THE CAPACITY TO TRAIN APPROXIMATELY SIX HUNDRED STUDENTS. THERE ARE TWO COURSES OFFERED FOR ABOUT TWO HUNDRED FIFTY ARMY STUDENTS; ONE COURSE FOR BASIC STUDENTS AND A SPECIAL COURSE FOR ARMY BANDMASTERS. THE NAVY OFFERS THREE COURSES FOR ITS MUSICIANS WHO NUMBER ABOUT TWO HUNDRED FIFTY; A BASIC COURSE FOR RECRUITS, A REFRESHER FOR CAREER MUSICIANS, AND AN ADVANCED COURSE FOR BANDMASTERS. AND FOR THE MARINE CORPS, A BASIC AND AN ADVANCED COURSE ARE OFFERED FOR THEIR PERSONNEL WHICH NUMBERS ABOUT TWENTY.

THE FACILITIES ARE CERTAINLY IMPRESSIVE AND UNIQUE FOR A

¹³SCHOOL OF MUSIC, OP. CIT.

SERVICE SCHOOL. THE FIRST "DECK" CONSISTS OF SIXTY-FIVE PRIVATE PRACTICE ROOMS, FIFTY-FOUR STUDIOS, EIGHT INSTRUCTOR'S STUDIOS AND OFFICES. THE SECOND "DECK" CONTAINS THREE CONCERT BAND REHEARSAL ROOMS, SIX DANCE BAND REHEARSAL ROOMS, A RECORDING LABORATORY, AN AUDITION STUDIO, AND OFFICES. THE TOP "DECK" CONSISTS OF SIX BASIC CLASSROOMS, THREE CLASSROOMS FOR ADVANCED CLASSES, A REFRESHER CLASSROOM, AND A STUDY HALL. THE REFERENCE LIBRARY HAS APPROXIMATELY 10,000 REFERENCE BOOKS, 6,500 INSTRUCTIONAL METHODS, 7,000 INSTRUMENTAL SOLOS, 4,500 SCORES, AND 4,000 RECORDINGS. THE BAND LIBRARY NUMBERS 7,500 CONCERT SELECTIONS, 500 MARCHES, AND 700 DANCE ARRANGEMENTS.¹⁴

THE OBJECTIVE OF THE SCHOOL IS "TO PROVIDE TRAINING FOR SELECTED ENLISTED PERSONNEL OF THE ARMED FORCES IN ORDER TO PREPARE THEM FOR EARLY USEFULNESS IN THE FIELD OF MUSIC."

ALL MUSICIANS WHO ENTER THE NAVY MUSIC PROGRAM MUST FIRST MEET THE GRADUATION REQUIREMENTS OF THE BASIC COURSE, WHICH AT PRESENT IS SIX MONTHS, TO BE ASSIGNED FOR DUTY AS A NAVY MUSICIAN. AFTER SOME TIME IN THE FLEET, MUSICIANS WHO HAVE COMPLETED THE BASIC COURSE AND ARE SERVING IN A UNIT BAND MAY REQUEST ASSIGNMENT TO THE SCHOOL FOR FURTHER TRAINING IN THE REFRESHER OR ADVANCED COURSE.

THE PRESENT BASIC COURSE INCLUDES HARMONY AND THEORY, EAR TRAINING AND SIGHT-SINGING, PRIVATE INSTRUMENTAL LESSONS, AND CONCERT AND DANCE BAND REHEARSALS. FOR A STUDENT ENROLLED

¹⁴(SCHOOL OF MUSIC) "SCHOOL OF MUSIC FACILITIES". A LEAFLET AVAILABLE AT OR FROM THE SCHOOL OF MUSIC, LITTLE CREEK, NORFOLK, VIRGINIA.

IN THIS COURSE A TYPICAL SCHEDULE WOULD BE:¹⁵

1ST PERIOD	THEORY OR HARMONY CLASS	8:10 A.M.- 9:00 A.M.
2ND PERIOD	CONCERT BAND RE-HEARSAL	9:10 A.M.-10:00 A.M.
3RD PERIOD	CONCERT BAND RE-HEARSAL	10:10 A.M.-11:00 A.M.
4TH PERIOD	PRIVATE LESSON OR STUDY HALL	11:10 A.M.-12:00 P.M.
5TH PERIOD	DANCE BAND RE-HEARSAL	1:10 P.M.- 2:00 P.M.
6TH PERIOD	DANCE BAND RE-HEARSAL	2:10 P.M.- 3:00 P.M.
7TH PERIOD	ENGAGEMENT RE-HEARSAL	3:10 P.M.- 4:15 P.M.

CLASSES ARE ENROLLED WITH ABOUT TWENTY STUDENTS. THE REHEARSAL GROUPS INCLUDE SMALL ENSEMBLES, CONCERT BANDS FROM FIFTY TO SIXTY PIECES, AND DANCE BANDS OF ABOUT SEVENTEEN PIECES. DURING THE COURSE OF STUDY A STUDENT COVERS A LARGE PORTION OF ALL TYPES OF CONCERT BAND LITERATURE, FROM CLASSICAL TO MILITARY. THE DANCE BANDS PERFORM THE LATEST POPULAR SELECTIONS AS WELL AS STANDARD ARRANGEMENTS AND NAVY "SPECIALS" OF OLD FAVORITES AND ORIGINALS.

ALL APPLICANTS FOR THE SCHOOL MUST PASS AN AUDITION WHICH INCLUDES: (1) A WORKING KNOWLEDGE OF MAJOR AND MINOR SCALES, KEY SIGNATURES MOST COMMONLY ENCOUNTERED IN BAND LITERATURE FOR THEIR INSTRUMENT, AND THE FUNDAMENTALS OF MUSICAL NOTATION AND TERMINOLOGY; (2) APPLICANTS MUST BE ABLE TO PERFORM REASONABLY WELL, AT SIGHT, FIRST-CHAIR PARTS

¹⁵(SCHOOL OF MUSIC) "ADDITIONAL INFORMATION CONCERNING THE NAVY MUSIC PROGRAM." A LEAFLET AVAILABLE AT OR FROM THE SCHOOL OF MUSIC, LITTLE CREEK, NORFOLK, VIRGINIA.

OF STANDARD BAND LITERATURE OF THE GRADE MEDIUM-EASY TO MEDIUM OR THE SECOND AND THIRD PARTS OF GRADES MEDIUM TO DIFFICULT, WITH THE PROPER OBSERVANCE OF PHRASING, DYNAMICS, AND INTERPRETATION. AND ONCE AN APPLICANT IS ENROLLED AS A NEW STUDENT, A THEORY PLACEMENT EXAMINATION IS GIVEN TO DETERMINE HIS PRESENT LEVEL OF STUDY.¹⁶

THE TYPE OF INSTRUCTION AT THE SCHOOL OF MUSIC DIFFERS VASTLY FROM OTHER "SERVICE SCHOOLS" IN THE NAVY WHICH ARE, IN MOST INSTANCES, TRADE SCHOOLS. IN THESE TYPICAL SERVICE SCHOOLS STUDENTS ARE ENROLLED AS A CLASS WITH A CERTAIN AMOUNT OF MATERIAL TO BE COVERED BY EACH INDIVIDUAL. TESTS ARE GIVEN AT INTERVALS TO DETERMINE WHETHER THE INDIVIDUAL HAS ASSIMILATED THE REQUIRED KNOWLEDGE AND IF HE IS CAPABLE OF PERFORMING A CERTAIN TASK. HOWEVER, MUSICAL INSTRUCTION IN THE NAVY IS VASTLY DIFFERENT BECAUSE OF ITS ACADEMIC ASPECT. PREVIOUS KNOWLEDGE AND TECHNICAL ABILITY ARE REQUIRED BEFORE ENROLLMENT. A NAVY MUSICIAN IS FIRST EVALUATED, THEN HIS INSTRUCTION IS CARRIED ON FROM THE LEVEL OF HIS ABILITY AT THE TIME OF ENROLLMENT, AND HIS DEGREE OF PROGRESS DEPENDS ON HIS INDIVIDUAL CAPABILITY.

THE SCHOOL OF MUSIC HAS FOLLOWED A DEFINITE PATH OF DEVELOPMENT. IT HAS BECOME THE CENTER OF THE ENTIRE NAVY MUSIC PROGRAM, AND THIS PROGRAM IS THE VERY CENTER OF NAVY BANDS.

¹⁶(SCHOOL OF MUSIC) "HOW TO ENLIST IN THE U.S. NAVY AS A MUSICIAN." A LEAFLET AVAILABLE AT OR FROM THE SCHOOL OF MUSIC, LITTLE CREEK, NORFOLK, VIRGINIA.

CHAPTER V

GENERAL SERVICE BANDS

GENERAL SERVICE BANDS, OR "UNIT" BANDS AS THEY ARE OFFICIALLY CALLED, PERFORM A THREE-FOLD SECONDARY PURPOSE BEYOND THEIR PRIMARY FUNCTION AS FIGHTING MEN. FIRST, AND MOST IMPORTANT, ARE THEIR CEREMONIAL MUSICAL DUTIES. THESE WOULD INCLUDE PLAYING FOR INSPECTIONS, HONORS, PARADES, GUARD MOUNTINGS, FUNERALS, AND ANY OTHER TYPE OF OFFICIAL OCCASION THAT WOULD REQUIRE MUSIC. SECONDLY ARE THEIR ASSIGNED CONTRIBUTION TO PUBLIC RELATIONS. THESE BANDS ARE CONSTANTLY APPEARING BEFORE THE PUBLIC, WHETHER IT BE FOR A MILITARY OR CIVILIAN OCCASION, AND WHETHER IT BE IN THIS COUNTRY OR THROUGHOUT OTHER NATIONS OF THE WORLD. NOT ONLY DO THESE BANDS IN THEIR OFFICIAL CAPACITY REPRESENT THE NAVY, BUT ALSO, THEY ARE BY THEIR PRESENCE IN OTHER NATIONS, THE MUSICAL "AMBASSADORS" OF THE UNITED STATES. FINALLY IS THE SUPPORT THEY GIVE TO THE MORALE PROGRAM TO THE SHIP OR STATION TO WHICH THEY ARE ASSIGNED BY PLAYING FOR CONCERTS, DANCES, PARTIES, AND ATHLETIC CONTESTS.

THE MAJORITY OF NAVY MUSICIANS ARE SERVING IN ONE OF THESE "UNIT" BANDS WHICH ARE STATIONED IN THE UNITED STATES, AT OVERSEAS COMMANDS AND BASES, OR ABOARD VARIOUS SHIPS THROUGHOUT THE FLEET. THESE BANDS VARY FROM 13 TO 60 PIECES AND THEIR DUTIES ARE AS VARIED AS THEIR SIZES. SINCE THESE BANDS ARE THE END RESULT OF THE ENTIRE NAVY BAND PROGRAM, A

DETAILED ANALYSIS OF THESE ORGANIZATIONS WOULD HELP TO EXPLAIN THEIR PURPOSE AND VALUE TO THE NAVY.

IN ADDITION TO THE TWO SPECIAL BANDS, THE U. S. NAVAL ACADEMY BAND AND THE U. S. NAVY BAND, THERE ARE AT PRESENT FORTY-EIGHT OFFICIAL NAVY BANDS. THE WORD "OFFICIAL" IS USED BECAUSE AT MANY NAVAL ESTABLISHMENTS THERE ARE OTHER SMALL BANDS ORGANIZED BY VARIOUS NAVAL PERSONNEL, BUT THESE ARE PRIMARILY RECREATIONAL GROUPS RATHER THAN OFFICIAL BANDS.

BECAUSE OF THE VARIED MUSICAL REQUIREMENTS IN THE NAVY, THESE "UNIT" BANDS MUST BE OF VARIOUS SIZES AND NUMBERS. THE QUARTERLY REPORT OF THE NAVY MUSIC PROGRAM LISTS A NUMERICAL SUMMARY OF BANDS FOR THE ENTIRE NAVY:¹

13-PIECE BANDS	-	10	BANDS
16-PIECE BANDS	-	2	BANDS
17-PIECE BANDS	-	23	BANDS
19-PIECE BANDS	-	1	BAND
22-PIECE BANDS	-	3	BANDS
23-PIECE BANDS	-	4	BANDS
27-PIECE BANDS	-	1	BAND
30-PIECE BANDS	-	2	BANDS
36-PIECE BANDS	-	1	BAND
60-PIECE BANDS	-	1	BAND

EQUALLY AS DIVERSE AS THE SIZES ARE THEIR LOCATIONS WHICH ARE SEPARATED INTO THE FOLLOWING CATEGORIES: (1) NAVAL DISTRICTS, NAVAL BASES AND TRAINING CENTER BANDS, (2) AIR ACTIVITIES BANDS, (3) OVERSEAS COMMAND AND BASE BANDS, (4) FLEET UNIT BANDS. THE LOCATION BY VARIOUS CATEGORIES IS AS FOLLOWS:²

¹ QUARTERLY REPORT OF THE NAVY MUSIC PROGRAM DATED JUNE 30, 1965.
² IBID.

NAVAL DISTRICTS, NAVAL BASES AND TRAINING CENTER BANDS

NAVAL BASE - BOSTON, MASSACHUSETTS (22-PIECE BAND)
 NAVAL RECEIVING STATION - BROOKLYN, NEW YORK
 (30-PIECE BAND)
 NAVAL BASE - CHARLESTON, SOUTH CAROLINA (19-PIECE
 BAND)
 NAVAL BASE - SAN FRANCISCO, CALIFORNIA (30-PIECE
 BAND)
 COMMANDANT 13TH NAVAL DISTRICT - SEATTLE,
 WASHINGTON (23-PIECE BAND)
 NAVAL TRAINING CENTER - GREAT LAKES, ILLINOIS
 (36-PIECE BAND)
 NAVAL TRAINING CENTER - SAN DIEGO, CALIFORNIA
 (60-PIECE BAND)
 NAVAL STATION - NEWPORT, RHODE ISLAND (17-PIECE
 BAND)
 NAVAL AIR STATION - JACKSONVILLE, FLORIDA
 (16-PIECE BAND)
 NAVAL AIR STATION - PENSACOLA, FLORIDA (22-PIECE
 BAND)
 NAVAL AIR STATION - CORPUS CHRISTI, TEXAS
 (23-PIECE BAND)

OVERSEAS COMMANDS AND BASES BANDS

NAVAL SUPPORT ACTIVITIES - NAPLES, ITALY
 (23-PIECE BAND)
 COMMANDER NAVAL FORCES - JAPAN (17-PIECE BAND)
 NAVAL STATION - ARGENTIA, NEWFOUNDLAND (13-PIECE
 BAND)
 NAVAL BASE - GUANTANAMO, CUBA (13-PIECE BAND)
 NAVAL STATION - KODIAK, ALASKA (13-PIECE BAND)
 NAVAL STATION - PEARL HARBOR, HAWAII (13-PIECE
 BAND)
 HEADQUARTERS 10TH NAVAL DISTRICT - SAN JUAN,
 PUERTO RICO (13-PIECE BAND)
 COMMANDER NAVAL MARIANAS - GUAM (17-PIECE BAND)

FLEET UNIT BANDS

THERE ARE FIFTEEN BANDS ATTACHED TO THE ATLANTIC
 FLEET AND TWELVE BANDS ATTACHED TO THE PACIFIC
 FLEET. THESE BANDS ARE 17-PIECES, AND THE NUMBER
 OF BANDS ASSIGNED TO SHIPS IN THE ATLANTIC AND
 PACIFIC FLUCTUATES WITH THE NEEDS OF THE NAVY.

IN ADDITION TO THESE "UNIT" BANDS, THERE ARE ALSO EIGHT
 SPECIAL ASSIGNMENTS FOR NAVY MUSICIANS:

1. COMMANDER CRUISER DESTROYER FORCE, U. S.
PACIFIC FLEET.

- ONE MUSICIAN OFFICER AND ONE CHIEF MUSICIAN WHO ARE LISTED AS DIRECTOR OF BANDS AND MUSICAL ADVISOR FOR THREE BANDS ATTACHED TO THE PACIFIC FLEET.
2. COMMANDER NAVAL AIR FORCE PACIFIC.
ONE MUSICIAN OFFICER AND ONE CHIEF MUSICIAN WHO ARE LISTED AS DIRECTOR OF BANDS AND MUSICAL ADVISOR FOR SIX BANDS ATTACHED TO THIS FORCE.
 3. BUREAU OF NAVAL PERSONNEL, WASHINGTON, D.C.
THREE MUSICIAN OFFICERS AND THREE CHIEF MUSICIANS WHO MANAGE THE ADMINISTRATIVE, LOGISTICS, AND ALLOTMENTS FOR THE ENTIRE NAVY BAND PROGRAM.
 4. U.S. NAVAL EXAMINING CENTER, GREAT LAKES, ILLINOIS.
ONE CHIEF MUSICIAN WHO PREPARES THE MUSICAL PORTION OF THE EXAMINATION GIVEN BY THE NAVY FOR ADVANCEMENT IN RATING.
 5. U.S. NAVY RETRAINING COMMAND, PORTSMOUTH, NEW HAMPSHIRE.
ONE CHIEF MUSICIAN ASSIGNED TO THE MORALE AND WELFARE DIVISION AND WHOSE PRIMARY DUTY IS BANDLEADER OF THE PRISON BAND.
 6. U.S. NAVY PHOTO CENTER, WASHINGTON, D.C.
TWO CHIEF MUSICIANS WHO ARE THE MUSICAL ADVISORS FOR NAVY TRAINING FILMS.
 7. U.S. NAVAL FORCES, CONTINENTAL AIR DEFENSE COMMAND.
FIVE ENLISTED MUSICIANS WHO ARE ASSIGNED TO THE NORAD BAND. THIS BAND NUMBERS FROM 47 TO 50 PIECES AND IS COMPOSED OF MUSICIANS FROM THE ARMED FORCES OF CANADA AND THE UNITED STATES.
 8. U.S. FLEET SONAR SCHOOL, KEY WEST, FLORIDA.
ONE ENLISTED MUSICIAN ASSIGNED TO CHECK THE HEARING ABILITIES OF CANDIDATES FOR THE SONAR SCHOOL.

BECAUSE OF THE VARIOUS REQUIREMENTS, THERE ARE SIX BASIC SIZED BANDS. THESE ARE LISTED IN THE "INSTRUMENTATION AND ENLISTED BILLET ALLOWANCE" AS PRESCRIBED BY THE BUREAU OF NAVAL PERSONNEL. THIS INSTRUMENTATION REPRESENTS A GUIDELINE WHICH MAY VARY ACCORDING TO THE AVAILABILITY OF MUSICIANS AND THE NEEDS OF A PARTICULAR BAND:³

³BUREAU OF NAVAL PERSONNEL REPORT 1306-12 (NAVPER 623).

INSTRUMENTAL CATEGORY	60-PIECE BAND	45-PIECE BAND	30-PIECE BAND	23-PIECE BAND	17-PIECE BAND	13-PIECE BAND
LEADER OR ASS'T. LEADER	1	1	1	1	1	1
FLUTE/PICCOLO	3	2	1	1	1	0
OBOE	2	1	1	0	0	0
CLARINET	15	9	7	4	2	0
BASSOON	2	1	1	0	0	0
ALTO SAXOPHONE	2	2	1	1	1	2
TENOR SAXOPHONE	2	2	1	1	1	2
TRUMPET/CORNET	10	8	6	4	4	3
FRENCH HORN	4	4	2	2	1	0
BARITONE	2	2	1	1	1	0
TROMBONE	6	5	3	3	2	2
TUBA/ST. BASS	4	3	2	2	1	1
PERCUSSION	4	3	2	2	1	1
PIANO	3	2	1	1	1	1

SINCE THE MAJORITY OF THESE "UNIT" BANDS ARE SMALL, I.E. 13 TO 23 PIECES, IT IS REQUIRED THAT ALL MUSICIANS PLAY AN ADDITIONAL INSTRUMENT OTHER THAN THEIR MAJOR ONE. IN THE "MONTHLY REPORT OF MUSICIANS" THE FOLLOWING REQUIREMENTS ARE STATED:⁴

1. WOODWIND INSTRUMENTALISTS ARE REQUIRED TO DOUBLE ON CLARINET OR SAXOPHONE.
2. TUBA INSTRUMENTALISTS ARE REQUIRED TO DOUBLE ON STRING BASS.
3. PIANO INSTRUMENTALISTS ARE REQUIRED TO DOUBLE A REED, A BRASS, OR A PERCUSSION INSTRUMENT.
4. PERSONNEL ASSIGNED MAJOR INSTRUMENTS SUCH AS VIOLIN, VIOLA, CELLO, ACCORDION, GUITAR, ETC., ARE REQUIRED TO DOUBLE ON ONE OF THE INSTRUMENTS (OTHER THAN PIANO) AS LISTED IN THE STANDARD INSTRUMENTATION OF NAVY BANDS.
5. AS DEEMED DESIRABLE AND AT THEIR OWN DISCRETIONS, DIRECTORS AND LEADERS OF NAVY BANDS MAY UTILIZE PERSONNEL TO PERFORM ON INSTRUMENTS OTHER THAN THOSE LISTED IN THE STANDARD INSTRUMENTATION OF NAVY BANDS. (SUCH INSTRUMENTS AS ACCORDION, GUITAR, BASS TROMBONE, BASS CLARINET, BARITONE SAXOPHONE, OR E^b CLARINET.) THESE INSTRUMENTAL ASSIGNMENTS ARE CONSIDERED TENTATIVE AND A MUSICIAN'S MAJOR INSTRUMENTAL ASSIGNMENT CAN NOT BE CHANGED WITHOUT THE APPROVAL OF THE CHIEF OF NAVAL PERSONNEL.
6. THE ASSIGNMENT OF GUITAR AS A MINOR TO FRENCH HORN MAJORS AND OF ACCORDION TO PIANO MAJORS OR MINORS IS SUGGESTED AND CONSIDERED ESSENTIAL IN ORDER TO OBTAIN MAXIMUM UTILIZATION OF ALL MUSICIAN PERSONNEL.

BECAUSE OF THE SMALL SIZE OF MOST UNIT BANDS, IT IS NOT ONLY HELPFUL, BUT NECESSARY THAT NAVY MUSICIANS BE ABLE TO PERFORM ON MORE THAN ONE INSTRUMENT. THIS REQUIREMENT IS NOT DIFFICULT FOR A WOODWIND OR BRASS INSTRUMENTALIST; HOWEVER, FOR A STRING OR KEYBOARD INSTRUMENTALIST, THIS MEANS LEARNING A NEW INSTRUMENT. AND IT IS SOMETIMES NECESSARY TO ASSIGN A MUSICIAN TO LEARN AND PLAY AN INSTRUMENT, OTHER THAN HIS

⁴BUREAU OF NAVAL PERSONNEL REPORT 1306-12 (NAVPERS 623).

MAJOR, IF SUCH A NEED EXISTS FOR A PARTICULAR INSTRUMENT.
BUT, SUCH A CHANGE WOULD ONLY BE ON A VERY TEMPORARY BASIS.

FOR A GENERAL SERVICE BAND A TYPICAL DAY ABOARD SHIP, IN PORT OR AT SEA, BEGINS WITH THE PLAYING OF THE NATIONAL ANTHEM AT EIGHT O'CLOCK FOLLOWED BY A SHORT CONCERT OF MARCHES. (THE NATIONAL ANTHEM IS NOT PLAYED FOR MORNING COLORS WHEN THE SHIP IS AT SEA.) THE CONCERT BAND COMPONENT THEN REHEARSES UNTIL NOON AT WHICH TIME IT PRESENTS A NOON-DAY CONCERT. IN THE AFTERNOON THERE IS EITHER A REHEARSAL BY THE DANCE BAND COMPONENT OR FREE TIME FOR INDIVIDUAL PRACTICE. AND IF AT SEA, THE CONCERT OR DANCE BAND ALSO PRESENTS A SHORT CONCERT BEFORE THE EVENING MOVIE. WHILE IN PORT THE BAND OFTEN PARTICIPATES IN ACTIVITIES SUCH AS PARADES, CONCERTS, DANCES, BROADCASTS, PATRIOTIC PROGRAMS, AND TELEVISION SHOWS.

A BAND ASSIGNED TO A SHORE STATION LIKEWISE BEGINS THE DAY WITH THE PLAYING OF THE NATIONAL ANTHEM FOR MORNING COLORS. THIS IS FOLLOWED BY MARCHING BAND DRILL OR A CONCERT BAND REHEARSAL. AFTER A NOON-DAY CONCERT, THE BAND FOLLOWS A ROUTINE SIMILAR TO THAT OF A SHIPBOARD BAND. AND A SHORE STATION BAND ALSO PARTICIPATES IN VARIOUS ACTIVITIES OUTSIDE OF THE STATION.

ALTHOUGH EACH COMPLETE "UNIT" BAND PERFORMS THE SAME BASIC DUTIES, YET EACH NAVAL ESTABLISHMENT HAS SOMEWHAT DIFFERENT DUTIES. TO ILLUSTRATE THIS DIVERSITY, THREE BANDS WILL BE DISCUSSED TO SHOW THE VARIETY OF MUSICAL SERVICES PERFORMED BY THREE SPECIFIC BANDS.

A TYPICAL SHORE STATION BAND IS UNIT BAND 191 STATIONED

AT THE NAVAL AIR STATION IN JACKSONVILLE, FLORIDA. THE ALLOWANCE FOR THIS BAND IS 16 MUSICIANS, ALTHOUGH AS OF JUNE 30, 1965, THERE WERE NINETEEN MUSICIANS ATTACHED TO THIS GROUP. THE DUTIES OF THIS BAND ARE DESCRIBED IN A LETTER BY THE BANDMASTER, CHIEF MUSICIAN D. A. BLAIR, A PORTION OF WHICH READS AS FOLLOWS:⁵

UNIT BAND 191 SERVICES EACH AND EVERY OCCASION BY PROVIDING THE MUSICAL DUTIES FOR CHANGES OF COMMAND, SQUADRON AND UNIT INSPECTIONS, OPEN HOUSE, SHIP ARRIVALS AND DEPARTURES, AND PARTIES AND DANCES CONCERNED WITH THE VARIOUS OFFICERS' WIVES' CLUBS AND NAVY WIVES' CLUBS IN CONNECTION WITH THE RAISING OF FUNDS FOR VARIOUS CHARITABLE INSTITUTIONS -- JUST ABOUT ANY SERVICE CONNECTED ACTIVITY RANGING FROM SOUTH GEORGIA TO EASTERN AND SOUTHERN FLORIDA IN WHICH MUSIC OF SOME KIND WOULD ENHANCE THE SPIRIT OF THE NAVY. THE NAS JACKSONVILLE BAND IS PRESENT, WILLING AND PREPARED TO THE BEST OF THEIR ABILITY TO REPRESENT THE NAVY MUSIC PROGRAM. THE BAND HAS THE CAPABILITY OF PROVIDING ANY TYPE OF MUSIC, FROM LIGHT CLASSICAL CONCERT TO COMBO, DIXIELAND, AND A 17-PIECE DANCE BAND.

OF COURSE, WE MUST INCLUDE THE CIVILIAN AND PUBLIC RELATIONS ASPECTS IN OUR ACTIVITIES -- MUCH OF WHICH IS CONNECTED WITH CITY AND COUNTY FAIRS, PARADES AND PROGRAMS OF PATRIOTIC IMPORTANCE. WE HAVE IT ON VERY GOOD AUTHORITY THAT THE CITIZENS OF MANY CITIES AND TOWNS IN FLORIDA LOOK FORWARD EACH YEAR TO THE APPEARANCE OF UNIT BAND 191 IN THEIR LOCAL PARADES. ALTHOUGH LESS THAN HALF THE SIZE OF ANY OTHER BAND IN THE PARADE, THESE CITIZENS KNOW AND APPRECIATE THE QUALITY MUSIC OF THE WELL-TRAINED NAVY MUSICIAN. TWO OF THE MOST FAMOUS PARADES IN FLORIDA AND WIDELY ACCLAIMED BY TOURISTS ARE THE "EDISON PAGEANT OF LIGHT" IN FT. MYERS AND "FUN IN THE SUN" PARADE IN ST. PETERSBURG. NAS JACKSONVILLE IS WELL REPRESENTED IN BOTH PARADES EACH YEAR.

IN THE SAME LETTER CHIEF BLAIR ENCLOSED A TYPICAL WORK SCHEDULE FOR HIS BAND WHICH IS INCLUDED IN THE APPENDIX.

⁵ LETTER OF CHIEF MUSICIAN BLAIR TO THE WRITER DATED NOVEMBER 18, 1965.

THIS SCHEDULE REVEALS A BUSY AND CERTAINLY VARIED PROGRAM FOR THE JACKSONVILLE BAND. IN ADDITION TO THE USUAL REHEARSALS, CONCERTS, DANCES, ETC., AT THE NAVAL AIR STATION, THEY TRAVEL THROUGHOUT THE STATE OF FLORIDA, AS WELL AS OTHER STATES, PLAYING FOR EVERYTHING FROM A "FUN IN THE SUN" PARADE TO A "BOMBING DERBY". THIS "SCHEDULE OF EVENTS" POINTS OUT THE DIVERSIFIED ENGAGEMENTS PERFORMED BY A SHORE-STATION BAND.

FOR A BAND ATTACHED TO A SHIP, THE DUTIES ARE USUALLY MORE VARIED THAN THOSE OF A SHORE-STATION BAND. A REPRESENTATIVE GROUP IS THE 23-PIECE BAND ATTACHED TO THE U. S. S. SPRINGFIELD, THE FLAGSHIP FOR THE SIXTH FLEET. THIS BAND IS ASSIGNED TO THE FLAGSHIP SPECIFICALLY FOR CEREMONIAL OCCASIONS SUCH AS PLAYING PROTOCOL HONORS WHEN CIVILIAN AND MILITARY DIGNITARIES COME ABOARD. HOWEVER, ONCE THE OFFICIAL VISITS ARE FINISHED, THE BAND IS VERY ACTIVE IN THE SIXTH FLEET'S SECONDARY MISSION, "PEOPLE TO PEOPLE". TO EXTEND BEYOND THE DIGNITARY AND OFFICIAL LEVEL, AND TO LEND A PERSONAL TOUCH, THE "PEOPLE TO PEOPLE" PROGRAM WAS INSTITUTED TO BRING TO THE ORDINARY PEOPLE OF A FOREIGN COUNTRY SOMETHING OF THE CULTURE OF THE UNITED STATES. THIS BAND GREATLY ASSISTS IN THIS PROGRAM BY PRESENTING CONCERTS, BROADCASTS, TELEVISION PROGRAMS, AND SPECIAL CONCERTS AT SCHOOLS AND HOSPITALS.

BECAUSE OF THE SMALL SIZE OF THE SPRINGFIELD'S BAND, EACH BANDSMAN MUST BE CAPABLE OF PLAYING A WIDE VARIETY OF MUSIC. PUBLIC PERFORMANCES ARE GIVEN USING THE FULL 23-PIECE CONCERT BAND, AND FOR VARIETY, THE 17-PIECE DANCE BAND WHICH IS A SEGMENT OF THE FULL BAND. AT THESE CONCERTS THE

PROGRAM IS USUALLY DIVIDED INTO HALF CONCERT-AND HALF DANCE BAND. IT SHOULD BE ADDED THAT THIS BAND HAS PRESENTED SUCH PROGRAMS AT ALL OF THE PRINCIPAL CITIES IN THE MEDITERRANEAN.

IN ADDITION TO THESE PERFORMANCES ASHORE, THE BANDSMEN CARRY A FULL SCHEDULE WHILE AT SEA. IN ADDITION TO THEIR MILITARY DUTIES WHICH INCLUDE UNDERWAY WATCHES, (SECURITY WATCHES WHILE THE SHIP IS AT SEA), THEY REHEARSE DAILY, PLAY CONCERTS AT NOON AND IN THE EVENING FOR THE SHIPS' COMPANY (THE TOTAL COMPLEMENT OF OFFICERS AND MEN ATTACHED TO THE SHIP), PROVIDE COMBOS FOR SHIPS' PARTIES, AND PLAY FOR RELIGIOUS SERVICES.

ONE OF THE MOST ENERGETIC GENERAL SERVICE BANDS IS UNIT BAND 188. THIS BAND IS ATTACHED TO THE COMMANDER AMPHIBIOUS FORCES, PACIFIC FLEET, WHICH IN 1965 WAS STATIONED AT SAN DIEGO, CALIFORNIA. THIS GROUP IS PRIMARILY A "FLAG BAND" (A BAND ATTACHED SPECIFICALLY TO THE STAFF OF A FLAG OFFICER) AND PLAYS FOR ALL OFFICIAL CEREMONIES SUCH AS PARADES, REVIEWS, GUARD MOUNTS, PRESENTATION OF AWARDS, CHANGE OF COMMANDS, AND SHIP ARRIVALS. AS WITH ALL NAVY BANDS, THERE IS A CONCERT AND DANCE BAND AND SEVERAL SMALL COMBOS.

VERSATILITY IS CERTAINLY A REQUIREMENT FOR THIS BAND. IN 1965 THEY WERE PLAYING FOR THE AMPHIBIOUS BASE PRODUCTION OF "SOUTH PACIFIC". NOT ONLY WERE THEY PLAYING FOR THE SHOW, BUT CHIEF MUSICIAN RICHARD RAVEN, THE BANDMASTER, HAD COMPLETELY ARRANGED THE MUSIC FOR THE PIT BAND OF SOME THIRTEEN MEN. FOR CHIEF RAVEN THIS WOULD PRESENT NO SPECIAL PROBLEMS BECAUSE HE WAS AN ARRANGER WITH THE NAVY BAND IN WASHINGTON

PRIOR TO HIS ASSIGNMENT TO THIS BAND.

ALTHOUGH UNIT BAND 188 MAY PLAY FOR A CHANGE OF COMMAND CEREMONY IN THE MORNING, A PARADE IN THE AFTERNOON, OR A DANCE OR SHOW AT NIGHT, THEY STILL MANAGE TO FIND THE TIME TO REHEARSE IN ORDER TO PREPARE FOR THE MANY DIVERSE AND NUMEROUS REQUESTS THAT THEY RECEIVE.⁶

IN ORDER TO PRESENT ANOTHER ASPECT OF A GENERAL SERVICE BAND, THE WRITER WOULD LIKE TO INCLUDE A FEW PERSONAL OBSERVATIONS AS A FORMER MEMBER OF SUCH A BAND. MY MAJOR INSTRUMENT WAS PIANO AND I WAS LISTED AS A "FLUTE MINOR", ALTHOUGH MY ABILITIES ON THAT INSTRUMENT WERE QUESTIONABLE.

THE COMPLEMENT OF THIS BAND WAS SEVENTEEN MUSICIANS AND A BANDMASTER. THE MAJORITY OF THE BANDSMEN WERE ON THEIR FIRST ENLISTMENT AND HAD STUDIED PRIVATELY, PLAYED IN THEIR HIGH SCHOOL BANDS, AND HAD GRADUATED FROM THE BASIC COURSE OF THE U. S. NAVAL SCHOOL OF MUSIC PRIOR TO BEING ASSIGNED TO THIS BAND. IT WOULD BE AN OBJECTIVE ANALYSIS TO SAY THAT THE MAJORITY OF THESE BANDSMEN WERE ABOUT AVERAGE IN THEIR MUSICAL ABILITIES.

THE FEW OLDER MEN WERE CAREER NAVY MUSICIANS WITH TEN TO TWELVE YEARS' NAVAL SERVICE. WITH ONLY A FEW EXCEPTIONS, THE MAJORITY OF THESE MEN WERE EXCELLENT INSTRUMENTALISTS WITH MANY YEARS OF EXPERIENCE. AND THE BANDMASTER WAS NOT ONLY A QUALIFIED CONDUCTOR, BUT A LEADER WHO DEVOTED A GREAT AMOUNT OF TIME AND EFFORT TO THE DEVELOPMENT OF THIS BAND.

ABOUT TWO-THIRDS OF OUR DUTIES INVOLVED DANCE MUSIC.

⁶LETTER OF CHIEF MUSICIAN RICHARD RAVEN TO THE WRITER DATED NOVEMBER 15, 1965.

FOR THIS WORK WE HAD A DANCE BAND OF 14 PIECES, AND FOR SMALLER OCCASIONS WE USED ONE OF SEVERAL COMBOS. THE REMAINDER OF OUR WORK INVOLVED OUR CONCERT BAND WHICH PLAYED FOR CEREMONIAL OCCASIONS AND A VERY LIMITED NUMBER OF CONCERTS.

THE INSTRUMENTATION OF OUR DANCE BAND WAS AS FOLLOWS:

- 5 - REEDS (2 ALTO SAXOPHONES, 2 TENOR SAXOPHONES, 1 BARITONE SAXOPHONE)
- 4 - TRUMPETS
- 2 - TROMBONES
- 3 - RHYTHM (PIANO, DRUMS, STRING BASS)

WITH THIS GROUP WE WERE CAPABLE OF PLAYING THE TRADITIONAL "STOCK" ARRANGEMENTS AS WELL AS SOME "SPECIAL" ARRANGEMENTS WHICH WERE SUPPLIED BY THE ARRANGERS FROM THE NAVAL SCHOOL OF MUSIC. MOST CIVILIAN DANCE BANDS WERE ABOUT THE SAME SIZE AND WE WERE DEFINITELY ON THE SAME MUSICAL LEVEL AS MOST CIVILIAN GROUPS.

OUR CONCERT BAND WAS COMPOSED OF THE FOLLOWING INSTRUMENTATION:

- 1 - FLUTE/PICCOLO
- 2 - B♭ CLARINETS
- 1 - ALTO SAXOPHONE
- 1 - TENOR SAXOPHONE
- 4 - TRUMPETS
- 1 - FRENCH HORN
- 1 - BARITONE HORN
- 2 - TROMBONES
- 1 - TUBA
- 1 - PERCUSSION

IT IS OBVIOUS FROM THE ABOVE INSTRUMENTATION THAT ALL WE WERE CAPABLE OF PLAYING WERE MARCHES, ALTHOUGH WE ATTEMPTED A FEW OVERTURES AND LIGHT CLASSICS. HOWEVER, ONCE WE WENT

BEYOND ANY STANDARD MARCH, THE LACK OF NECESSARY INSTRUMENTATION BECAME IMMEDIATELY EVIDENT. THE BAND LIBRARY WAS WELL SUPPLIED WITH STANDARD BAND MUSIC, BUT OUR SMALL SIZE PREVENTED ITS PERFORMANCE.

THE BAND WAS CONFRONTED WITH SEVERAL PROBLEMS, THE MOST IMPORTANT BEING OUR LIMITED SIZE. FOR THE DANCE ORCHESTRA WE HAD THE NECESSARY INSTRUMENTATION TO PROVIDE A SATISFACTORY PERFORMANCE. HOWEVER, THE CONCERT BAND WAS EXTREMELY POOR DUE TO THE LIMITED NUMBER OF MUSICIANS. THIS WAS ESPECIALLY ANNOYING WHEN OUR BAND PERFORMED IN SITUATIONS WITH OTHER BANDS, USUALLY COLLEGE OR HIGH SCHOOL BANDS, WHICH WERE ALWAYS MUCH LARGER. THERE WAS ALSO THE CONTINUAL PROBLEM OF PERSONNEL BEING DISCHARGED, TRANSFERRED, OR ON LEAVE. WITH SUCH A SMALL GROUP, THE LOSS OF ONE MUSICIAN WAS CRITICAL TO THE ORGANIZATION.

THE MAJORITY OF WORK FOR MOST GENERAL SERVICE BANDS INVOLVES PLAYING FOR CEREMONIAL OCCASIONS SUCH AS HONORS, INSPECTIONS, AND PARADES. EVEN THE SMALLEST UNIT BAND IS CAPABLE OF A SATISFACTORY PERFORMANCE IN THESE SITUATIONS; HOWEVER, THESE BANDS CAN NEVER PERFORM SUCCESSFULLY ANYTHING LARGER OR MORE DIFFICULT THAN A STANDARD MARCH. AND IN THE WRITER'S OPINION, NOTHING MORE THAN THIS SHOULD BE ATTEMPTED WITH LESS THAN A 23-PIECE BAND.

EQUALLY AS IMPORTANT AS THE CEREMONIAL DUTIES IS THE WORK FOR THE DANCE COMPONENTS OF THESE BANDS. IT IS IN THIS AREA THAT THE SMALLER UNIT BANDS ARE ABLE TO MAKE A REAL MUSICAL CONTRIBUTION. EVEN WITH A 13-PIECE DANCE BAND IT IS

HIGHLY POSSIBLE TO PRESENT A VERY SATISFACTORY PERFORMANCE. (MANY CIVILIAN DANCE BANDS DO NOT NUMBER MUCH MORE THAN 13 TO 17 PIECES.) AND WITHIN THESE DANCE COMPONENTS THERE ARE ALSO SMALLER COMBOS WHICH ARE CAPABLE OF GIVING A VERY SATISFACTORY MUSICAL PERFORMANCE. THUS, IN THE FIELD OF DANCE BANDS, THESE NAVY UNIT BANDS ARE DEFINITELY EQUAL TO THEIR CIVILIAN COUNTERPARTS.

ALTHOUGH THE MAIN OBSTACLE FOR MOST UNIT BANDS IS THEIR SMALL SIZE, IT IS FELT THAT THESE BANDS MAKE A DEFINITE MUSICAL CONTRIBUTION TO THE ESTABLISHMENT TO WHICH THEY ARE ASSIGNED.

CHAPTER VI

THE FUTURE OF NAVY BANDS

THE BAND PROGRAM BEGAN OFFICIALLY WHEN JAMES DRAPER WAS SIGNED ABOARD THE BRANDYWINE AS A MUSICIAN. ALTHOUGH AS NOTED EARLIER, THERE HAD BEEN BANDS ON THE EARLY FRIGATES, THEY WERE OF AN UNOFFICIAL NATURE, AND IT WAS NOT UNTIL 1825 THAT A DISTINCTION WAS MADE BETWEEN A SEAMAN AND A MUSICIAN. AND FIVE YEARS LATER, IN 1830, THE NAVY ENLISTED MEN SOLELY AS MUSICIANS.

IT WILL BE RECALLED THAT IN 1838 THE NAVY DEPARTMENT GAVE OFFICIAL RECOGNITION TO THE MUSIC PROGRAM BY AUTHORIZING BANDS TO CONSIST OF SIX MUSICIANS. IN 1864 THIS ALLOWANCE WAS INCREASED AND BANDS NUMBERED FROM SIX TO TWENTY MEMBERS. FROM THAT DATE UNTIL THE EARLY 20TH CENTURY NO DEFINITE PLAN WAS FOLLOWED AND EACH BAND WAS MORE OR LESS "ON ITS OWN". DURING THIS PERIOD THERE WERE ALSO A MOTLEY ASSORTMENT OF FOREIGN MUSICIANS SERVING IN THESE UNITS. THEIR ATTITUDES AND CONDUCT ONLY HELPED TO DETERIORATE THE ENTIRE PROGRAM RATHER THAN TO ENHANCE IT.

THE FIRST IMPORTANT INCREASE IN NAVAL BANDS OCCURRED DURING WORLD WAR I WHEN ALL UNITS WERE ENLARGED OVERNIGHT. AS WOULD BE EXPECTED, MANY YOUNG MUSICIANS IN THE NATION ENLISTED IN THE ARMED FORCES. ALL OF THIS WAS A WAR-TIME SITUATION, SO WITH THE SIGNING OF THE ARMISTICE THE BAND PROGRAM DIMINISHED AS QUICKLY AS IT HAD BEGUN.

IT WAS NOT UNTIL 1935 THAT THE BAND PROGRAM REALLY BECAME FIRMLY ESTABLISHED. IN THAT YEAR, LIEUTENANT CHARLES BENTER, THE LEADER OF THE U. S. NAVY BAND, ESTABLISHED THE U. S. NAVY SCHOOL OF MUSIC. THIS SCHOOL NOT ONLY TRAINED NAVAL MUSICIANS, BUT BECAME THE ORGANIZATIONAL CENTER OF THE ENTIRE MUSIC PROGRAM. FOR THE FIRST TIME THERE WAS A DEFINITE PLAN CONCERNING ALL ASPECTS OF THE NAVY MUSIC PROGRAM. AND WITH THE ESTABLISHMENT OF THE SCHOOL, THE QUALITY OF ALL NAVAL BANDS IMPROVED CONSIDERABLY.

IN 1942 THE WORK BEGUN BY BENTER WAS ASSIGNED TO LIEUTENANT JAMES M. THURMOND WHO CONTROLLED THE ENTIRE PROGRAM AND ITS TOTAL OPERATION FROM 1942 TO 1949. AT THE PEAK OF WORLD WAR II THIS INVOLVED SOME TWO HUNDRED EIGHTY-FIVE BANDS CONSISTING OF OVER 7,000 MUSICIANS.

IN JANUARY OF 1949, LIEUTENANT THURMOND SUBMITTED "A REPORT ON THE NAVY MUSIC PROGRAM" TO THE BUREAU OF NAVAL PERSONNEL IN WHICH HE INCLUDED HIS OBSERVATIONS AND RECOMMENDATIONS AS OFFICER-IN-CHARGE OF THE NAVAL SCHOOL OF MUSIC. ON JANUARY 7, 1949, THE BUREAU OF NAVAL PERSONNEL ENTERED INTO A CONTRACT WITH THE AMERICAN COUNCIL ON EDUCATION IN WHICH THE COUNCIL WOULD FORM A SURVEY BOARD TO MAKE A COMPLETE AND DETAILED STUDY OF THE BAND PROGRAM. THE MEMBERS OF THE BOARD WERE EDWIN FRANKO GOLDMAN, A PROFESSIONAL BANDMASTER; WILLIAM SCHUMAN, PRESIDENT OF THE JUILLIARD SCHOOL OF MUSIC; AND ROY D. WELCH, A MUSICOLOGIST AT PRINCETON UNIVERSITY. ON JUNE 30, 1949, AFTER AN EXHAUSTIVE STUDY, THE BOARD SUBMITTED ITS REPORT TO THE COUNCIL, AND THEY IN TURN TO THE BUREAU OF NAVAL PERSONNEL.

THESE TWO REPORTS ARE EXCELLENT SUMMARIES OF THE ENTIRE PROGRAM. THEIR GREATEST IMPORTANCE, HOWEVER, WAS IN THEIR RECOMMENDATIONS WHICH WOULD IMPROVE THE OVERALL QUALITY OF BAND MUSIC IN THE NAVY.

ONE OF THE KEY RECOMMENDATIONS IN BOTH REPORTS WAS TO INCREASE THE SIZE OF ALL BANDS. IN THE HISTORY OF THE NAVY BAND PROGRAM, ONE OF THE MOST IMPORTANT REASONS FOR MUSICIANS ATTRITION HAD BEEN THAT PARTIALLY INTANGIBLE FACTOR THAT ONLY MUSICIANS COULD APPRECIATE. FOR THE MOST PART, NAVAL BANDS HAD NEVER BEEN LARGE ENOUGH TO PROVIDE ANY REAL MEASURE OF MUSICAL SATISFACTION FOR THE INDIVIDUAL MUSICIAN. OTHER SERVICES, SUCH AS THE ARMY AND AIR FORCE, HAD REALIZED THE INADEQUACIES OF SMALL BANDS AND THEY HAD MAINTAINED, THROUGH THE YEARS, MUCH LARGER COMPLEMENTS IN ORDER TO PRODUCE GOOD MUSICAL RESULTS.

BOTH REPORTS FELT THAT A REVIEW OF THE AUTHORIZED COMPLEMENT OF BANDS SHOULD BE MADE WITH MUSICAL RESULTS AS THE PRIMARY CONSIDERATION IN ARRIVING AT A DECISION AS TO THEIR SIZE. THERE WERE TOO FEW INSTRUMENTS PRESENT TO PROVIDE ANY ADEQUATE SECTIONAL BALANCE AND THE EFFECT WAS NOT MUSICALLY SATISFYING. IT WAS NECESSARY THAT A REALISTIC VIEW BE TAKEN IN THIS MATTER AND A DECISION MADE THAT WOULD REFLECT A MUSICAL APPROACH TO THE PROBLEM AS WELL AS A PURELY NUMERICAL ONE.

THEY RECOMMENDED THAT THE SMALLEST BAND SHOULD NUMBER TWENTY-THREE MUSICIANS AND THIS WAS THE MINIMUM NUMBER TO FULFILL ALL THE REQUIREMENTS OF A SHIP-BOARD BAND. THURMOND

SAID, "THE 23-PIECE UNIT BEGINS TO APPROACH THE SIZE THAT PROVIDES MUSICAL SATISFACTION FOR THE PARTICIPANT -- THE SIZE THAT MAKES A MUSICAL PERFORMANCE POSSIBLE."¹ FOR SHORE BASES THE MINIMUM SIZE SUGGESTED WAS NOT LESS THAN THIRTY MUSICIANS AND FOR LARGER TRAINING CENTERS, NOT LESS THAN SIXTY. FOR THE MUSIC SCHOOL THE ACE BOARD ALSO SUGGESTED THAT FOR TEACHING AND LABORATORY PURPOSES, THE SCHOOL SHOULD HAVE A COMPLETE INSTRUMENTATION OF AT LEAST SIXTY MUSICIANS.

DESPITE THE FACT THAT BOTH REPORTS RECOMMENDED LARGER BANDS, AND DESPITE THE FACT TOO THAT THE OTHER SERVICES STILL HAVE LARGER BANDS, THE NAVY TODAY MAINTAINS BANDS NUMBERING 13, 16, 17, 19, AND 22 PIECES. THE MAJORITY OF THESE UNITS ARE, IN FACT, FROM 13 TO 22 PIECES, WHEREAS THERE ARE ONLY ELEVEN BANDS LARGER THAN 22 PIECES. IT IS DIFFICULT TO ACHIEVE TRULY GOOD MUSICAL RESULTS FROM SUCH SMALL UNITS. MANY CONCESSIONS IN PROPER INSTRUMENTATION MUST BE MADE, WITH THE RESULT THAT THE MUSIC CANNOT BE REALLY WELL PERFORMED. WHILE THE WORK OF ALL NAVAL BANDS INCLUDES DANCE MUSIC, AND THE DANCE COMPONENTS HAVE THE PROPER INSTRUMENTATION, THERE CAN BE NO TRUE SECTIONAL BALANCE IN CONCERT BAND MUSIC. IT MUST BE ADDED THAT THE FEW GENERAL SERVICE BANDS THAT NUMBER 23, 27, 30, 36 AND 60 MEMBERS ARE IN A MUCH BETTER POSITION TO PERFORM CONCERT MUSIC PROPERLY AND TO REPRESENT THE NAVY AESTHETICALLY AS A MUSICAL ORGANIZATION.

ONE OF THE MOST IMPORTANT AREAS COVERED BY THE ACE BOARD WAS IN THE MUSIC USED BY NAVAL BANDS. THEY DIVIDED THIS MUSIC INTO TWO CATEGORIES, RECREATIONAL AND CONCERT.

¹LT. JAMES M. THURMOND "A REPORT ON THE NAVY MUSIC PROGRAM", P. 12.

AFTER AUDITIONING FIVE BANDS AT NORFOLK, VIRGINIA, IT WAS STRONGLY DEMONSTRATED TO THE ACE BOARD THAT WHEN THE MUSICIANS PLAYED MUSIC ARRANGED FOR THE VARIOUS SIZE DANCE BANDS, THE AURAL RESULTS WERE MUCH MORE SATISFYING THAN WHEN THEY WERE PLAYING CONCERT MUSIC. THE BOARD QUICKLY REALIZED THAT THE REASON FOR THIS DIFFERENCE IN QUALITY OF PERFORMANCE WAS BECAUSE OF THE ARRANGEMENTS THEMSELVES. THE ARRANGEMENTS USED BY THE DANCE BANDS MADE A FULLER USE OF THE VARIETIES OF INSTRUMENTAL COLOR AND THEY DISPLAYED A BETTER DISPOSITION OF THE MELODIC AND HARMONIC COMPONENTS THAN DID THE ARRANGEMENTS USED IN CONCERT MUSIC.

IT WAS IMMEDIATELY APPARENT THAT THE MUSIC USED BY NAVAL BANDS FOR DANCES, SOCIALS, AND OTHER RECREATIONAL ACTIVITIES WAS CURRENT AND IN KEEPING WITH THE TIMES. THIS MUSIC WAS DEFINITELY MORE SATISFYING FOR THE LISTENER AS WELL AS THE PERFORMER.

THE BOARD THEREFORE FELT THAT IN THE AREA OF DANCE MUSIC THERE WERE NO SERIOUS PROBLEMS. THEY DID, HOWEVER, RECOMMEND THAT THE BANDMASTERS SHOULD BE ABLE TO MAKE ARRANGEMENTS FOR THEIR DANCE COMPONENTS AND THAT THESE ARRANGEMENTS SHOULD FIT THE SKILLS AND CAPABILITIES OF THEIR INDIVIDUAL PLAYERS.

CONCERNING CONCERT MUSIC, THE BOARD FELT THAT THE LEVEL OF MUSICAL PERFORMANCE WAS VERY LOW, ESPECIALLY WITH THE SMALLER BANDS. THE PUBLISHED ARRANGEMENTS USED BY THESE GROUPS, AND WHICH WERE A PART OF THEIR STANDARD BAND LIBRARY, SIMPLY WERE NOT SUITED FOR THESE SMALLER UNITS. THEY WERE FULL BAND ARRANGEMENTS, AND WHEN PLAYED BY SMALLER GROUPS,

ESSENTIAL NOTES OF THE HARMONY WERE MISSING AND COUNTER MELODIES WERE NOT HEARD IN PROPER BALANCE.

THEY STRONGLY RECOMMENDED THAT A SERIES OF CONCERT ARRANGEMENTS BE MADE AND DISTRIBUTED BY THE NAVY SCHOOL OF MUSIC TO ACHIEVE WITHIN THE LIMITATIONS OF THE INSTRUMENTATION OF THESE SMALLER GROUPS THE SAME MUSICAL RESULTS OBTAINABLE WHEN THESE COMPOSITIONS WERE PLAYED BY LARGER BANDS. AND THE BOARD WAS VERY EMPHATIC THAT THE FULL POTENTIALITIES OF THE NAVY MUSIC PROGRAM WOULD NEVER BE REALIZED UNTIL THESE STEPS WERE TAKEN.

THE POPULAR MUSIC USED BY NAVY DANCE BANDS TODAY IS STILL VERY CURRENT AND IN KEEPING WITH THE TIMES. THERE ARE TWO REASONS FOR THIS. FIRST, THE LIST OF STANDARD "STOCK" DANCE BAND ARRANGEMENTS IS UNLIMITED, AND THESE "STOCKS" CAN BE PERFORMED WITH ALMOST ANY DANCE BAND COMBINATION. SECONDLY, THE MUSIC SCHOOL THROUGH THE YEARS HAS MAINTAINED AN EXCELLENT STAFF OF DANCE BAND ARRANGERS WHO ARRANGE MUSIC SPECIFICALLY FOR NAVY DANCE BANDS. THUS, THE MUSICAL PERFORMANCE OF THESE DANCE COMPONENTS IS VERY SATISFACTORY BECAUSE THEIR ARRANGEMENTS ARE DESIGNED FOR THEIR INSTRUMENTATION.

UNFORTUNATELY, HOWEVER, THE MUSICAL PERFORMANCE OF CONCERT MUSIC BY THE SMALLER UNIT BANDS IS STILL OPEN TO GREAT CRITICISM. THESE SMALLER UNITS ARE STILL DEPENDENT ON PUBLISHED ARRANGEMENTS FOR MUCH LARGER BANDS AND THEY STILL LACK THE PROPER INSTRUMENTATION TO PERFORM THESE FULL BAND ARRANGEMENTS. THE ONLY POSSIBLE SOLUTION IS TO HAVE THEIR CONCERT MUSIC ARRANGED SPECIFICALLY FOR THEM AS WAS

SUGGESTED BY THE ACE BOARD. UNTIL THIS STEP IS TAKEN, THESE SMALLER BANDS WILL BE INCAPABLE OF PERFORMING ANY TYPE OF CONCERT MUSIC SUCCESSFULLY.

THE WRITER MADE REPEATED ATTEMPTS TO OBTAIN A LIST OF THE CONCERT BAND LIBRARIES FOR THE VARIOUS SIZE UNIT BANDS. HOWEVER, SUCH LIBRARIES APPEAR TO BE NON-EXISTENT. THE ONE AVAILABLE LIST (INCLUDED IN THE APPENDIX) WAS THE LIBRARY ALLOWANCE USED IN 1950 FOR A 60-PIECE BAND. IT MAY BE ASSUMED THAT FROM THIS LIST, OR A SIMILAR LIST, THE CONCERT MUSIC WAS AND STILL IS SELECTED. BUT THESE ARE FULL BAND ARRANGEMENTS AND THE READER CAN GUESS AS TO THEIR SOUND WHEN PERFORMED BY A 17 OR 23-PIECE BAND.

THE THURMOND AND ACE REPORTS RECOMMENDED THE CONTINUANCE OF THE NAVY SCHOOL OF MUSIC. IN 1945, THE THEN DEAN OF THE SCHOOL OF MUSIC OF THE UNIVERSITY OF MICHIGAN, EARL V. MOORE, INSPECTED THE NAVAL SCHOOL IN CONNECTION WITH THE PREPARATION OF "A GUIDE TO THE EVALUATION OF EDUCATION EXPERIENCE IN THE ARMED SERVICES" (AMERICAN COUNCIL ON EDUCATION, 1945) AND WAS GREATLY IMPRESSED WITH THE FACILITIES OF THE SCHOOL AND THE QUALITY OF INSTRUCTION. AS A RESULT OF THIS PUBLICATION, MANY COLLEGES AND UNIVERSITIES GAVE CREDIT TOWARDS ADVANCED STANDING AS A RESULT OF WORK COMPLETED AT THE NAVY SCHOOL OF MUSIC.

THURMOND FELT THAT DR. MOORE'S EVALUATION WAS THE MOST IMPORTANT TESTIMONY TO THE EFFECTIVENESS OF INSTRUCTION AT THE SCHOOL. THURMOND'S REPORT SAID, "THE PRESENT COURSES OF INSTRUCTION ARE CONSIDERED ADEQUATE FOR THE TRAINING OF MUSICIANS FROM THE LOWEST PETTY OFFICER RATING THROUGH CHIEF

MUSICIAN, AND IT IS BELIEVED THAT NO ADDITIONAL SCHOOL REQUIREMENTS SHOULD BE MADE FOR ADVANCEMENT TO WARRANT MUSICIAN GRADES."²

THE ACE BOARD RECOGNIZED THE NECESSITY OF PROVIDING TRAINING FACILITIES FOR ENLISTED PERSONNEL WHO CAME INTO THE NAVY WITH PREVIOUS INSTRUCTION ON A BAND INSTRUMENT, BUT THEY SUGGESTED CHANGES IN THE CURRICULA AND LENGTH OF COURSES. THEY RECOMMENDED THE COURSES OF STUDY BE CONFINED TO, AND REDESIGNED FOR, THE SPECIFIC MISSION OF TRAINING BANDSMEN. THIS INVOLVED TWO LEVELS OF CURRICULA; THE FIRST BEING INSTRUCTION ON BAND INSTRUMENTS AND IN MUSICIANSHIP AT THE TIME OF THE FIRST ENLISTMENT, AND THE SECOND, ADVANCED INSTRUCTION IN THE SAME CATEGORIES. THUS, THEY RECOMMENDED THAT THE BASIC COURSE BE REDESIGNED TO PROVIDE PROFICIENCY IN PERFORMANCE AS A MEMBER OF A UNIT BAND. AND FOR THE REFRESHER COURSE, A CURRICULUM THAT WOULD IMPROVE THE SKILLS AND MUSICIANSHIP OF MEN WHO RE-ENLISTED FOR ADDITIONAL TERMS.

IF THESE CHANGES WERE IMPLEMENTED, THE BOARD FELT THAT THE PRINCIPAL EMPHASIS SHOULD BE ON INSTRUCTION IN PLAYING A BAND INSTRUMENT OR INSTRUMENTS AND THAT THIS INSTRUCTION SHOULD OCCUPY FROM ONE-FOURTH TO ONE-THIRD OF THE STUDENT'S DAILY ROUTINE. THEY FELT THAT SECONDARY EMPHASIS SHOULD BE ON PLAYING IN VARIOUS SIZE ENSEMBLES INCLUDING DANCE AND CONCERT BAND GROUPS. THEY ALSO SUGGESTED THAT THIS SHOULD OCCUPY A THIRD OR FOURTH OF THE STUDENT'S SCHEDULE. THEY FURTHER RECOMMENDED TRAINING IN FUNDAMENTAL MUSIC SUBJECTS SUCH AS THEORY, SIGHT SINGING, CHORAL ENSEMBLE AS WELL AS A SURVEY

²THURMOND, OP. CIT., P. 17.

UMC Lending Form

TransactionNumber: 922587



Transaction Date: 4/13/2015 9:51:46 AM

Article Information

Journal Title: A history of bands in the United States Navy.

Volume: Issue:
Month/Year: Pages: All

Article Author: McCuen, Joseph Molina, 1928-

Article Title: A history of bands in the United States Navy.

Call #: LD3231.M70m McCuen, J. M.

Location: UMCP HBK Maryland Room
Maryland Thesis

SEND VIA ODYSSEY

- 1) Scan as TIFF or PDF (Available Scanner)
- 2) Use Send via Odyssey button when sending

Special Instructions:BRING TO ILL STAFF 4
DRUM

ILL# 146105570



Stopped on page 91 (scanned pgs already).

Notice: This material may be protected by Copyright Law (Title 17 U.S. Code)

COURSE IN THE LITERATURE OF MUSIC, WITH EMPHASIS ON INTER-
PRETATION OF DIFFERENT COMPOSITIONS ARRANGED FOR OR ORIG-
INALLY WRITTEN FOR BAND. AND FINALLY THEY SUGGESTED A
COURSE IN MILITARY AND CEREMONIAL MUSIC WHICH WOULD INCLUDE
A STUDY OF THE PLACE OF MUSIC IN THE CONTEXT OF NAVY LIFE.

AFTER TALKING WITH NUMEROUS STUDENTS THE ACE BOARD
DISCOVERED THAT MANY WERE NOT REMAINING AT THE SCHOOL FOR
EVEN A MINIMUM PERIOD OF TIME BUT WERE BEING ASSIGNED TO
UNIT BANDS AFTER A BRIEF COURSE OF INSTRUCTION. THEY ALSO
DISCOVERED THAT THE LEVEL OF MUSICAL ACCOMPLISHMENT REQUIRED
FOR ADMISSION WAS BELOW THE ADMISSION REQUIREMENT OF ACCRED-
ITED CIVILIAN SCHOOLS. TO REMEDY THESE SITUATIONS THEY SUG-
GESTED THAT HIGHER STANDARDS OF ADMISSION BE REQUIRED OR A
LONGER COURSE OF TRAINING BE INSTITUTED. THE LATTER SEEMED
TO BE THE MORE PRACTICAL BECAUSE OF THE SCARCITY OF GOOD
APPLICANTS. THEY THEREFORE RECOMMENDED THAT THE BASIC
COURSE BE EXTENDED TO ONE YEAR AND THE REFRESHER COURSE BE
EXTENDED TO SIX MONTHS COMMENCING AT THE BEGINNING OF EACH
RE-ENLISTMENT. FURTHERMORE, THE BOARD SUGGESTED THE STAND-
ARDS FOR ASSIGNMENT TO A UNIT BAND BE ON A QUALITATIVE RATH-
ER THAN ON A TIME BASIS; THAT STANDARDS OF PERFORMANCE ON AN
INSTRUMENT BE REQUIRED BEFORE A MUSICIAN COULD BE CONSIDERED
HAVING COMPLETED HIS TRAINING. IF SUCH REQUIREMENTS COULD
NOT BE MET WITH ADDITIONAL PERIODS OF INSTRUCTION, THE MAN'S
RATING SHOULD BE CHANGED AND HE SHOULD BE TRANSFERRED TO
SOME OTHER TYPE OF DUTY.

CONCERNING TRAINING FOR BANDLEADERS, THURMOND SAID, "IT
IS RECOMMENDED THAT ACTION BE TAKEN TO PROVIDE OPPORTUNITY

FOR MUSICIANS ALREADY ADVANCED TO WARRANT GRADE TO TAKE ADDITIONAL MUSICAL TRAINING OF AT LEAST TWO YEARS AT A COLLEGE OR UNIVERSITY THAT HAS AN OUTSTANDING BAND DEPARTMENT, SUCH AS THE UNIVERSITY OF MICHIGAN, SO THAT THEY CAN QUALIFY THEMSELVES FOR COMMISSION, EVENTUAL LEADERSHIP OF SERVICE BANDS, DUTY AT THE NAVAL SCHOOL OF MUSIC, OR STAFF DUTIES."³ THURMOND BELIEVED THAT SUCH A PLAN OF ADVANCED EDUCATION WOULD INSURE SIMILARITY OF TRAINING FOR ALL ITS MUSIC OFFICERS AND THAT THIS WOULD PERMIT ROTATION OF DUTY BETWEEN SERVICE BANDS AND THE SCHOOL.

THE ACE BOARD RECOMMENDED THE ADVANCED COURSE BE DISCONTINUED AND THAT CANDIDATES FOR BANDLEADER BE SENT TO A CIVILIAN INSTITUTION FOR ONE YEAR WHERE THEY WOULD BE EXPOSED TO A HIGHER LEVEL OF COURSES IN MUSICIANSHIP AND GENERAL LEADERSHIP. IT IS INTERESTING THAT THURMOND SUGGESTED SUCH CIVILIAN SCHOOLING BE OFFERED ONLY TO THOSE MUSICIANS WHO HAD ATTAINED THE RANK OF WARRANT OFFICER, WHEREAS THE ACE BOARD STRONGLY RECOMMENDED THE INCLUSION OF FIRST-CLASS AND CHIEF MUSICIANS.

SINCE 1949, AND THESE REPORTS, THE CURRICULA AND LENGTH OF COURSES HAVE GONE THROUGH MANY PHASES; HOWEVER, THEY HAVE NOT MADE ANY SIGNIFICANT CHANGES. THE PRESENT BASIC COURSE IS SIX MONTHS AND INCLUDES THE BASIC MUSICAL SUBJECTS WITH EMPHASIS ON PRIVATE INSTRUMENTAL INSTRUCTION AND CONCERT AND DANCE BAND REHEARSALS. THE REFRESHER COURSE MAY LAST ANY LENGTH OF TIME, BUT IS USUALLY FROM THREE TO SIX MONTHS AND IS DESIGNED TO STRENGTHEN A MUSICIAN IN THOSE AREAS WHERE HE MAY BE WEAK. AND THE ADVANCED COURSE IS STILL DESIGNED FOR

³THURMOND, OP. CIT., P. 17.

THOSE FIRST-CLASS PETTY OFFICERS WHO ASPIRE TO BECOME BAND-LEADERS WITH THE RATING OF CHIEF MUSICIAN. THIS COURSE IS PRIMARILY CONCERNED WITH CONDUCTING AND BAND ADMINISTRATION. UNFORTUNATELY, THE NAVY STILL DOES NOT PROVIDE ANY OPPORTUNITIES FOR ANY MUSICIAN, ENLISTED OR OFFICER, TO ATTEND A CIVILIAN SCHOOL ON A FULL-TIME BASIS, ALTHOUGH MANY NAVY MUSICIANS DO ATTEND CIVILIAN SCHOOLS ON THEIR OWN.

SINCE THE ESTABLISHMENT OF THE NAVY SCHOOL OF MUSIC, THE ADMINISTRATION OF THE ENTIRE PROGRAM HAD BEEN DEPENDENT ON THE SCHOOL WHICH WAS A FIELD ACTIVITY OF THE BUREAU OF PERSONNEL. THE ACE BOARD RECOMMENDED THAT THE DISTRIBUTION OF MUSICIANS TO GENERAL SERVICE (TO THE FLEET) BE NOT THE DIRECT RESPONSIBILITY OF THE SCHOOL BUT RATHER OF THE BUREAU OF NAVAL PERSONNEL. THEY FURTHER SUGGESTED THAT THE ASSIGNMENTS OF UNIT BANDS OR OF INDIVIDUALS AS REPLACEMENTS SHOULD BE UNDER THE SUPERVISION OF A PROPOSED "DIRECTOR OF MUSIC" AND SHOULD BE BASED UPON INFORMATION FURNISHED BY THE SCHOOL.

TO COORDINATE THE PROGRAM THERE WAS A DEFINITE NEED FOR AN OFFICE IN THE BUREAU WHICH WOULD BE STAFFED WITH PERSONNEL QUALIFIED TO ADMINISTER THE PROGRAM. ON JULY 25, 1956, A MUSIC BRANCH WAS ESTABLISHED IN THE SPECIAL SERVICES DIVISION OF THE BUREAU OF NAVAL PERSONNEL IN THE INTEREST OF IMPROVING THE ADMINISTRATION, PROFICIENCY, UTILIZATION, AND EFFECTIVENESS OF NAVY BANDS AND THE NAVY MUSIC PROGRAM. THIS BRANCH PROVIDED CENTRALIZED CO-ORDINATION AND MANAGEMENT OF THOSE FUNCTIONS INVOLVED IN THE OPERATION OF THE PROGRAM. THE SPECIFIC FUNCTIONS OF THIS MUSIC BRANCH ARE INCLUDED IN THE APPENDIX.

SINCE THE BEGINNING OF THE MUSICIAN RATING, THE PROMOTIONAL SYSTEM IN THE NAVY DID NOT PROVIDE FOR NORMAL ADVANCEMENT OF MUSICIANS TO WARRANT AND OFFICER STATUS. MUSICIANS COULD ONLY BE PROMOTED TO WARRANT OFFICER BY CONVERTING TO THE GUISE OF "PAY CLERK" AND THEREFORE, IT WAS IMPOSSIBLE TO HAVE ANY ACTUAL "MUSICIAN" OFFICERS IN GENERAL SERVICE. WITH VERY FEW EXCEPTIONS, I.E., THE OFFICER-IN-CHARGE, NAVAL SCHOOL OF MUSIC, AND THE LEADER OF THE U. S. NAVY BAND, ALL MUSICIANS WERE IN AN ENLISTED STATUS. THUS, MANY WELL QUALIFIED ENLISTED MUSICIANS WERE NEVER ADVANCED TO OFFICER RANK FOR NO OTHER REASON THAN THE FACT THAT THEY WERE MUSICIANS.

CONCERNING THIS SUBJECT, THE ACE BOARD SAID:⁴

THE KEYSTONE OF ANY FAR-REACHING PLAN TO IMPROVE MUSIC IN THE NAVY RESTS ON THE PROVISION OF ADEQUATE CAREER OPPORTUNITIES FOR MUSICIANS IN THE SERVICE. OPPORTUNITIES TO ADVANCE TO WARRANT AND COMMISSIONED OFFICERS SHOULD EXIST ON A PAR WITH OTHER ENLISTED RATINGS. FURTHERMORE, PROVISION SHOULD BE MADE FOR OFFICERS OF THE NAVAL RESERVE OF PROFESSIONAL STATURE AS MUSICIANS TO SERVE IN MUSICAL CAPACITIES, SUBJECT TO THE OVER-ALL REQUIREMENTS OF THE NAVY.

TO COORDINATE THE ENTIRE PROGRAM, THE REPORTS RECOMMENDED THE ESTABLISHMENT OF A DIRECTOR OF MUSIC "WHO IS A MUSICIAN, WITH COMPLETE JURISDICTION OVER ALL MUSIC, BANDS, AND MUSICIANS IN THE NAVY."⁵ "THIS OFFICER SHOULD BE A MAN OF ADMINISTRATIVE AND MUSICAL ABILITY, OF EDUCATION AND EXPERIENCE, COMPARABLE WITH THE QUALIFICATIONS EXPECTED OF A DEAN OR DIRECTOR OF AN ACCREDITED SCHOOL OR DEPARTMENT OF

⁴"AMERICAN COUNCIL ON EDUCATION REPORT", P. 4.

⁵THURMOND, OP. CIT., P. 16.

MUSIC."⁶

THESE PROPOSED OFFICERS WERE TO BE SELECTED TO FORMULATE AND ADMINISTER THE ENTIRE EDUCATIONAL PROGRAM OF THE NAVY SCHOOL OF MUSIC, SUBJECT TO THE APPROVAL OF THE PROPOSED DIRECTOR OF MUSIC; TO HEAD THE VARIOUS DEPARTMENTS AT THE MUSIC SCHOOL; TO DIRECT THE U. S. NAVY AND NAVAL ACADEMY BANDS, AND TO DIRECT BANDS AT OTHER IMPORTANT NAVAL CENTERS.

THE ACE BOARD ALSO RECOMMENDED THAT THE TOUR OF DUTY OF THESE OFFICERS IN KEY POSITIONS BE SET AT FOUR YEARS, DEPENDING UPON THEIR MILITARY AND MUSICAL COMPETENCE. THEY FURTHER SUGGESTED THERE SHOULD BE PERIODIC REVIEWS OF THE MUSICAL AS WELL AS THE MILITARY COMPETENCE OF THESE OFFICERS.

ON JULY 1, 1956, THE FIRST WARRANT MUSICIAN BILLETS WERE FINALLY ESTABLISHED. SINCE THAT TIME COMMISSIONED BILLETS HAVE ALSO BEEN MADE AVAILABLE AND TODAY THERE ARE TWENTY-SIX BILLETS FOR WARRANT AND COMMISSIONED MUSICIAN OFFICERS. THE FIRST GROUP OF WARRANT OFFICERS WERE RECOMMENDED FOR ADVANCEMENT TO THE BUREAU BY THE OFFICER-IN-CHARGE OF THE SCHOOL AND THEY WERE GIVEN DIRECT ADVANCEMENTS. THEREAFTER, MUSICIANS DESIRING ADVANCEMENT TO OFFICER STATUS MADE APPLICATION, WERE INTERVIEWED BY A BOARD, GIVEN AN OFFICER-SELECTION TEST, AND WERE CONSIDERED BY A SELECTION BOARD. IT SHOULD BE MENTIONED THAT THE INTERVIEW BOARD CONTAINED NO MUSIC OFFICERS; THE OFFICER-SELECTION TEST CONTAINED NO MUSICAL QUESTIONS, AND THE SELECTION BOARD WAS COMPOSED OF "LINE" OFFICERS. (LINE OFFICERS ARE PURELY COMBATANT OFFICERS AS DISTINGUISHED FROM STAFF OFFICERS.) IN RECENT YEARS THE SAME PATH OF ADVANCEMENT

⁶ACE, OP. CIT., P. 5.

HAS BEEN FOLLOWED WITH THE EXCEPTION THAT THERE IS NOW ON THE SELECTION BOARD A MUSIC OFFICER, WHO IS ASSIGNED AS A TECHNICAL ADVISOR, BUT NOT AS A VOTING MEMBER. IN RECENT YEARS THERE WERE ALSO A FEW CHIEF MUSICIANS, WHO AFTER BEING CONSIDERED BY A SELECTION BOARD, WERE ADVANCED DIRECTLY TO COMMISSIONED STATUS.

THE FUTURE OF THE BAND PROGRAM APPEARS GOOD, BUT THERE ARE STILL MANY AREAS FOR IMPROVEMENT. FIRST, AND MOST IMPORTANT, IS TO INCREASE THE SIZE OF BANDS. IT IS NOT POSSIBLE TO PERFORM CONCERT MUSIC WITH LESS THAN A 23-PIECE BAND. WITH A MINIMUM OF 23 PIECES, AND THE CORRECT MUSICAL ARRANGEMENTS, THE PROPER HARMONIES WOULD BE PRESENT AND THERE WOULD BE SOME SORT OF MUSICAL BALANCE. THE PRESENT SMALLER UNITS ARE VERY ADEQUATE FOR THE PERFORMANCE OF DANCE MUSIC, BUT IN THE AREA OF SERIOUS BAND MUSIC, THE BANDS MUST BE INCREASED TO MAKE A TRULY MUSICAL PERFORMANCE POSSIBLE.

CONCERNING THE SCHOOL OF MUSIC, THE BASIC SIX-MONTH COURSE SHOULD BE EXTENDED TO ONE YEAR AND THERE SHOULD BE MORE EMPHASIS ON GENERAL MUSIC SUBJECTS. THE REFRESHER COURSE IS SERVING ITS PURPOSE AS A "MUSICAL REFRESHER" AND THE LENGTH OF STUDY IS AN INDIVIDUAL MATTER. MOST MEN IN THE "REFRESHER" ARE BETWEEN ASSIGNMENTS, AND THIS COURSE GIVES THEM THE OPPORTUNITY OF IMPROVING THEIR MUSICIANSHIP BEFORE REASSIGNMENT. ALTHOUGH THE ADVANCED COURSE IS HIGHLY BENEFICIAL, IT IS REGRETTED THAT THESE FUTURE BANDBLEADERS ARE NOT GIVEN THE OPPORTUNITY OF STUDYING INSTEAD AT A CIVILIAN INSTITUTION FOR AT LEAST ONE YEAR.

FINALLY, THERE SHOULD BE A COMPLETE STUDY MADE CONCERNING

ADVANCEMENT TO WARRANT AND COMMISSIONED STATUS. THE TEST GIVEN THESE APPLICANTS SHOULD TRULY BE OF A MUSICAL NATURE AND COVER ALL AREAS OF MUSICIANSHIP, AND MORE MUSICIANS SHOULD SERVE ON THE INTERVIEW AND SELECTION BOARDS. TO AN OFFICER OF THE "LINE", A MAN MAY APPEAR "ON PAPER" TO BE AN EXCELLENT APPLICANT, WHEN IN REALITY, HE WOULD BE A POOR MUSICIAN. IN PAST SELECTIONS MANY WELL QUALIFIED MEN HAVE BEEN PASSED OVER SIMPLY BECAUSE THEY DID NOT APPEAR TO BE OUTSTANDING MILITARY MEN.

CHAPTER VII

CONCLUSIONS

TO MAKE ANY FAIR AND VALID CONCLUSIONS CONCERNING THE BAND PROGRAM, THE IMPORTANCE AND PLACE OF BANDS IN TODAY'S NAVY SHOULD FIRST BE DISCUSSED.

OUR NAVY HAS EXISTED SINCE ITS BEGINNING TO DEFEND OUR COUNTRY'S COASTLINE AND TO SUPPORT OUR NATION'S INTEREST THROUGHOUT THE WORLD BY MAINTAINING OPEN SEA LANES. QUITE NATURALLY, THEREFORE, THE MEN WHO SERVE IN THE NAVY ARE PRIMARILY FIGHTING MEN. EACH MAN IN ADDITION TO HIS PRIMARY DUTY AS A FIGHTING MAN ALSO HAS A SECONDARY DUTY WHICH IS HIS SPECIALTY. FOR MANY, THE PRIMARY AND THE SECONDARY DUTIES, BECAUSE OF THEIR SIMILARITIES, FUSE INTO ONE. FOR THE MUSICIAN, HOWEVER, THERE CAN NEVER BE ANY REAL UNION BETWEEN THESE TWO. THEREFORE, THE MUSICIAN STANDS SOMEWHAT ALONE, BECAUSE HIS SECONDARY DUTY, THAT OF BEING A MUSICIAN, BY ITS VERY NATURE, SEPARATES HIM FROM THE CATEGORY OF A FIGHTING MAN. THIS IN TURN HAS OFTEN ISOLATED THE MUSICIAN AND THE BAND PROGRAM FROM THE REST OF THE NAVY.

FOR MANY OFFICERS AND THOSE IN DEFINITE COMBAT RATINGS, IT HAS BEEN, AND IS STILL DIFFICULT TO ACCEPT A MUSICIAN AS A REAL PART OF THE NAVAL SERVICE. THESE PERSONS MORE OR LESS ACCEPT THE NECESSITY OF HAVING A BAND FOR CEREMONIAL OCCASIONS AND THE LIKE, BUT ASIDE FROM THESE PERFORMANCES, THE EXISTENCE OF BANDS APPEARS ALMOST FOREIGN TO THEIR THINKING. THESE MEN

ARE TRULY COMBATANTS, AND MUSICIANS DO NOT SEEM TO FIT INTO ANY CLASSIFICATION OF WHAT A FIGHTING MAN SHOULD BE.

THROUGHOUT THE HISTORY OF THE BAND PROGRAM, MUSICIANS HAVE BEEN TREATED AS STEP-CHILDREN. ONE HAS ONLY TO TRACE THE HISTORY OF THE PROGRAM TO SEE THAT THIS SITUATION HAS EXISTED SINCE THE VERY BEGINNING. AND TODAY MUSICIANS ARE STILL CONSIDERED BY MANY AS A RATHER UNIMPORTANT AND NOT TOO NECESSARY BRANCH OF OUR NAVY. THE WRITER HAS OFTEN HEARD MUSICIANS REFERRED TO AS A "NECESSARY EVIL", AND FOR MANY, UNFORTUNATELY, THIS IS ALL A NAVY MUSICIAN WAS OR EVER WILL BE. EVEN THE "ENLISTED PRECEDENCE LIST" OF THE NAVY PLACES THE MUSICIANS RATING FIFTY-NINTH FROM THE TOP AND FOURTEENTH FROM THE BOTTOM; THE MUSICIAN THEREFORE BEING ONLY SLIGHTLY ABOVE SUCH RATINGS AS COOKS AND STEWARDS.

THE PROGRAM HAS ALSO BEEN CONTINUALLY CONFRONTED WITH THE CYCLIC PROBLEM WHICH EXISTS IN THE NAVY ITSELF. IT HAS LITERALLY BEEN FEAST OR FAMINE, AND MORE OFTEN FAMINE, FOR THE NAVY MUSIC PROGRAM. IN TIME OF WAR, MUSICIANS HAVE RUSHED TO ENLIST IN THE NAVY ONLY TO LEAVE JUST AS QUICKLY IN TIME OF PEACE. THIS HAS LEFT THE BAND PROGRAM WITH ONLY A REMNANT OF MUSICIANS WHO WOULD FALL INTO THE CATEGORY OF CAREER MEN. BECAUSE OF THIS CYCLIC SITUATION, THE PROGRAM HAS, UNFORTUNATELY, BEEN FORCED TO RETAIN CERTAIN MEN OF RATHER QUESTIONABLE MUSICAL ABILITIES. THROUGH THE YEARS THESE PERSONS HAVE ONLY HAD TO MAKE A SMALL ATTEMPT AT BEING A MUSICIAN TO RETAIN THEIR PLACE IN THE NAVY MUSIC PROGRAM. FOR OTHERS, OF MUCH BETTER MUSICAL ABILITIES, THE BAND PROGRAM HAS OFFERED A REAL CAREER AND CHALLENGE. THEY HAVE

STAYED IN THE NAVAL SERVICE TO GIVE OF THEMSELVES AND TO BETTER THE PROGRAM. THESE ARE THE MUSICIANS WHO IN ADDITION TO IMPROVING NAVY MUSIC HAVE ALSO DONE SO MUCH TO IMPROVE THE IMAGE OF THE MUSICIAN IN THE EYES OF THE NAVY ITSELF.

THEREFORE, THE IMPORTANCE AND PLACE OF BANDS AND MUSIC IN THE NAVY IS RATHER UNIQUE AND UNUSUAL. IT IS FELT BY THE WRITER THAT THE NAVY, AS A WHOLE, RECOGNIZES THE NECESSITY OF HAVING BANDS. BUT THE SAME PEOPLE WHO RECOGNIZE THIS NEED ALSO FIND IT DIFFICULT TO ACCEPT THE MUSICIAN AND THE BAND PROGRAM AS AN INTEGRAL PART OF THE NAVY.

AS FOR THE PROGRAM ITSELF, THERE STILL REMAINS ONE VERY IMPORTANT CHANGE WHICH WOULD DEFINITELY IMPROVE THE TOTAL PERFORMANCE OF NAVY MUSIC. AS FAR BACK AS 1948 IT WAS SUGGESTED, AND BY COMPETENT AUTHORITY*, TO INCREASE THE SIZE OF ALL GENERAL SERVICE BANDS. IN THIS WRITER'S OPINION NOTHING WOULD IMPROVE THE PROGRAM MORE THAN TO REQUIRE THE SMALLEST UNIT TO HAVE A MINIMUM OF TWENTY-THREE MUSICIANS. IN THIS WAY THE SMALLEST BAND COULD FUNCTION PROPERLY AS A CONCERT MUSICAL ORGANIZATION. IN DANCE MUSIC GENERAL SERVICE BANDS ARE MORE THAN ADEQUATE, BUT AS CONCERT UNITS, THEY STILL LACK THE PROPER INSTRUMENTATION TO GIVE A GOOD MUSICAL PERFORMANCE.

ALONG WITH THIS SIZE INCREASE, THE STAFF OF ARRANGERS AT THE SCHOOL OF MUSIC SHOULD MAKE SPECIAL CONCERT BAND ARRANGEMENTS, INSTRUMENTED SPECIFICALLY FOR THESE BANDS. UNTIL THESE BANDS ARE INCREASED, AND UNTIL THESE ARRANGEMENTS ARE MADE, THE FULL POTENTIAL OF NAVY BANDS AND THE ENTIRE PROGRAM CAN NEVER BE REALIZED.

*THURMOND AND ACE REPORTS

THE WRITER FEELS THAT OUTSTANDING WORK IS BEING DONE BY THE BAND AT THE NAVAL ACADEMY AS WELL AS THE NAVY BAND IN WASHINGTON. BOTH OF THESE BANDS PERFORM A TOTALLY DIFFERENT MISSION, YET EACH IN ITS OWN WAY CONTRIBUTES AN INVALUABLE SERVICE TO THE NAVY.

THE ACADEMY BAND EXISTS SOLELY TO SUPPORT THE BRIGADE OF MIDSHIPMEN IN ALL OF ITS VARIOUS ACTIVITIES. AS THE ACADEMY HAS GROWN, SO ALSO HAS THE BAND GROWN, BOTH MUSICALLY AND IN SIZE. FOR THE NAVY MUSIC PROGRAM ITSELF, THE ACADEMY BAND HAS A SPECIAL MISSION, BECAUSE THIS BAND IS THE FIRST EXPOSURE THE FUTURE OFFICERS OF OUR NAVY HAVE WITH THE NAVY MUSIC PROGRAM.

THE U. S. NAVY BAND ON THE OTHER HAND WAS CREATED PERHAPS FOR NO OTHER REASON THAN THE FACT THAT THE OTHER SERVICES HAD THEIR OFFICIAL MUSICAL REPRESENTATIVES IN WASHINGTON. HOWEVER, AS WITH OTHER LARGE ORGANIZATIONS, BE IT GOVERNMENTAL OR PRIVATE, IT IS NECESSARY TO BE REPRESENTED, AND THE NAVY BAND DOES AN EXCELLENT JOB MUSICALLY REPRESENTING THE NAVY. THE U. S. NAVY, IN ADDITION TO DEFENDING THIS COUNTRY IS CONTINUALLY "SELLING" A PRODUCT, AND THE PRODUCT IS THE NAVY ITSELF. TO THIS END THE NAVY BAND MUSICALLY PRESENTS AN IMAGE OF THE NAVY TO THIS COUNTRY AND TO THE WORLD.

PERHAPS THE SCHOOL OF MUSIC HAS GROWN AND DEVELOPED AS MUCH AS ANY PART OF THE PROGRAM. WHAT STARTED WITH VERY SIMPLE BEGINNINGS IN THE SAIL LOFT OF THE WASHINGTON NAVY YARD HAS NOW GROWN INTO A VERY LARGE SCHOOL FOR EDUCATING BANDSMEN. WITH THE EXCEPTION OF THE U. S. AIR FORCE, ALL OF

THE ARMED FORCES ARE REPRESENTED, AND THE WRITER ASSUMES THAT IT WILL NOT BE TOO LONG BEFORE THE AIR FORCE BECOMES A PART OF THE SCHOOL, THUS MAKING IT AN "ARMED FORCES SCHOOL OF MUSIC".

GOOD WORK IS DEFINITELY BEING DONE IN PREPARING NAVY BANDSMEN FOR DUTY WITH GENERAL SERVICE BANDS, BUT IT IS STRONGLY FELT THAT MORE EMPHASIS SHOULD BE PLACED ON TEACHING OTHER MUSICAL SUBJECTS IN ADDITION TO THOSE IN THE PRESENT CURRICULUM. WITH THE SPLENDID FACILITIES AT THE SCHOOL, AND THE COMPETENT FACULTY, IT IS UNFORTUNATE THAT MORE EMPHASIS IS NOT PLACED ON EDUCATING THE WHOLE MUSICIAN. THIS SHOULD BE DONE EVEN IF IT MEANS EXTENDING A STUDENT'S ENROLLMENT AT THE SCHOOL.

THE WRITER WOULD FURTHER LIKE TO MENTION THAT ALTHOUGH THERE WERE DEFINITE AND VALID REASONS FOR MOVING THE SCHOOL OF MUSIC FROM WASHINGTON TO ITS PRESENT LOCATION, IT IS DIFFICULT TO UNDERSTAND WHY A DIFFERENT LOCATION WAS NOT CHOSEN. BY LEAVING WASHINGTON, THE BANDSMEN WERE REMOVED FROM A CITY THAT IS MUSICALLY AND CULTURALLY ACTIVE. IT IS DIFFICULT TO BELIEVE THAT THERE IS MUCH OF A MUSICAL LIFE IN LITTLE CREEK OR NORFOLK, VIRGINIA. THERE SURELY MUST HAVE BEEN SOME OTHER SECTION OF THE COUNTRY THAT COULD HAVE BEEN CHOSEN SO AS NOT TO ISOLATE THESE MUSICIANS FROM MUSICAL SURROUNDINGS.

CONCERNING EDUCATION ITSELF, IT IS HOPED THAT IN THE FUTURE THE OPPORTUNITY WILL BE PROVIDED BY THE NAVY FOR BANDLEADERS WHO ARE DEFINITELY CAREER MEN TO ATTEND A CIVILIAN COLLEGE OR UNIVERSITY FOR A PERIOD OF STUDY. FOR MANY, THE

ONLY FORMAL EDUCATION THEY RECEIVE IS AT THE SCHOOL OF MUSIC, AND IMPORTANT GAINS WOULD BE MADE FOR THE PROGRAM AND FOR THE NAVY IF THESE MUSICIANS COULD BE SCHOOLED IN ONE OF THE BETTER CIVILIAN INSTITUTIONS.

IN REGARD TO PROMOTIONS, ESPECIALLY TO COMMISSIONED STATUS, THERE SHOULD BE A COMPLETE AND THOROUGH REVIEW OF THE PRESENT SYSTEM OF SELECTING MUSICIANS. AS MENTIONED EARLIER, MANY MUSICIANS HAVE NOT BEEN SELECTED FOR PROMOTION SIMPLY BECAUSE THEY DID NOT APPEAR ON PAPER TO MEET ALL OF THE NAVY REQUIREMENTS, ALTHOUGH THEY MORE THAN MET ALL OF THE MUSICAL REQUIREMENTS.

HERE IS A PROBLEM WHICH MUST BE SOLVED IF THE NAVY IS TO HAVE COMPETENT MUSICAL DIRECTORS. THE NEED FOR A GOOD MILITARY MAN IS OBVIOUS, AND THE NEED FOR A GOOD MUSICIAN SHOULD BE EQUALLY AS OBVIOUS. IN MOST CASES, HOWEVER, THE GOOD MILITARY MAN HAS NOT BEEN THE GOOD MUSICIAN, AND THE GOOD MUSICIAN, NOT THE GOOD MILITARY MAN. THUS THERE EXISTS A RATHER COMPLEX SITUATION. THE WRITER FEELS THAT A GOOD MUSICIAN COULD MORE EASILY BE TRAINED TO ALSO MEET ALL OF THE NAVY QUALIFICATIONS QUICKER THAN A NAVY MAN COULD BE TRAINED TO BE A GOOD MUSICIAN. IN MANY CASES, MUSICIANS HAVE BEEN ADVANCED TO COMMISSIONED STATUS WHO REALLY HAVE NO MUSICAL ABILITIES BUT WHO POSSESSED THE REQUIRED NAVY QUALIFICATIONS. THEY THEN HAVE BEEN ASSIGNED TO POSITIONS OF MUSICAL LEADERSHIP FOR WHICH THEY HAVE HAD NO MUSICAL TRAINING. THEY ARE ABLE TO PERFORM THEIR JOBS ONLY BECAUSE THE MUSICIANS UNDER THEM "CARRY" THEM. TO THEIR SUPERIORS THEY ARE DOING AN EXCELLENT JOB, WHEN IN REALITY IT IS THE

MUSICIANS THEMSELVES WHO ARE DOING THE JOB, AND NOT THE LEADER. MANY MUSICIANS, AND SOME WITH ADVANCED MUSIC DEGREES, ARE WORKING UNDER LEADERS WHO ARE NOT NEARLY AS QUALIFIED AS THEY THEMSELVES. ONE CAN GUESS THE FRUSTRATIONS THAT SUCH A SITUATION CREATES.

THERE ARE NO REAL AND EASY ANSWERS TO CERTAIN PROBLEMS IN THE BAND PROGRAM. THE WRITER FEELS THE NAVY DOES HAVE A REAL NEED FOR ITS BANDS, ALTHOUGH SOME WOULD PROBABLY NOT AGREE WITH THAT STATEMENT. AND FOR THE MUSICIANS THEMSELVES, IT IS ALMOST IMPOSSIBLE FOR THE NAVY TO FIND A MAN WHO IS BOTH A GOOD MILITARY MAN AND A GOOD MUSICIAN. IF HE IS A TRUE MUSICIAN, HE IS BY NATURE OF ARTISTIC TEMPERAMENT, AND THESE QUALITIES ARE NOT ALWAYS CONSONANT WITH THE NATURE OF A MILITARY MAN.

DESPITE ALL OF THESE DIFFICULTIES, THE BAND PROGRAM WILL CONTINUE TO DEVELOP AS THE NAVY ITSELF CONTINUES TO GROW. IT IS HOPED THAT THE FUTURE IMAGE OF THE PROGRAM AND OF THE NAVY MUSICIAN MAY BE IMPROVED AND THEIR ARTISTIC ABILITIES RECOGNIZED.

APPENDIX A

SCHEDULE OF EVENTS

NAS JACKSONVILLE UNIT BAND 191

1 - 15 APRIL 65

THUR	1	0730 - MUSTER 0800 - COLORS 0900 - COMBO REHEARSAL 1300 - SECTIONAL REHEARSAL
FRI	2	0730 - MUSTER 0800 - COLORS 1000 - DEPART FOR ST. PETERSBURG CGAS 1300 - PARADE OF STATES 1530 - DEPART ST. PETERSBURG CGAS FOR JAX 1630 - ARRIVE NAS JAX
SAT	3	0820 - MUSTER AND DEPART FOR NS MAYPORT 1000 - USS HARWOOD CHANGE OF COMMAND
SUN	4	LIBERTY
MON	5	0730 - MUSTER 0800 - COLORS 0900 - DANCE BAND REHEARSAL 1300 - PERSONAL PRACTICE AND INSTRUMENT INSPECTION
TUES	6	0730 - MUSTER 0800 - COLORS 1000 - BAG INSPECTION 1300 - YARD AND BUILDING MAINTENANCE
WED	7	0730 - MUSTER 0800 - COLORS 0900 - CONCERT BAND REHEARSAL 1300 - FIRST AID LECTURE AND PERSONAL PRACTICE
THURS	8	0730 - MUSTER 0800 - COLORS 0900 - DANCE BAND REHEARSAL 1300 - COMBO REHEARSAL

FRI 9 0715 - MUSTER
0730 - DEPART FOR NAS CECIL
0830 - VA45 PERSONNEL INSPECTION
1530 - (APPROX.) MUSTER AND DEPART FOR
CLEARWATER
1900 - FUN 'N SUN PARADE
2200 - (APPROX.) DEPART FOR NAS SANFORD
TO RON

SAT 10 0930 - MUSTER NAS SANFORD OPS. TOWER AREA
1000 - (APPROX.) CRAW-1 BOMBING DERBY
1400 - (APPROX.) DEPART NAS SANFORD FOR
NAS JAX

SUN 11 1300 - MUSTER
1315 - DEPART FOR JAX BEACH FLORIDA
1500 - WELCOME DAY PARADE, JAX BEACH

MON 12 1800 - ANNUAL USO COUNCIL DINNER, O'CLUB
NAS JAX

TUE 13 LIBERTY

WED 14 0730 - MUSTER
0800 - COLORS
0900 - DANCE BAND REHEARSAL
1300 - FIRST AID LECTURE AND PERSONAL
PRACTICE

THUR 15 0730 - MUSTER
0800 - COLORS
0900 - CONCERT BAND REHEARSAL
1300 - TENOR BAND REHEARSAL

APPENDIX B

BASIC HULL ALLOWANCE LIBRARY

60 PIECE BAND

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
AIR DE BALLET (PIERETTE)	CHAMINADE	TOBANI
ALBUM LEAF	WAGNER	TOBANI
BALLET EGYPTIEN	LUIGINI	LAURENDEAU
BALLET MUSIC & ENTR' ACT (FR. "ROSAMUNDE")	SCHUBERT	SAFRANEK
BALLET MUSIC FROM FAUST	GOUNOD	LAURENDEAU
BALLET RUSSE	LUIGINI	REEVES
CELEBRATION (FR. "BILLY THE KID")	COPLAND	LANG
DIVERTISSEMENT ESPAGNOL	DESORMES	SAFRANEK
SUITE DE BALLET (FR. COPPELIA NO. 1)	DELIBES	LAKE
SYLVIA	DELIBES	LAURENDEAU
BLACK EYES		BRIEGEL
CHRISTMAS CAROLS SET #1		BRIEGEL
CHRISTMAS CAROLS SET #2		BRIEGEL
CHRISTMAS CAROLS SET #3		BRIEGEL
DEEP RIVER		BRIEGEL
FRAGMENTS FROM STEPHEN FOSTER	FOSTER	GAULT
FUGUE FOR FOUR BRASSES	TUTHILL	TUTHILL
LONDONDERRY AIR		BRIEGEL
QUARTET FOR BRASS INSTRUMENTS	COHEN	COHEN
TWILIGHT MEDITATION	BUSCH	BUSCH
ANNIE LAURIE IN SWING- TIME	COLOMBO	COLOMBO
BEGUINE	GOULD	LANG
CIRCUS, THE	GREENWOOD	GREENWOOD
DIZZY FINGERS	CONTREY	YODER
DO-SI-DO	LANG	LANG
FIDDLE-FADDLE	ANDERSON	LANG
FUNERAL MARCH OF A MARIONETTE	GOUNOD	LAKE
FUNICULI FINICULA	DENZA	LANG
JUKE BOX	WALTERS	WALTERS
MARDI GRAS (FR. "MISSISSIPPI SUITE")	GROFE	LEIDZEN
MISIRLOU	ROUBANIS	LANG
ODE TO RHYTHM	WALTERS	WALTERS

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
ON THE TRAIL (FR. "GRAND CANYON SUITE")	GROFE	LE IDZEN
PAVANNE	GOULD	YODER
RHYTHMS OF RIO	BENNETT	BENNETT
RUMBALERO	CAMARATA	LANG
SCENES FROM THE SIERRAS	BENNETT	BENNETT
STRATOSWING	WALTERS	WALTERS
TROPICAL	GOULD	BENNETT
YANKEE DOODLE	TRADITIONAL	LANG
AGUERO	FRANCO	FRANCO
ALLA MARCIA (FR. "KARELIA SUITE")	SIBELIUS	GOLDMAN
AMERICA CALLING	WILLSON	LE IDZEN
AMERICAN YOUTH MARCH	GOULD	LANG
AMPARITO ROCA	TEXIDOR	WINTER
ANGELS OF MERCY	BERLIN	LE IDZEN
ATHLETIC FESTIVAL MARCH	PROKOFIEFF	GOLDMAN
BOMBS AWAY	GOULD	LANG
BRAVADE (PASO DOBLE)	CURZON	CURZON
CAVALRY OF THE STEPPES (MEADOWLAND)	KNIPPER	MOHAUPT
CLARKE'S TRIUMPHAL, HERBERT L.	BOYER	BOYER
COLONEL BOGEY ON PARADE	ALFORD	ALFORD
COMEDIANS GALLOP	KABALEVSKY	LE IDZEN
EL MATADOR (SPANISH MARCH)	CARAZO	CARAZO
FIESTA (PASO DOBLE)	CANEVA-MCALLISTER	CANEVA-MCALLISTER
HAIL TO OUR FLAG	TEAGUE	TEAGUE
KNIGHTSBRIDGE MARCH	COATES	YODER
LOVE OF THREE ORANGES	PROKOFIEFF	CRAY
MAJESTY OF AMERICA	BENNETT	BENNETT
MARCHA 3 DE FEBRERO	RANCAL	RONCAL
MARCHE HONGROISE	BERLIOZ	LAKE
MARCHE MILITAIRE	TSCHAIKOVSKY	GOLDMAN
MARCHE MILITAIRE FRANCAISE	SAINT-SAENS	LAKE
MARCHE SLAVE	TSCHAIKOVSKY	LAURENDEAU
MARCHE SYMPHONIQUE	SAVINO	SAVINO
MARCH FOR YANKS	GOULD	LANG
MARCH FROM "LE COQ D'OR"	RIMSKY-KORSAKOV	LUCKHARDT
MARCH MODERNISTIC	EDWARDS	EDWARDS
MARCH OF THE FREE PEOPLES	DARCY	DARCY
MARCH OF THE LEATHER-NECKS	GOULD	LANG
MARCH OF THE LITTLE LEADEN SOLDIERS	PIERNE	WINTERBOTTOM
MARCH OF THE TOYS	HERBERT	CRAY
MARCHO POCO	MOORE	MOORE

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
MARCH TO THE SCAFFOLD (FR. "FANTASTIC SYM.")	BERLIOZ	LEIDZEN
MARCH TURQUE - IN THE VILLAGE	MOUSSORGSKY	LAKE
MERRY WIDOW (NOVELTY CONCERT MARCH)	LEHAR	ALFORD
MY HERO	STRAUSS	ALFORD
NEW CHINA MARCH	GOULD	LANG
PARADE OF THE MARIONETTES	MUSTOL	MUSTOL
PRELUDE TO THE FESTIVAL	WEINBERGER	WEINBERGER
PROCESSIONAL	SAVINO	GREISSLE
PROCESSION OF NOBLES	RIMSKY-KORSAKOV	LEIDZEN
SKYLINER	ALFORD, H.L.	ALFORD, H.L.
SOL A SEVILLA (SPANISH MARCH)	JORDANA	BROWN
TANNHAUSER & CORONATION MARCH	WAGNER-MEYERBEER	LAKE
TRIUMPHAL MARCH (FR. "PETER AND THE WOLF")	PROKOFIEFF	JOHNSON
UNIVERSITY GRAND MARCH	GOLDMAN	GOLDMAN
WAR MARCH OF THE PRIESTS (FR. "ATHALIA")	MENDELSSOHN	DE LAMATER
WEDDING MARCH, THE	MENDELSSOHN	HEWITT
WORLD IS WAITING FOR THE SUNRISE	SEITZ	ALFORD
AL FRESCO	HERBERT	CRAY
ALLEGRO MAESTOSO (FR. "THE WATER MUSIC")	HANDEL	MALIN
AMERICAN SALUTE	GOULD	LANG
ANDANTE CANTABILE (FR. SYM.#5 IN E MINOR)	TSCHAIKOVSKY	LAKE
ARIOSO	BACH	LEIDZEN
AUTUMN NOCTURNE	MYROW	TEAGUE
AVE MARIA	SCHUBERT	RAGONE
BACCHANALE (FR. "SAMSON AND DELILAH")	SAINT-SAENS	EGNER
BALLAD FOR BAND	GOULD	GOULD
BEGIN THE BEGUINE	PORTER	TEAGUE
BELLS ACROSS THE MEADOWS	KETELBEY	GODFREY
BRAZIL	BARROSO	SMITH
BRIDAL CHORUS (FR. "LOHENGRIN")	WAGNER	ROBERTS
COLONIAL PORTRAIT	GOULD	YODER
CONTRASTS (TONE POEM)	SCARMOLIN	SCARMOLIN
DANCE (FR. THE GOLDEN AGE)	SHOSTAKOVICH	LANG
DANCE OF THE BUFFOONS (FR. SNOW MAIDEN)	RIMSKY-KORSAKOV	SARTORIUS
DEEP PURPLE	DE ROSE	LEIDZEN
DOXOLOGY (CHORAL PRELUDE)	LEIDZEN	LEIDZEN

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
EL-CONDOR PASA (INCA DANCE)	ROBLES	YODER
EL RELICARIO	PADILLA	LANG
ESTRELLITA (MY LITTLE STAR)	PORCE	LAKE
FERVENT IS MY LONGING (CHORAL & ORGAN FUGUE)	BACH	CAILLIET
HOLIDAY FOR STRINGS	ROSE	BENNETT
HORA STACCATO	DINICU-HEIFETZ	BENNETT
HUNGARIAN DANCES No. 5 AND 6	BRAHMS	PRICE
IN A CHINESE TEMPLE GARDEN	KETELBEY	KETELBEY
IN A PERSIAN MARKET	KETELBEY	KETELBEY
IN AN EIGHTEENTH CENTURY DRAWING ROOM	SCOTT	TEAGUE
IN THE CATHEDRAL	PIERNE	CHEYETTE
JALOUSIE (TANGO)	CADE	YODER
JEANNIE WITH THE LIGHT BROWN HAIR	FOSTER	CAILLIET
LA BOUTIQUE FANTASQUE (FANTASTIC TOY SHOP)	ROSSINI RESPIGHI	LEIDZEN
LADY OF SPAIN	EVANS	CAILLIET
LA PALOMA	YRADIER	SCHAEFER
LEGEND	CRESTON	CRESTON
LIEBESFREUD	KREISLER	LEIDZEN
LISONJERA, LA (& SCARF DANCE)	CHAMINADE	LAURENDEAU
LOVE SCENE (FR. "BORIS GOUDONOV")	MOUSSORGSKY	LEIDZEN
MALAGUENA	MOSZKOWSKI	LAKE
MANHATTAN SERENADE	ALTER	LEIDZEN
MOMENT MUSICALE	SCHUBERT	LAKE
MOOD MAUVE	HOWLAND	HOWLAND
MOZART MATRICULATES	TEMPLETON	PAULSON
NIGHT AT THE BALLET	WALTERS	WALTERS
PAS DES FLEURS	DELIBES	TOBANI
PANIS ANGELICUS	FRANCK	HARVEY
PARADE OF THE WOODEN SOLDIERS	JESSEL	LAKE
PERPETUUM MOBILE	STRAUSS	LEIDZEN
POLKA (FR. GOLDEN AGE)	SHOSTAKOVITCH	LANG
POLKA AND FUGUE (FR. "SHVANDA")	WEINBERGER	BAINUM
POLONAISE (FR. CHRISTMAS NIGHT)	RIMSKY-KORSAKOV	DUTHOIT
POMP AND CIRCUMSTANCE	ELGAR	
PRELUDE & FUGUE IN B \flat MINOR	BACH	LEIDZEN
PRELUDE IN C \sharp MINOR	RACHMANINOFF	GREADY
REVE ANGLIQUE (KAMMENOI OSTROW)	RUBINSTEIN	LAKE

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
ROYAL FIREWORKS MUSIC, THE	HANDEL	SARTORIUS
RUSSIAN SAILOR'S DANCE	GLIERE	LEIDZEN
SEA MEDLEY		LANG
SERENADE	MOSZKOVSKY	
SHOONTHREE	COWELL	COWELL
SLEEPERS WAKE (WACHETAUF)	BACH	CHIAFFARELLI
SOLILOQUY (MUSICAL THOUGHT)	BLOOM	YODER
SONG OF INDIA	RIMSKY-KORSAKOV	LAKE
SONG OF THE BAYOU	BLOOM	LEIDZEN
SOUTH AMERICAN WAY	MCHUGH	TEAGUE
SWAN, THE (LE CYGNE)	SAINT-SAENS	WEISS
SWANEE SATIRE	BENNETT	BENNETT
TAMBOURINE CHINOIS	KREISLER	LEIDZEN
TORCH DANCE (FACKELTANZ IN B \flat)	MEYERBEER	MEYRELLES
TURKEY IN THE STRAW	DENMARK	DENMARK
TWO GUITARS	HORLICK	HORLICK
VARIATIONS ON "POP GOES THE WEASEL"	CAILLIET	CAILLIET
VISTAS (TONE POEM)	GILLETTE	GILLETTE
YANKEE DOODLE (VARIATIONS)		LONG
AMERICAN RHAPSODY	GREENWOOD	GREENWOOD
AMERICAN RHAPSODY	LONG	LONG
BOGAR (FANTASY IN SYMPHONIC STYLE)	GEARY	GEARY
CARIBBEAN FANTASY	MORRISSEY	MORRISSEY
COWBOY RHAPSODY	GOULD	BENNETT
CYPRESS SILHOUETTES	BENNETT	BENNETT
ESPANA	CHABRIER	SAFRANEK
FANTASY AND FUGUE (ON "OH SUSANNA")	CAILLIET	CAILLIET
FIRST NORWEGIAN RHAPSODY	CHRISTIANSEN	CAMPBELL- WATSON
HUNGARIAN RHAPSODY NO. 1	LISZT	SAFRANEK
JERICHO	GOULD	GOULD
LEGEND OF SLEEPY HOLLOW, THE	BENNETT	BENNETT
MARTINIQUE (A BEGUINE FANTASY)	MORRISSEY	MORRISSEY
OVER THERE FANTASIE	GROFE (ARR.)	LEIDZEN (SCORED)
PARK AVENUE FANTASY	MALNECK	LEIDZEN
RHAPSODY IN BLUE (COMPLETE)	GERSHWIN	GROFE
RHAPSODY IN RHUMBA	BENNETT	BENNETT
SCHOOL DAYS FANTASY	COBB & EDWARDS	LANG
SLAVONIC RHAPSODY	FREIDMAN	LAKE
STORMY WEATHER	KOEHLER & ARLEN	BENNETT
ETERNAL REST	HALL	HALL
FUNERAL MARCH	BEETHOVEN	
FUNERAL MARCH	CHOPIN	DEVILLE

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
FUNERAL MARCH	HALL	HALL
MARCHE PONTIFICALE	GOUNOD	LAURENDEAU
NEARER MY GOD TO THEE	MASON	McNICHOL
PATHETIQUE (BASED ON DEATH OF A HERO)	BEETHOVEN	
RELIGIOSO MARCH I	CHAMBERS	CHAMBERS
RELIGIOSO MARCH II	CHAMBERS	CHAMBERS
WEBSTER'S FUNERAL MARCH	BEETHOVEN	CLAUS
AMERICADE (SELECTION OF PATRIOTIC SONGS)	DE LAMATER	DE LAMATER
AMERICA THE BEAUTIFUL	WARD	BRIEGEL
AMERICAN FANTASIE	HERBERT	SEREDY
AMERICAN SALUTE	GOULD	LANG
AROUND THE CHRISTMAS TREE	TOBANI	LAURENDEAU
AS OLD GLORY MARCHES ON	COONS	COONS
CAISSON SONG, THE (CON- CERT ARRANGEMENT)	GRUBER	TEAGUE
CHRISTMAS FANTASY	LILLYA	LILLYA
CHRISTMAS MARCH	GOLDMAN	LEIDZEN
CHRISTMAS RHAPSODY	LONG	LONG
EASTER CHIMES		LAKE
EASTER MORNING	GOULD	GOULD
FIRST THANKSGIVING, THE	GOULD	GOULD
FLAG RAISING CEREMONY (FANFARE, HAIL TO THE CHIEF, STAR SPANGLED BANNER)	SMITH	SMITH
HAIL AMERICA (MEDLEY OF PATRIOTIC SONGS)	SCHAEFFER	SCHAEFFER
HOME FOR CHRISTMAS	GOULD	GOULD
JESU, JOY OF MAN'S DESIRING	BACH	LEIDZEN
MERRY CHRISTMAS, A OVER THERE (MEDLEY WORLD WAR SONGS)	FRANGKISER	FRANGKISER
PACK UP YOUR TROUBLES	POWELL	LAKE
PARADE MILITAIRE	MASNET	CLARK
RAMPARTS WE WATCH, THE	BEECHER	LAURENDEAU
SUNNY SOUTH, THE	LAMPE	LAKE
TAPS (HARMONIZED ARRANGE- MENT FOR BAND)		LAMPE
THANKSGIVING FANTASY	CHEYETTE	FILLMORE
THIS IS MY COUNTRY	RAYE-JACOBS	CHEYETTE
'T WAS THE NIGHT BEFORE CHRISTMAS		FRASER
UNITED FOR FREEDOM	LONG	LONG
UNITED WE STAND (MEDLEY)	BENNETT	BENNETT
WHITE CHRISTMAS	HAYES	HAYES
YANKEE RHYTHM (MEDLEY)	BERLIN	LEIDZEN
YOU'RE A GRAND OLD FLAG		LAKE
YOU'RE IN THE ARMY NOW	COHAN	BRIEGEL
YOUR LAND AND MY LAND	CAILLIET	CAILLIET
ARMY AND NAVY CHRISTMAS CAROLS	ROMBERG	HALLE
		BRIEGEL

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
ACROPOLIS	HUGHES	HUGHES
ACTION FRONT	BLANKENBERG	BLANKENBERG
A FRANGESA	COSTA	SEREDY
ALCAZAR	KING	KING
ALHAMBRA	CHAMBERS	SEREDY
ALLEGIANCE TO THE FLAG	PANELLA	PANELLA
ALL HANDS	BENTER	BENTER
AMERICAN RED CROSS	PANELLA	PANELLA
AMERICANS WE	FILLMORE	FILLMORE
ARMY OF THE NILE	ALFORD	ALFORD
BASSES BRAVURA	HOLMES	HOLMES
BATTLE ROYAL	JEWELL	JEWELL
BATTLE OF THE WINDS	DUBLE	DUBLE
BEFORE THE MAST	LAURENDEAU	LAURENDEAU
BERSAGLIERE I (IL)	BOCCALARI	BOCCALARI
BILLBOARD MARCH	KLOHR	KLOHR
BILLBOARD'S BAZAR	CHENETTE	CHENETTE
BIRTHDAY MARCH	GOLDMAN	GOLDMAN
BLACK DIAMOND	ORTH	ORTH
BLACK JACK	HUFFER	HUFFER
BONADVENTURE	LOSEY	LOSEY
BOSTON COMMANDERY	CARTER	CARTER
BRAVURA	DUBLE	DUBLE
BROOKS CHICAGO MARINE	SEITZ	SEITZ
BY LAND AND SEA	ALFORD	ALFORD
BY RIGHT OF SWORD	LOSEY	LOSEY
COMA IRONS	BENTER	BENTER
CAPTAIN ANDERSON	BROKENSHIRE	BROKENSHIRE
CAPTAIN OSTERMAN'S MARCH	BOYER	BOYER
CARILLON	LAURENDEAU	LAURENDEAU
CARROSCOSA (SPANISH)	TEXIDOR	TEXIDOR
CASTLES IN SPAIN (SPANISH)	ANCLIFFE	ANCLIFFE
CAVALRY OF THE CLOUDS	ALFORD	ALFORD
CHANTYMAN'S MARCH	SOUSA	SOUSA
CIRCUS BEE	FILLMORE	FILLMORE
CIRCUS KING	DUBLE	DUBLE
CITIES SERVICE	BOURDON	SANDERS
CITY OF BALLARAT	CODE	CODE
CIVIC PRIDE	PANELLA	PANELLA
COLONEL BOGEY	ALFORD, K	ALFORD
COLONEL MOULTON'S	BROOKS	BROOKS
CONQUEROR, THE	TEI KE	LAURENDEAU
COUNTERPOINT	JEWELL	JEWELL
CROSLEY, THE	FILLMORE	FILLMORE
CURRO CUCHARES	METALLO	METALLO
DE MOLAY COMMANDERY	HALL	HILDRETH
DUNEDIN	ALFORD, K	ALFORD
EAGLE SQUADRON	ALFORD, K	ALFORD
EQUADOR (SPANISH)	VICENZO	VICENZO
EL ABANICO (SPANISH)	JAVALOYES	JAVALOYES
EL CAPITAN	SOUSA	SOUSA
E PLURIBUS UNUM	JEWELL	JEWELL
FATHER OF VICTORY	GANNE	ROBERTS
FESTJUBEL	BLANKENBERG	BLANKENBERG

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
FIDELITY	BLANKENBERG	BLANKENBERG
FIUME	BOCCALARI	BOCCALARI
FLAG OF VICTORY	VON BLON	LAURENDEAU
FLORENTINER	FUCIK	FUCIK
LOTO'S TRIUMPH	JEWELL	JEWELL
FLYING EAGLE	BLANKENBERG	BLANKENBERG
FRENCH NATIONAL DEFILE	TURBET	LAURENDEAU
GALLITO (SPANISH)	LOPE	LOPE
GILMORE'S TRIUMPHAL	BROOKE	BROOKE
GIPPSLAND MARCH	LITHGOW	LAKE
GLADIATORS FAREWELL	BLANKENBERG	BLANKENBERG
GLORY OF THE GRIDIRON	ALFORD, H	ALFORD, H
GLORY OF THE YANKEE NAVY	SOUSA	SOUSA
GOD BLESS AMERICA	BERLIN	LEIDZEN
GREAT LITTLE BOY	ALFORD	ALFORD
GUIDE RIGHT	SOUSA	SOUSA
GUIDING STAR	STIEBERITZ	STIEBERITZ
HEADLINER	KLOHR	KLOHR
HIS HONOR	FILLMORE	FILLMORE
H. M. JOLLIES	ALFORD, K	ALFORD
HOLYROOD	ALFORD	ALFORD
IN STORM AND SUNSHINE	HEED	HEED
KLAXON, THE	FILLMORE	FILLMORE
LAND OF MOA	LITHGOW	LITHGOW
LOYAL COMRADES	BLANKENBERG	BLANKENBERG
MAD MAJOR, THE	ALFORD	ALFORD
MARCH, GATE CITY	WELDON	WELDON
MARCH, HEADS UP	KLOHR	KLOHR
MARCH LENOIR	LOSEY	LOSEY
MARCH LORRAINE	GANNE	GANNE
MARCH OF THE JACKIES	ALFORD	ALFORD
MARINES HYMN		BUCKTEL
MEN OF OHIO	FILLMORE	FILLMORE
MIDDIE, THE	ALFORD	ALFORD
MILITARY ESCORT	BENNETT	BENNETT
MOTHERS OF DEMOCRACY	PANELLA	PANELLA
MY CONGRATULATIONS	BLANKENBURG	BLANKENBURG
MY MARYLAND	MYGRANT	YODER
MY REGIMENT	BLANKENBERG	BLANKENBERG
NATIONAL EMBLEM	BAGLEY	BAGLEY
NEW COLONIAL	HALL	HALL
OLD COMRADES	TEIKE	LAURENDEAU
OLD PANAMA	ALFORD	ALFORD
ON THE QUARTER DECK	ALFORD	ALFORD
ON THE SQUARE	PANELLA	PANELLA
OUR DIRECTOR	BIGELOW	HILDRETH
OUR NAVY	BENTER	BENTER
PURPLE CARNIVAL	ALFORD, H	ALFORD
QUALITY PLUS	JEWELL	JEWELL
RITIRATA ITALIANA, LA	DRESCHER	DRESCHER
SAN LORENZO (SPANISH)	SILVA	SILVA
SEMPER PARATUS	BOSKERCK	LAKE
SONS OF AUSTRALIA	LITHGOW	LITHGOW

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
SONS OF THE BRAVE	BIDGOOD	BIDGOOD
SORELLA, LA	BOREL-CLORE	ROBERTS
SQUELER	HUFF	HUFF
STANDARD OF ST. GEORGE	ALFORD	ALFORD
STEEL KING	ST. CLAIR	ST. CLAIR
SWORD OF HONOUR (SPANISH)	CERECEDO	CERECEDO
TERRITORIAL	BLANKENBERG	BLANKENBERG
THEM BASSES	HUFFINE	HUFFINE
THIN RED LINE, THE	ALFORD	ALFORD
TRIANA (SPANISH)	LOPE	LOPE
UNIVERSAL FREEDOM	BLANKENBERG	BLANKENBERG
VANISHED ARMY, THE	ALFORD	ALFORD
VELETTE, THE	ALFORD	ALFORD
VOICE OF THE GUNS	ALFORD, K	ALFORD
WALDMERE	LOSEY	LOSEY
WALLABIES	LITHGOW	LITHGOW
WORLD EVENTS	ZAMECNIK	ST. CLAIR
WINGS OF VICTORY	VENTRY	VENTRY
BEETHOVEN SELECTION	BEETHOVEN	LAKE
BELL OF THE BALL (GAY NINETIES FAVORITES)		HUMMEL
BEST LOVED IRISH MELODIES, THE		HAYES
BUFFALO BILL	FRANGKISER	FRANGKISER
CAMPUS MEMORIES (SEL. OF COLLEGE SONGS)	SEREDY	BROCKTON
COWBOY MELODIES		BRIEGEL
EYES OF TEXAS (FOOTBALL PEP MUSIC)	HALL	EISENBERG
IRVING BERLIN MEDLEY OF WORLD WAR SONGS	BERLIN	LEIDZEN
MELODY A-LA KING	KING	H. D. ALFORD
MEMORIES OF STEPHEN FOSTER	FOSTER	CAILLIET
ON THE RANGE (SEL. OF WESTERN MELODIES)		FRANGKISER
RUMBA-LAND		CRAY
SONGS OF AMERICA	GOLDMAN	LEIDZEN
STRAINS FROM ERIN		CAILLIET
VICTORY		YODER
AIDA (SELECTION)	VERDI	LAURENDEAU
ANNIE GET YOUR GUN (SELECTION)	BERLIN	LEIDZEN
BABES IN TOYLAND	HERBERT	CLARKE
BAT, THE	STRAUSS	SEREDY
BLOSSOM TIME	ROMBERG	LAKE
BLOW GABRIEL BLOW	PORTER	TEAGUE
BOHEMIAN GIRL	BALFE	TOBANI
BORIS GOUDONOW (CORONA- TION SCENE)	MOUSSORGSKY	LEIDZEN
CARMEN (SELECTION)	BIZET	SAFRANEK
CAVALLERIA RUSTICANA (SELECTION)	MASCAGNI	WIEGAND

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
COLE PORTER SELECTION	PORTER	BENNETT, D.
CRAZY RHYTHM	MEYER, KAHN & CAESAR	TEAGUE
ECHOES FROM THE METRO- POLITAN OPERA HOUSE		TOBANI
ELSA'S PROCESSION TO THE CATHEDRAL (FR. "LOHEN- GRIN")	WAGNER	CAILLIET
ENTRY OF THE GODS INTO VALHALLA (FR. "DAS RHEINGOLD")	WAGNER	O'NEILL
ERMINIE	JAKOBOWSKI	MEYRELLES
FAUST (SELECTION)	GOUNOD	MEYRELLES
FLIGHT OF THE BUMBLE BEE	RIMSKY-KORSAKOV	IASILLI
FIREFLY, THE	FRIML	LANGLEY
FRENCH MILITARY MARCHING SONG	ROMBERG	PELOQUIN
FRIML FAVORITES	FRIML	LEIDZEN
GEORGE GERSHWIN SELECTION	GERSHWIN	BENNETT
INVOCATION OF ALBERICH (FR. "DAS RHEINGOLD")	WAGNER	CAILLIET
INDIAN LOVE CALL	FRIML	BENNETT
JEROME KERN SONGS	KERN	LEIDZEN
LA BOHEME	PUCCINI	STEBBING
LA TRAVIATA (SELECTION)	VERDI	LAKE
MADAME BUTTERFLY FANTASY	PUCCINI	STEBBING
MANON LESCAUT FANTASY	PUCCINI	STEBBING
NIGHT WAS MADE FOR LOVE, THE	KERN	LEIDZEN
OKLAHOMA	RODGERS	LEIDZEN
OL' MAN RIVER	KERN	GROFE
PARSIFAL	WAGNER	WINTERBOTTOM
PORGY AND BESS	GERSHWIN	BENNETT, R.
PRAYER AND DREAM PANTO- MIME	HUMPERDINCK	MADDY
RIENZI (GRAND WAR AND BATTLE HYMN)	WAGNER	TOBANI
RIGOLETTO	VERDI	SAFRANEK
ROSAMUNDE (BALLET MUSIC & ENTR' ACT)	SCHUBERT	SAFRANEK
SERENADE, THE	HERBERT	HERBERT
SHOW BOAT	KERN	JONES
SIEGFRIED (BRUNHILDE'S AWAKENING)	WAGNER	BROWN
SIEGFRIED, (IDYLL)	WAGNER	WINTERBOTTOM
SIEGFRIED'S RHINE JOURNEY (FR. "GOTTERDAMMERUNG")	WAGNER	CAILLIET
SONG OF THE FLAME	GERSHWIN, STOTHART	TEAGUE
TANNHAUSER "PILGRIM'S CHORUS")	WAGNER	LAKE
TOYLAND	HERBERT	TEAGUE
TROVATORE, IL (SELECTION)	VERDI	MEYRELLES
TRAMP, TRAMP, TRAMP	HERBERT	CAMPBELL- WATSON

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
WOTAN'S FAREWELL AND MAGIC FIRE MUSIC	WAGNER	LAKE
LOHENGRIN (EXCERPTS FR. ACT 1)	WAGNER	CAILLIET
AMERICAN PATROL	MEACHAM	WHITNEY
ANVIL CHORUS	VERDI	WHITNEY
AT THE GREMLIN BALL	HILL	HILL
BASSES ON A RAMPAGE	HUFFINE	HUFFINE
CLARINET POLKA		BENNETT
HERE WE GO AGAIN (STYLED BY GLEN MILLER)	GRAY	BURGETT
LISTEN TO THE DRUMMERS	LEONARD	LEONARD
LITTLE BROWN JUG GOES TO TOWN (FEATURING PICCOLO)	BEIRGEIM	BEIRGEIM
MACNAMARA'S BAND	O'CONNOR	BRIEGEL
MARCH OF THE JITTERBUGS (SWING NOVELTY)	LONG	LONG
MOSQUITOES PARADE, THE	WHITNEY	YODER
PARADE TO THE BULL RING, (FR. STORY OF FERDINAND)	HAUFRECHT	LANG
PICCOLO PETE	BAXTER	YODER
PIZZICATO POLKA	STRAUSS	CHEYETTE
SHE'LL BE COMIN' ROUND THE MOUNTAIN	SHEPPARD	SHEPPARD
SILHOUETTE IN RHYTHM	WHEELER	WHEELER
SWING LOW, SWEET CHARIOT		MALONE
TEDDY BEARS PICNIC, THE	BRATTON	YODER
WHISTLER AND HIS DOG, THE	PRYOR	PRYOR
WILLIAM TELL BURLESQUE	BELLSTEDT	BELLSTEDT
ACADEMIC FESTIVAL OVER- TURE	BRAHMS	SAFRANEK
AN OUTDOOR OVERTURE	COPLAND	COPLAND
BARBER OF SEVILLE	ROSSINI	LAKE
BARTERED BRIDE	SMETANA	SAFRANEK
CARAVAN OVERTURE	ELLINGTON-TIZOL	BENNETT
CHOCOLATE SOLDIER, THE	STRAUSS	SCHOENFIELD
COPIOLAN	BEETHOVEN	ROBERTS
DAME BLANCHE, LA	BOIELDIEU	BOIELDIEU
DESERT SONG, THE	ROMBERG	BENNETT
DIE FLEDERMAUS	STRAUSS	CAILLIET
EGMONT	BEETHOVEN	TOBANI
1812 (OVERTURE SOLEN- NELLE)	TSCHAIKOVSKY	LAKE
EURYANTHE	VON WEBER	SAFRANEK
FINGAL'S CAVE	MENDELSSOHN	SAFRANEK
FLYING DUTCHMAN, THE	WAGNER	OVERGARD
FORTUNE TELLER, THE	HERBERT	CAMPBELL- WATSON
FREISCHUTZ, DER	VON WEBER	LAKE
GAZZA LADRA, LA	ROSSINI	ROBERTS
GOLDEN DRAGON	KING	KING
HUNGARIAN COMEDY	KELER-BELA	LAKE

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
IF I WERE KING	ADAM	LAURENDEAU
IL GUARANY	GOMEZ	CLARK
IOLANTHE	SULLIVAN	LEIDZEN
LIGHT CAVALRY	SUPPE	TOBANI
LUSTPIEL	KELER-BELA	ROBERTS
MAGIC FLUTE, THE	MOZART	SEREDY
MANK OVERTURE, A	WOOD	BROWN
MARTHA	FLOTOW	ROBERTS
MIGNON	THOMAS	TOBANI
Mlle. MODISTE	HERBERT	CAMPBELL-WATSON
MORNING NOON AND NIGHT IN VIENNA	SUPPE	TOBANI
NAUGHTY MARIETTA	HERBERT	CAMPBELL- WATSON
NEW MOON, THE	ROMBERG	CAMPBELL- WATSON
OBERON	VON WEBER	LAKE
ORPHEUS IN DER UNTERWELT	OFFENBACH	LAURENDEAU
PHEDRE	MASSENET	SAFRANEK
PIQUE DAME	SUPPE	TOBANI
POET AND PEASANT	SUPPE	SAFRANEK
RAYMOND	THOMAS	SAFRANEK
RED MILL, THE	HERBERT	CAMPBELL- WATSON
RIENZI	WAGNER	MEYRELLES
ROSAMUNDE	SCHUBERT	TOBANI
RUSSIAN AND LUDMILLA	GLINKA	HENNING
RUY BLAS	MENDELSSOHN	ROBERTS
SALUTE TO THE ALLIES	LANG	LANG
SEMIRAMIDE	ROSSINI	BROWN
STUDENT PRINCE, THE	ROMBERG	BENNETT
TANNHAUSER OVERTURE	WAGNER	LAURENDEAU
WILLIAM TELL	ROSSINI	LEIDZEN
ZAMPA	HEROLD	SAFRANEK
AMERICAN PATROL	MEACHAM	MEACHAM
DESERT DAWN (ORIENTAL PATROL)	SMITH	SMITH
GREMLIN'S PATROL	ISAAC & LILLYA	ISAAC & LILLYA
IRISH PATROL	DRUMM	DRUMM
SOLDIERS ON PARADE	DE LUCA	DE LUCA
SPIRIT OF AMERICA	ZAMECNIK	ZAMECNIK
THERE'S SOMETHING ABOUT A SOLDIER	GAY	YODER
TURKISH PATROL	MICHAELIS	LAURENDEAU
WEE MCGREGGOR	AMERS	AMERS
WHISTLING JOHNNY	RING & HAGER	RING & HAGER
ADOREMUS TE - SANCTUS (TWO CHORALES)	PALESTRINA	HARVEY
COME SWEET DEATH (KOMM SUSSER TOD)	BACH	LEIDZEN
GESU BAMBINO	YON	LEIDZEN

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
HALLELUJAH CHORUS (FR. "MESSIAH")	HANDEL	CHIAFFARELLI
HEAVENS ARE TELLING, THE (FR. "CREATION")	HAYDN	ROLLINSON
HYMN OF PRAISE (ADAGIO)	MENDELSSOHN	LAURENDEAU
HYMNUS	VON FIELITZ	LILLYA-ISAAC
IF THOU BE NEAR	BACH	MOEHLMANN
KOL NIDRE (HEBREW MELODY)		ASCHER
MAZEL TOF (HEBREW MARCH MEDLEY)		ASCHER
MESSIAH THE (SELECTION)	HANDEL	DELAMATER
OLD TRINITY		PANELLA
ONWARD CHRISTIAN SOLDIERS	SULLIVAN	YODER
ONWARD YE PEOPLES	SIBELIUS	GOLDMAN
PRAISE OF GOD IN NATURE, THE	BEETHOVEN	LAURENDEAU
PRAYER (FR. "HANSEL AND GRETEL")	HUMPERDINCK	McLEOD
RELIGIOUS AIRS		SARGENT
ROSARY, THE (WITH SOLO FOR CORNET, BARITONE)	MENIN	CLARK
SANCTUARY OF THE HEART	KETELBEY	KETELBEY
SPIRITUAL (NOBODY KNOWS THE TROUBLE I'VE SEEN, AND DEEP RIVER)		HOLMES
ARMS FOR THE LOVE OF AMERICA (ARMY ORD. SONG)	BERLIN	LEIDZEN
ARMY ENGINEER, THE	BURT	BRIEGEL
ARMY GROUND FORCES	SMALL	SMALL
BOMBARDIER SONG	RODGERS	BRIEGEL
BOMBER COMMAND	TAUBMAN	YODER
CRASH ON ARTILLERY (COAST ARTILLERY SONG)	HEWITT	HERNANDEZ
FIGHTING QUARTERMASTER CORPS	WARING	LEHMAN
HERE COMES THE ENGINEERS	SWANN-NEIDITCH	BRIEGEL
HIT THE LEATHER (CAVALRY SONG)	WILLSON	YODER
INFANTRY, THE (DOUGHBOY WAR SONG)	BURT	BRIEGEL
LOOK OUT BELOW (SONG OF PARACHUTE TROOPS)	WARING	FRASER
MAN TO MAN (INFANTRY SONG)	WARING	LEHMAN
OFFICIAL WEST POINT MARCH	EGNER	BRIEGEL
ROLL TANKS ROLL	WARING	SINNOT
SILVER SHIELD, THE (COAST GUARD MARCH SONG)	DUKE	LANG
SKY ANCHORS (NAVAL AVIATION SONG)	WARING	SINNOT
SONG OF THE ARMY NURSE CORPS	SINGER	YODER

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
SONG OF THE SIGNAL CORPS	OLMSTEAD	LAKE
SONG OF THE TRANSPORTA- TION CORPS	HUPFELD	BRIEGEL
SPIRIT OF THE AIR CORPS	CLINCH	CLINCH
THERE'S NOTHING IN FRONT OF THE INFANTRY	GODFREY	BRIEGEL
U. S. ENGINEERS, THE	MATESKY	CLARK
WAC HYMN, THE	LOESSER	LEIDZEN
WAC IS A SOLDIER TOO, THE	DOUGLASS	LANG
WE'RE ON OUR WAY	RODGERS	LAKE
WINGS OF GOLD (NAVAL AVIATION SONG)	WYATT-HEWITT	BROCKTON
YANK AND A TANK, A	GENTLEY	BENNETT
AD LIB (CORNET SOLO)	WALTERS	WALTERS
ANNIE LAURIE A LA MODERNE (3 CORNETS)	LEONARD	LEONARD
BEAUTIFUL COLORADO (CORNET, BARITONE, SAXOPHONE)	DE LUCA	ROBERTS
BILLY BLOWHARD (TUBA)	KOTTAUN	KOTTAUN
BLUE BELLS OF SCOTLAND (CORNET, TROMBONE, BARITONE)	DEVILLE	BROCKTON
BOLERO (3 CORNETS)	SMITH	SMITH
CALFSKIN CALISTHENICS (FOR DANCE DRUMMER)	BENNETT	BENNETT
CARNIVAL OF VENICE (CORNET SOLO)	CLARKE	CLARKE
CLARINET POLKA (FOR 3 OR ALL CLARINETS)	BENNETT	BENNETT
CONCERTINO (CLARINET)	WEBER	LAKE
ECHO WALTZ (CORNET SOLO OR TRIO)	GOLDMAN	GOLDMAN
EVENING STAR "TANN- HAUSER" (TROMBONE, BARITONE)	WAGNER	LAKE
FOUR HERALDS, THE (CORNET QUARTET)	LEIDZEN	LEIDZEN
FROM THE SHORES OF THE MIGHTY PACIFIC (CORNET)	CLARKE	CLARKE
INFLAMMATUS (FR. "STABAT MATER") (CORNET)	ROSSINI	MEYRELLES
INTERLUDE (CLARINET SOLO)	MORRISEY	MORRISEY
NONE BUT THE LONELY HEART (CORNET OR BARITONE)	TSCHAIKOVSKY	SANDERS
SERENADE (FLUTE AND HORN DUET)	TITL	MEYRELLES
STARS IN A VELVETY SKY (CORNET)	CLARKE	CLARKE
THOUGHTS OF LOVE (CORNET, BARITONE, TROMBONE)	PRYOR	PRYOR

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
THREE SOLITAIRES (3 CORNETS)	HERBERT	HERBERT
TRIPLETS OF THE FINEST (3 CORNETS)	HENNEBERG	HENNEBERG
VALSE LYNNETTE (CORNET, ALTO OR TENOR SAX, BARITONE)	LITTLE	LITTLE
WILLOW ECHOES (CORNET)	SIMON, F	SIMON, F
AMERICAN SYMPHONETTE NO. 2 (1ST MOVEMENT)	GOULD	YODER
ATLANTIS (LOST CONTINENT)	SAFRANEK	SAFRANEK
DON QUIXOTE	SAFRANEK	SAFRANEK
FINLANDIA	SIBELIUS	CAILLIET
L'ARLESIENNE (PART I)	BIZET	LAKE
L'ARLESIENNE (PART II) (FARANDOLE)	BIZET	LAKE
NUTCRACKER SUITE, THE (PART I)	TSCHAIKOVSKY	LAKE
NUTCRACKER SUITE, THE (PART II)	TSCHAIKOVSKY	LAKE
NUTCRACKER SUITE, THE (PART III)	TSCHAIKOVSKY	LAKE
PEER GYNT SUITE (NO. 1)	GRIEG	LAKE
SIGURD JORSALFAR	GRIEG	LAKE
SUITE OF SERENADES, A	HERBERT	CRAY
SYMPHONY NO. 1 IN E FLAT (FINALE)	SAINT-SAENS	DE RUBERTIS
SYMPHONY NO. 4 IN F MINOR (FINALE)	TSCHAIKOVSKY	SAFRANEK
SYMPHONY NO. 5 (FIRST MOVEMENT FROM NEW WORLD)	DVORAK	LEIDZEN
SYMPHONY NO. 5 (2ND & 3RD MOVEMENTS)	TSCHAIKOVSKY	WINTERBOTTOM
SYMPHONY NO. 5 (FINALE)	TSCHAIKOVSKY	KLEPFER
SYMPHONY NO. 8 IN B MINOR (1ST MOVEMENT UNFINISHED)	SCHUBERT	CAILLIET
SYMPHONY NO. 8 IN B MINOR (2ND MOVEMENT UNFINISHED)	SCHUBERT	CAILLIET
UNIVERSAL JUDGEMENT	DE NARDIS	CAFARELLA
ALICE BLUE GOWN	TIERNEY	SCHULZ
AMERICAN WALTZ	DE ROSE	OVERGARD
ANNIVERSARY WALTZ	DUBIN & FRANKLIN	YODER
ARTIST'S LIFE	STRAUSS, J.	GREISSINGER
BARCAROLLE WALTZ (FR. TALES OF HOFFMAN)	OFFENBACH	ROBERTS
BEAUTIFUL OHIO	EARL	BRIEGEL
BLUE DANUBE	STRAUSS, J.	LEIDZEN
CIRIBIRIBIN	PESTALOZZA	LAURENDEAU
COLORADO WALTZ	HIRSCH-DELLON	BRIEGEL

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
COME BACK TO SORRENTO	CURTIS	LANG
DER ROSENKAVALIER	STRAUSS	CAILLIET
DESERT SONG	ROMBERG	BENNETT
DIE FLEDERMAUS (WALTZES FROM)	STRAUSS	HENNING
DREAMS OF LOVE	LISZT	SAFRANEK
EMPEROR WALTZ	STRAUSS, J.	BROWN
ESPANA	WALDTUEFEL	GREISSINGER
GOLD AND SILVER	LEHAR	PEARSON
IL BACIO	ARDITI, L.	LAURENDEAU
I'M FALLING IN LOVE WITH SOMEONE	HERBERT	CAMPBELL- WATSON
INVITATION A LA VALSE	WEBER	MEYRELLES
IRVING BERLIN WALTZ MEDLEY	BERLIN	LEIDZEN
JOLLY FELLOWS	VOLLSTEDT	GREISSINGER
KISS IN THE DARK, A	HERBERT	CAMPBELL- WATSON
KISS ME AGAIN	HERBERT	WATSON
LA GOLONDRINA	SERRADELL	LAKE
LA VARSOVIANA	MEXICAN FOLK SONG	LANG
L'ESTUDIANTINA	WALDTEUFEL	ROBERTS
MERRY WIDOW	LEHAR	BOURDON
MOTHER MACHREE	BALL	TEAGUE
MY BUDDY	DONALDSON	TEAGUE
MY WILD IRISH ROSE	OLCOTT	TEAGUE
OLD TIMERS		LAKE
OUR WALTZ	ROSE, D.	BENNETT
POUPEE VALSANTE	POLDINI	LAKE
SKATERS WALTZ, THE	WALDTEUFEL	LAURENDEAU
SLEEPING BEAUTY (FR. BALLET SUITE)	TSCHAIKOVSKY	LAKE
SOBRE LAS OLAS	ROSAS	LAURENDEAU
SOUTH AMERICAN HOLIDAY	FIORILLO	FIORILLO
SOUTHERN ROSES	STRAUSS, J.	LAKE
TALES FROM THE VIENNA WOODS	STRAUSS, J.	SEREDY
VALSE BLUETTE	DRIGO	LAKE
VALSE CAPRICE	RUBINSTEIN	SAFRANEK
VALSE TRIESTE (FR. JARNFELT'S DRAMA KUOLEMA)	SIBELIUS	LAKE
VALSE VIENNOISE	SHISLER	BOURDON
VIENNA LIFE	STRAUSS	LAURENDEAU
WAVES OF THE DANUBE	IVANOVICI	LANG
WEDDING OF THE WINDS	HALL	HALL & KENT
WHEN IRISH EYES ARE SMILING	BALL	TEAGUE
WINE, WOMEN AND SONG	STRAUSS	GREISSINGER
ZIGUENER	COWARD	YODER
ALEXANDER MARCH BOOK	ALEXANDER	ALEXANDER
AMERICANA COLLECTION		
AMERICA SWINGS		YODER

<u>NAME</u>	<u>COMPOSER</u>	<u>ARRANGER</u>
BANDMASTER'S FOLIO OF COLLEGE MARCHES		
BIG 3 BAND BOOK, THE		YODER, LEIDZEN
HARMS CONCERT FOLIO #1		YODER
HARMS CONCERT FOLIO #2		BENNETT, D.
HIPPODROME MARCH BOOK	KING	KING
KING MARCH BOOK NO. 1	KING	KING
LEADER'S DELIGHT		
MARCHING TO VICTORY	KING	KING
PASS IN REVIEW MARCH BOOK		
R.B. HALL MARCH BOOK NO. 1	HALL	HALL
SOUSA BAND BOOK, THE	SOUSA	SOUSA
SOUSA'S FAVORITE MARCH BOOK	SOUSA	SOUSA
STADIUM ECHOES		ROBERTS
STANDARD MARCH BOOK NO. 1		
TROUPER'S FAVORITE BAND BOOK	KING	KING
20TH CENTURY BAND FOLIO	WALTERS	WALTERS
UNISONAL SCALES, CHORDS & RHYTHMIC STUDIES	WHITE	WHITE

APPENDIX C

MISSION OF MUSIC BRANCH

- A. DEVELOP PLANS, PROCEDURES, AND POLICIES FOR THE EFFECTIVE COORDINATION CONTROL, MANAGEMENT CONTROL, AND TECHNICAL CONTROL OF AUTHORIZED NAVY BANDS AND THE NAVY MUSIC PROGRAM.
- B. EXERCISE CONTROL, IN COORDINATION WITH COGNIZANT BUPERS DIVISIONS, OVER THE PROCUREMENT, DISTRIBUTION, SCHOOL ASSIGNMENT, DETAIL, UNIT ASSIGNMENT, AND ROTATION OF MUSICIAN PERSONNEL.
- C. EXERCISE SUPPLY MANAGEMENT, IN COORDINATION WITH THE COGNIZANT BUPERS DIVISIONS, GSSo, BUSANDa, AND BUSHIPS OF MUSICAL INSTRUMENTS AND EQUIPMENT IN MATTERS OF SPECIFICATIONS, PROCUREMENT, INSPECTION, ACCOUNTABILITY, REPAIR AND ALLOWANCES.
- D. EXERCISE MANAGEMENT CONTROL OF THE NAVY BAND AND FORMULATE PLANS AND MAKE DETAILED ARRANGEMENTS, IN CONSONANCE WITH THE COGNIZANT OFFICER OF THE DEPARTMENT OF DEFENSE AND THE CHIEF OF INFORMATION CONCERNING PARTICIPATION IN PUBLIC EVENTS BY THE U. S. NAVY BAND AND NAVY BANDS AND MUSICAL GROUPS FROM THE U. S. NAVAL SCHOOL OF MUSIC.
- E. PROVIDE TECHNICAL ASSISTANCE IN THE MANAGEMENT CONTROL OF THE U. S. NAVAL SCHOOL OF MUSIC (BASIC COURSE, CLASS A: ADVANCED MUSIC, CLASS B: REFRESHER MUSIC, CLASS C AND BUGLE CLASS C). IN COORDINATION WITH THE TRAINING DIVISION, BUPERS, PREPARE AND REVISE TRAINING COURSES, PUBLICATIONS, TEXTS, AND CURRICULA. MAINTAIN LIAISON WITH THE DEPARTMENTS OF THE ARMY AND AIR FORCE AND THE HEADQUARTERS, MARINE CORPS, IN MATTERS PERTAINING TO THE TRAINING OF ARMY, AIR FORCE, AND MARINE CORPS PERSONNEL AT THE U. S. NAVAL SCHOOL OF MUSIC.
- F. PROVIDE FOR THE BUDGETING, ACCOUNTING, AND FINANCIAL SUPPORT IN COORDINATION WITH THE COMPTROLLER DIVISION, BUPERS, FOR THE OUTFITTING AND MAINTENANCE OF NAVY BANDS.
- G. PROVIDE TECHNICAL ASSISTANCE TO COGNIZANT BUPERS DIVISIONS IN MATTERS RELATING TO QUALIFICATIONS, ADVANCEMENT, PROMOTION, AND CLASSIFICATION OF MUSICIAN PERSONNEL.
- H. PROVIDE TECHNICAL ASSISTANCE AND GUIDANCE TO OTHER

BUREAUS, DEPARTMENTS, AND GOVERNMENT AGENCIES REGARDING MUSICAL MATTERS.

- I. PLAN, SUPERVISE, AND CONDUCT SPECIAL MUSIC PROJECTS AND PROGRAMS INCLUDING ARRANGING, PUBLISHING, STOCKING, AND DISTRIBUTION OF SPECIAL BAND AND ORCHESTRA ARRANGEMENTS AND NATIONAL ANTHEMS.
- J. PREPARE, FOR THE CHIEF OF NAVAL PERSONNEL, REPLIES TO CONGRESSIONAL INQUIRIES CONCERNING MUSICAL MATTERS.
- K. CONDUCT INSPECTIONS OF NAVY BANDS, THE U.S. NAVAL SCHOOL OF MUSIC, AND OTHER MUSIC ACTIVITIES.
- L. REPRESENT THE CHIEF OF NAVAL PERSONNEL AND THE DEPARTMENT OF THE NAVY IN A MUSICAL CAPACITY IN VARIOUS PUBLIC RELATION FUNCTIONS. MAINTAIN LIAISON WITH THE MUSICAL SOCIETIES, ASSOCIATIONS, PUBLISHERS, MANUFACTURERS, EDUCATORS, AND PROFESSIONAL TRADESMEN AND MUSICIANS.

SELECTED BIBLIOGRAPHY

- ADKINS, H. E. TREATISE ON THE MILITARY BAND. NEW YORK: BOOSEY AND CO., LTD. 1945.
- AMERICAN COUNCIL ON EDUCATION REPORT. "A REPORT ON THE NAVY MUSIC PROGRAM." WASHINGTON, D.C., 1949. (TYPEWRITTEN.) LOCATED IN ROOM 1810 OF THE BUREAU OF NAVAL PERSONNEL.
- BENTER, CHARLES. "MUSIC THE NAVY NEEDS," ETUDE, JULY 1941, PP. 437-438.
- BERGER, KENNETH (ED.). BAND ENCYCLOPEDIA. EVANSVILLE, INDIANA: BAND ASSOCIATES INC., 1960.
- BLAIR, D. A. LETTER TO THE WRITER. NOVEMBER 1965.
- BUREAU OF NAVAL PERSONNEL. GENERAL INFORMATION. (MIMEOGRAPHED, PRINTED, TYPEWRITTEN MEMORANDUMS, NOTICES, AND LETTERS.) LOCATED IN ROOM 1810 OF THE BUREAU OF NAVAL PERSONNEL. FIRST FILE CABINET, THIRD AND FOURTH DRAWERS.
- BUREAU OF NAVAL PERSONNEL. "REPORT 1306-12" (PRINTED.) LOCATED IN ROOM 1810 OF THE BUREAU OF NAVAL PERSONNEL, N.D.
- BUREAU OF NAVAL PERSONNEL. "QUARTERLY REPORT ON THE NAVY MUSIC PROGRAM." (PRINTED.) LOCATED IN ROOM 1810 OF THE BUREAU OF NAVAL PERSONNEL, N.D.
- CORRICK, MAX E. INTERVIEW WITH THE WRITER. NOVEMBER 1965.
- CROWDER, CHARLES. "NAVY BAND PROVIDES NOSTALGIC EVENING," THE WASHINGTON POST, AUGUST 1963.
- EVERSMAN, ALICE. "NAVY SCHOOL OF MUSIC LEAPS TO FAME IN CONCERT," THE WASHINGTON STAR, NOVEMBER 1942.
- FARMER, HENRY GEORGE. MILITARY MUSIC. LONDON: MAX PARRISH AND CO., LTD., 1950.
- GALLO, STANISLAO. THE MODERN BAND. BOSTON: C. C. BIRCHARD AND CO., 1935.
- GOLDMAN, RICHARD FRANKO. THE BAND'S MUSIC. LONDON: SIR ISAAC PITMAN AND SONS, LTD., 1939.
- GOLDMAN, RICHARD FRANKO. THE CONCERT BAND. NEW YORK: RINEHART AND CO., INC., 1946.

- GOLDMAN, RICHARD FRANKO. THE WIND BAND. BOSTON: ALLYN AND INC., 1961.
- GROVE, SIR GEORGE. GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. EDITED BY ERIC BLOM. 5TH ED. REVISED. NEW YORK: ST. MARTIN'S PRESS, 1960.
- GUNN, GLENN DILLARD. "PAGEANTRY ADDS COLOR TO NAVY CONCERT," THE WASHINGTON TIMES-HERALD, NOVEMBER 1942.
- LIBRARY OF CONGRESS. GENERAL INFORMATION FROM THE SUBJECT FILE ON NAVY BANDS. (MIMEOGRAPHED, PRINTED TYPEWRITTEN BROCHURES, PROGRAMS, LETTERS.)
- MRLIK, MICHAEL. "SOME FACTS AND ASSUMPTIONS RELATIVE TO THE ORIGIN AND HISTORY OF THE U. S. NAVAL ACADEMY BAND." (TYPEWRITTEN.) LOCATED IN THE LIBRARY OF THE U. S. NAVAL ACADEMY, N.D.
- PIERCE, EDWIN H. "UNITED STATES NAVY BANDS, OLD AND NEW," THE MUSICAL QUARTERLY, JULY 1947, PP. 381-389.
- RAVEN, RICHARD. LETTER TO THE WRITER. NOVEMBER 1965.
- SCHOOL OF MUSIC. "A BRIEF HISTORICAL BACKGROUND OF THE SCHOOL OF MUSIC." (PRINTED.) LITTLE CREEK, VA.: SCHOOL OF MUSIC, N.D.
- SCHOOL OF MUSIC. "ADDITIONAL INFORMATION CONCERNING THE NAVY MUSIC PROGRAM." (PRINTED.) LITTLE CREEK, VA.: SCHOOL OF MUSIC, N.D.
- SCHOOL OF MUSIC. "HOW TO ENLIST IN THE U. S. NAVY AS A MUSICIAN." (PRINTED.) LITTLE CREEK, VA.: SCHOOL OF MUSIC, N.D.
- SCHOOL OF MUSIC. "SCHOOL OF MUSIC FACILITIES." (PRINTED.) LITTLE CREEK, VA.: SCHOOL OF MUSIC, N.D.
- SCHWARTZ, H. W. BANDS OF AMERICA. GARDEN CITY, NEW YORK: DOUBLEDAY AND CO., INC. 1957.
- SOUSA, JOHN PHILIP. MARCHING ALONG. BOSTON: HALE, CUSHMAN, AND FLINT, 1941.
- SURBER, JOHN. INTERVIEW WITH THE WRITER. NOVEMBER 1965.
- THURMOND, JAMES M. "A REPORT ON THE NAVY MUSIC PROGRAM." WASHINGTON, D.C., 1949. (TYPEWRITTEN.) LOCATED IN ROOM 1810 OF THE BUREAU OF NAVAL PERSONNEL.
- THURMOND, JAMES M. "THE NAVY'S SCHOOL OF MUSIC," MUSIC EDUCATOR'S JOURNAL, NOVEMBER - DECEMBER 1942, PP. 29-31.

- TURNER, PRESTON H. INTERVIEWS WITH THE WRITER. 1965-1967.
- UNITED STATES NAVAL ACADEMY BAND. BAND PROGRAMS (1931-1965).
(PRINTED.) LOCATED IN THE MUSIC LIBRARY OF THE U. S.
NAVAL ACADEMY BAND.
- UNITED STATES NAVAL ACADEMY BAND. "ORGANIZATION BOOK OF THE
U. S. NAVAL ACADEMY BAND." (MIMEOGRAPHED.) LOCATED IN
THE OFFICE OF THE U. S. NAVAL ACADEMY BAND, N.D.
- UNITED STATES NAVY BAND. BAND PROGRAMS (1937-1942).
LOCATED IN THE MUSIC LIBRARY OF THE U. S. NAVY BAND.
- WHITE, WILLIAM CARTER. A HISTORY OF MILITARY MUSIC IN
AMERICA. NEW YORK: THE EXPOSITION PRESS, 1944.