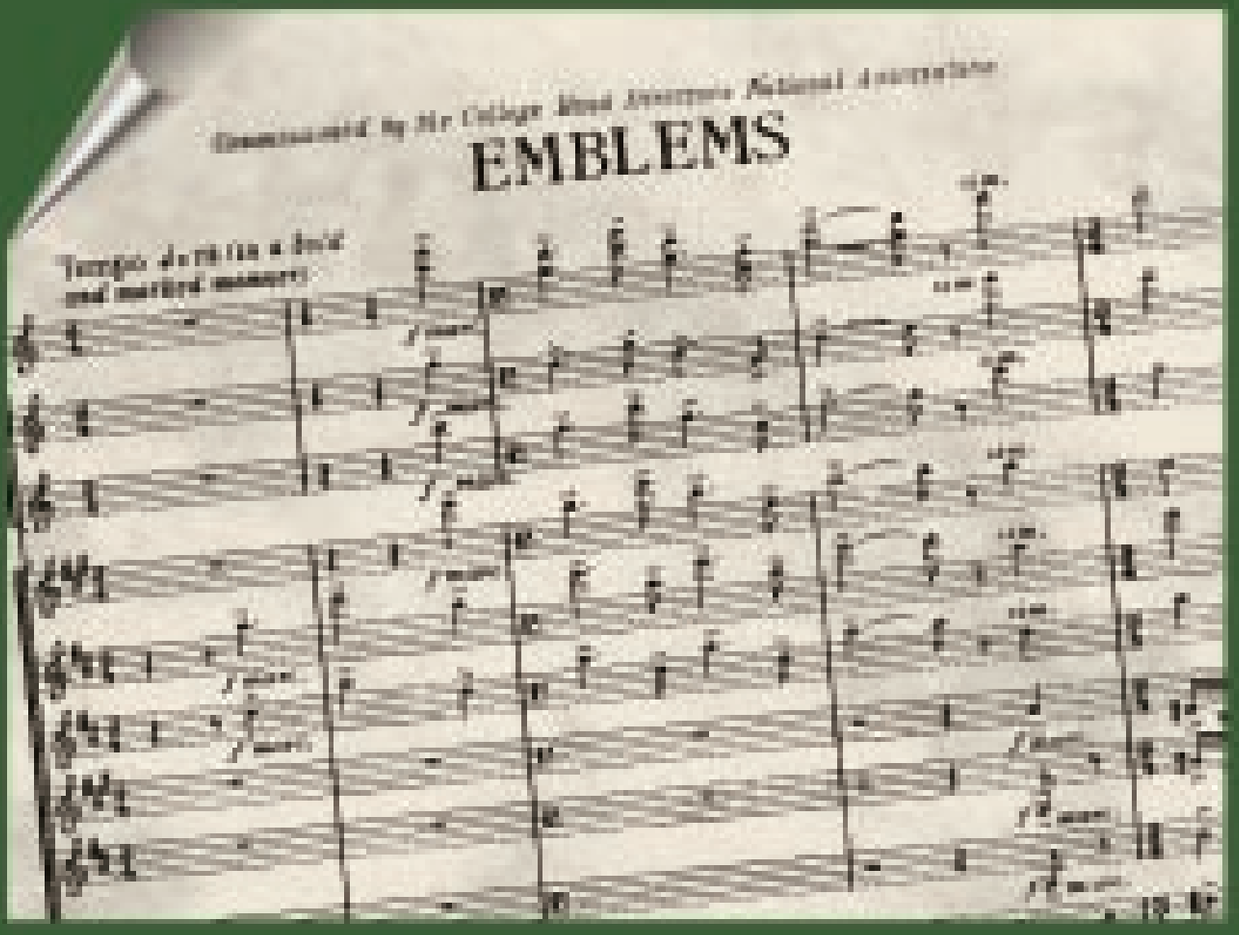
THE UNITED STATES ARMY FIELD BAND

The Legacy of AARON COPLAND

Washington, D.C.



"The Musical Ambassadors of the Army"

From Boston to Bombay, Tokyo to Toronto, the United States Army Field Band has been thrilling audiences of all ages for more than fifty years. As the premier touring musical representative for the United States Army, this internationally-acclaimed organization travels thousands of miles each year presenting a variety of music to enthusiastic audiences throughout the nation and abroad. Through these concerts, the Field Band keeps the will of the American people behind the members of the armed forces and supports diplomatic efforts around the world.

The Concert Band is the oldest and largest of the Field Band's four performing components. This elite 65-member instrumental ensemble, founded in 1946, has performed in all 50 states and 25 foreign countries for audiences totaling more than 100 million. Tours have taken the band throughout the United States, Canada, Mexico, South America, Europe, the Far East, and India.

The group appears in a wide variety of settings, from world-famous concert halls, such as the Berlin Philharmonie and Carnegie Hall, to state fairgrounds and high school gymnasiums. The Concert Band regularly travels and performs with the Soldiers' Chorus, together presenting a powerful and diverse program of marches, overtures, popular music, patriotic selections, and instrumental and vocal solos. The organization has also performed joint concerts with many of the nation's leading orchestras, including the Boston Pops, Cincinnati Pops, and Detroit Symphony Orchestra.

The United States Army Field Band is considered by music critics to be one of the most versatile and inspiring musical organizations in the world. Its members, selected by highly-competitive audition, represent some of the finest musical talent in America. More than five decades as the military's most traveled musicians have earned them the title,

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AARON COPLAND

About this Recording

The United States Army Field Band proudly presents the second in a series of concert band recordings honoring the lives and music of individuals who have made significant contributions to the band repertoire and to music education.

Designed primarily as educational resources, these recordings are painstakingly researched to authenticate standard performance practices and to reflect the original intent of the composers. The biographical information, detailed program notes, and historical photographs are included to provide music educators and their students with insight into the compositions which they hear and perform.

This compact disc was recorded in August 1999 at Devers Hall, Fort George G. Meade, Maryland, using multi-track digital equipment. Its release coincides with the centenary celebration of Aaron Copland's birth, allowing educators to use it as a reference in preparing for their own concert programs in the year 2000.

The Legacy of AARON COPLAND

If any one musician today can be singled out as the "dean of American music," it is Aaron Copland…He has created, encouraged, and enriched the repertory, leading the way to a musical climate genuinely "made in America." It is a tribute to Copland the man and the musician that he is regarded by the musical public and his professional colleagues alike with admiration, respect, and above all true affection.[1]

—Richard Franko Goldman

Introduction

The story of Aaron Copland's life emanates from a family history that is quintessentially American. Born in Brooklyn, New York, on November 14, 1900, he was the youngest child of Russian immigrants Harris M. and Sarah (Mittenthal) Copland. His parents worked hard in their new country, taking advantage of opportunities available under the democratic system. They instilled in young Aaron enduring values based on immigrant themes of independence, self-reliance, motivation, self-education, and an incessant striving for something better. Throughout his life, Copland would demonstrate uncommon vision, exceptional talent, noble ideas, organizational excellence, and intense dedication to his art and craft. His extensive influence on and contribution to American music made him one of the most highly regarded composer-musicians of the Twentieth Century.

Aaron Copland, age 6

Early Musical Training

As a youngster, he worked in his parents' dry goods store, often using his wages to purchase music. He learned to play the piano from his sister, Laurine, who would bring him *libretti* and programs from Metropolitan Opera performances. Although the family owned no phonograph, they often entertained themselves by making music together. His parents, who finally consented to music lessons, confidently expressed their attitude toward his aspirations: "If he thinks he can do it, let him do it."[2] He first attempted composing before the age of nine, started formal piano lessons with Leopold Wolfsohn at eleven, and by fifteen, made the decision to devote his life to music.

In 1916, he asked his piano teacher for the name of someone with whom he could study harmony, counterpoint, and form. Wolfsohn recommended Rubin Goldmark of Manhattan, who was a student of Dvorak and later head of the composition department at the Juilliard School of Music. Copland worked with Goldmark from 1917 to 1921, while studying piano with Victor Wittgenstein and Clarence Adler. He educated himself about the larger cultural world by reading extensively. The Brooklyn Public Library provided both books and musical scores to him, the latter used to teach himself orchestration. He was interested in all kinds of music and attended as many concerts as he could. During this time, he heard performances by virtuosos

Jascha Heifetz, John McCormack, and Ignacy Paderewski, as well as concerts of the New York and Boston symphonies.

Studies in France

In order to concentrate more fully on music after high school, he decided to pursue his musical studies independently. Rather than attending college, he followed the advice of his good friend Aaron Schaffer, who was studying French literature in Paris. In letters to Copland, Schaffer described the excitement of the new-music scene in Paris and inspired him to come to France to attend the new summer school for American musicians at the Palace of Fontainebleau. Created by the French government in 1921, the school was meant to show France's appreciation to America after World War I. The American director of the school was Walter Damrosch, the French director, Francis Casadesus, and its general director, Camille Saint-Saëns.

On June 9, 1921, Copland sailed to France to begin study at Fontainebleau. That same year, he signed his first contract with French publisher Durand, who bought the rights to his piano piece *Le Chat et la Souris*.

While in France, Copland began his fruitful relationship with the great composition teacher Nadia Boulanger. Her international reputation as an outstanding pedagogue was well-deserved. She worked tirelessly with

Aaron Copland's composition teacher, Nadia Boulanger, at her home in Paris, 1922

scores of young composition students during her lifetime, and left a considerable legacy to the world of music. For three years she taught and mentored Copland, encouraging the tremendous gifts she saw in him. "One could tell his talent immediately,"[3] she reminisced. Later in life, she would place Copland at the head of a list of her pupils who went on to become prolific composers.

During this time, concerts by Serge Koussevitzky at the Paris Opera House frequently premiered works by modern composers. When Boulanger learned that Koussevitzky would be leading the Boston Symphony for the 1924–25 season, she saw a great opportunity for Copland. Boulanger introduced the young composer to the great Russian conductor in 1923. The meeting resulted in a lifelong association and friendship, as well as a commissioned work for organ and orchestra. Copland's *Organ Symphony* would feature Boulanger, who had already been invited to the United States by Walter Damrosch. It would be performed by both the Boston Symphony with Koussevitzky conducting, and the New York Symphony led by Damrosch.

Copland became profoundly influenced by the artistry of Igor Stravinsky, describing him as "the most exciting musical creator on the scene" and "the hero of my student days."[4] He later met Stravinsky in 1930, and through the years they became good friends.

Defining American Music

When Copland returned to the United States in 1924, he was determined to create a distinctively American music. He energetically embarked on a lifetime of composing and promoting American composers and their work. He was convinced that his nation should have her own representative

musical voice, one that would withstand the test of time. His goal was to champion a new kind of "serious" music to represent the New World in the Twentieth Century. To that end, he engaged himself in a wide range of activities, always focused on elevating the American composer's voice in the world's cultural scene.

An Intellectual Viewpoint

Copland's interest was not only in furthering his own career. While he did strive to make a name for himself, he was constantly assisting his peers and young composers. He joined forces with Roger Sessions, Roy Harris, Virgil Thomson, and Walter Piston to help promote their music. Similar in character to France's *Les Six*, Thomson affectionately called the group "Copland's commando unit."[5]

From 1928–31, Copland collaborated with Sessions to produce a series of concerts that were an outlet for the music of developing composers, ages 25–35. In 1932 and 1933, he organized the Yaddo Music Festivals near Saratoga, New York. With Thomson, he started the American Composers' Alliance and helped found both Cos Cob Press and Arrow Press. He wrote critical essays about music for newspapers and magazines and authored two books, entitled *What to Listen for in Music* (1939) and *Our New Music* (1941). Throughout his later life, he gave lectures and speeches, taught composition and music appreciation, and conducted his own works and those of others.

Copland was an active citizen who was deeply interested in world politics and current events. He voraciously read a variety of literature and publications each day to keep himself informed. His impressions of world history became the raw materials from which he constructed his compositions. Biographer Howard Pollack writes: "Without a vital concert tradition to build on,

Copland concluded that America's serious composers might well look to their folklore."[6] Much of Copland's music draws on this heritage. History is reflected in the wide range of his compositions, from vocal solos to orchestral works, ballet and opera to film scores.

In his 1941 book, *Our New Music*, he expresses the vision that brought him such great success:

All musical history shows that composers shape their music not according to historical events, but according to musical needs created by historical events. In other words, historical changes bring on new functional needs for music, and it is these needs and not the events themselves that alter the course of music. More than we realize, music has always served functional ends…If I am correct in my analysis and music is written in a particular way because of some need in the composer's environment, then composers may well ask themselves: for whom are we writing our music today.

Composers during the past ten years have gradually begun to realize that an entirely new public is listening to music. This is not a concertgoing public, but a public that gets its music through the radio, the phonograph, or even the movies. It seems to me that the introduction of these new means for reproducing music is comparable in importance to the invention of the printing press. The spread of good music among

Photo credit: Erika Stone 1947

millions of new listeners is certain to have as profound an effect on composers as the spread of literacy had upon writers. For the first time democracy has entered the realm of serious music. This is a thrilling fact, which eventually will change every phase of our musical life.[7]

The Later Years

Although always interested in interpreting his own works, Copland did not start conducting until later in life. In a retrospective interview, he explained: "I would have started conducting much earlier than I did, but my great friend Serge Koussevitzky was dead set against it. He used to point his finger at me and say, 'You must not waste your time conducting. You must stay home and compose.' Of course it was good advice, but as soon as he died I began conducting."[8]

Copland began a series of conducting tours in the 1950s that would take him throughout the world. In more than a quarter century of travels on six continents, he conducted programs of his own works and of many other American composers. His failing health and loss of memory became a significant problem in later years, forcing him to end his public performances with a Pearl Harbor Day concert in New Haven, Connecticut, on December 7, 1982.

Long known as a mentor of composers and other musicians, Copland was head of the composition department at the Berkshire Music Center at Tanglewood from 1940–65, assuming the position as Chairman of the Faculty after 1957. In 1951, he became the first American composer to be named Norton Professor of Poetics at Harvard University.

President Jimmy Carter acknowledged Aaron Copland's legacy during the Kennedy Center Honors presentations in 1979: "You have set a magnificent

example of what we Americans can accomplish by sharing our talents and energies with each other."[9] This award was one of many presented during Copland's lifetime, including a Pulitzer Prize for *Appalachian Spring* (1945), an Academy Award for *The Heiress* (1956), a Grammy Award for conducting the Boston Symphony recording of *The Tender Land Suite* (1960), the Presidential Medal of Freedom from President Lyndon Johnson (1964), the Medal of the Arts from President Ronald Reagan (1986), and the highest civilian honor from Congress, the Gold Medal (1986).

Copland's contributions to American music did not end with his death in North Tarrytown, New York, on December 2, 1990. In his will, he established The Aaron Copland Fund for Composers, later renamed The Aaron Copland Fund for Music, Inc. His personal residence in New York state has been taken over by the Copland Society to preserve it as a place for composers and scholars to study and work. While his personal library and original scores of other composers were willed to the Brooklyn Library, he left his personal papers, photographs, musical manuscripts, and recordings to the Library of Congress. Almost 400,000 items are now part of the Copland Collection, which opened in Washington, DC, in 1995. Exhibited alongside the nation's most precious documents, this Copland "portrait" stands as a literary monument to America's most prominent composer.

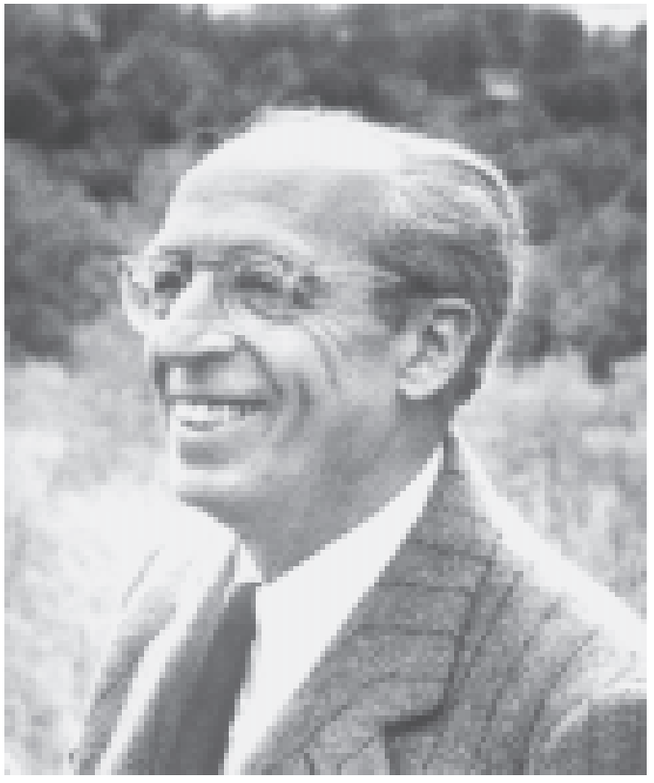

Photo credit: John Ardoin

Program Notes

Variations on a Shaker Melody (1956)

One of Aaron Copland's most recognized works, *Variations on a Shaker Melody*, is an excerpt from his Pulitzer Prize winning ballet, *Appalachian Spring* (1944). This setting for concert band was completed by the composer during 1956 and premiered at Northwestern University on March 2, 1958. In response to continued requests for an orchestral edition of *Variations*, Copland later transcribed the band version for orchestra during 1967.

The score for *Appalachian Spring* was written at the request of choreographer Martha Graham. *Ballet for Martha*, as Copland subtitled the work, is drawn from Graham's script, "The House of Victory." It is set in a religious community of Shakers in western Pennsylvania around the time of the Civil War. The ballet's title is drawn from the name of an unrelated poem "Appalachian Spring" by Hart Crane. According to Graham, the poem had nothing to do with the script for the ballet, but "I just liked the title and took it."[10]

Graham's instructions for the ballet's "Interlude," from which *Variations on a Shaker Melody* is derived, are associated with spring planting and depict daily life in the community: "It should have the feeling of a telescoped day with such simple things as take place in times of peace, children playing, women talking, men in some feats of strength, a party at night, dinner, perhaps, and a pattern of work." She suggested to Copland that it might consist of "songlike music in the manner of a theme and variations in rondo form."[11]

Copland dutifully selected the then obscure Shaker tune, *Simple Gifts*, for

his variations. The melody, dating from as early as 1848, appropriately depicts the Shaker culture and helped establish a period atmosphere. The unsung text, "Tis the gift to be simple, 'tis the gift to be free," was also relevant to the ballet's larger themes of peace, war, remembrance, and national identity.

Simple Gifts became the thematic material for not only the "Interlude" of the ballet score of *Appalachian Spring* and its derivative works, but was included in Copland's vocal settings of *Old American Songs*. The choral complement to this reference recording, prepared by the Soldiers' Chorus of the United States Army Field Band, includes *Simple Gifts* as set for chorus and concert band.

Down a Country Lane (1962)

Originally conceived as a piano work for young students, *Down a Country Lane* was commissioned by *Life* magazine and published in the June 1962 issue. Copland subsequently arranged the work for school orchestra and published it in 1965 as part of a Youth Orchestra Series.

Down a Country Lane is based on music Copland composed for a 1945 Office of War Information documentary entitled *The Cummington Story*. The film, which was only distributed overseas, traces the temporary settlement of a group of Eastern European refugees in Cummington, Massachusetts. Narrated by the town's minister, it portrays the immigrants' gradual integration into the community. Copland sums up the film's message in its last line: "Strangeness between people breaks down when they live and work and meet together as neighbors."[12]

The "noble Cummington theme," which sets the stage for the film's church-centered small town, serves as the thematic material for Copland's *Down a Country Lane*. The refugees' theme from the unpublished film score

Photo credit: Bob Cato

was later used in his *Clarinet Concerto*, while the county fair music was incorporated into "Stomp Your Foot" from *The Tender Land*.

The concert band arrangement of *Down a Country Lane* included on this recording was completed in 1991 by Merlin Patterson. This skillful transcription contains few technical demands, making it a wonderful tool for introducing young band students to one of America's greatest composers.

Ceremonial Fanfare (1969)

In 1969, New York's Metropolitan Museum of Art commissioned five composers, Aaron Copland, Walter Piston, Virgil Thomson, Leonard Bernstein, and William Schuman, to write fanfares commemorating its centennial. Copland's *Ceremonial Fanfare* was completed the same year and premiered on his seventieth birthday on November 14, 1970. The composition was used to publicly open the Metropolitan's new exhibit entitled "Masterpieces of Fifty Centuries," which represented "5000 years of the art of civilized man."

Written more than a quarter century after his celebrated *Fanfare for the Common Man* (1942), *Ceremonial Fanfare* is one of Copland's last works for large ensemble. In contrast to the earlier composition, *Ceremonial Fanfare* involves eleven separate brass parts without percussion. Composed in ternary form, it is significantly more chromatic than most familiar Copland works.

Following a strong, quasi-fugal introduction, *Ceremonial Fanfare* transi-

tions to a soft section featuring muted brass in canonic development. An abrupt return to the loud declamation heralds what noted composer Halsey Stevens terms "a stroke of rare genius"—in a series of short gestures over half a dozen measures, Copland reduces the ending to a suspenseful *piano*. As the fanfare concludes, one can envision with Stevens "great bronze doors opening then upon a scene of rich pageantry, for which the *Fanfare* has well prepared the viewer."[13]

Preamble for a Solemn Occasion (1949)

The National Broadcasting Company (NBC) commissioned Copland to mark the first anniversary of the United Nation's 1948 "Universal Declaration of Human Rights." The resulting *Preamble for a Solemn Occasion* for orchestra and narrator was written during August and September of 1949. Copland reflected that "it was not difficult to compose, for the words, which were drawn directly from the United Nations Charter, were in themselves inspiring."[14]

We the peoples of the United Nations,
determined to save succeeding generations from the scourge of war,
which twice in our lifetime has brought untold sorrow to mankind,
and to reaffirm faith in fundamental human rights,
in the dignity and worth of the human person,
in the equal rights of men and women and of nations large and small,
and to promote social progress and better standards of life
in larger freedom,
have resolved to combine our efforts to accomplish these aims.[15]

To constitute a world tribute to the United Nations, Copland intentionally avoided any overt Americanisms. Instead, *Preamble* reflects solemnly on the sorrows of the earth's past and the challenges for humanity's future. The first section, declamatory and dissonant, evokes the references to "scourge of war" and "untold sorrow." The contrasting hymn-like theme which follows reflects "faith in fundamental human rights." Underscored by the restatement of the opening themes, the compelling words of the charter are recited in the third section. The return of the powerful hymn concludes with the resolution to an optimistic major triad.

Preamble for a Solemn Occasion was premiered in Carnegie Hall on December 10, 1949, by the Boston Symphony, with Leonard Bernstein conducting and Laurence Olivier narrating. Copland himself transcribed the work for concert band in 1974, including an alternative version to be performed without narration. During America's bicentennial celebration in 1976, he also authorized an edition which substituted the words of the Preamble to the United States Constitution.

This recording of Copland's band transcription contains the original text from the United Nations Charter, read by Mr. Charles Osgood.

Waltz and Celebration from Billy the Kid (1938)

In 1938, Copland wrote the first of his Wild West ballets, *Billy the Kid*, for the American Ballet Caravan, at the suggestion of its director, Lincoln Kirstein. Based on a story line by Eugene Loring, it premiered with two-piano accompaniment at Chicago's Lyric Opera House on October 6, 1938.

The inspiration for the ballet was Walter Noble Burns's best-seller *The Saga of Billy the Kid*, an unusual mix of folklore, fantasy, and historical re-

search about the legendary desperado. Raised in Silver City, New Mexico, Billy is remembered as one of the most notorious characters of the frontier Southwest. An unscrupulous gambler and cattle rustler, he was said to have killed a man for each of his twenty-one years. Fearing that the violent truth of Billy's escapades might overwhelm the production, Copland preferred to describe Billy as "a legendary character, a young innocent who went wrong, part of the picturesque folklore of the Far West, not the monster he was."[16]

Philip J. Lang's arrangement of *Waltz and Celebration from Billy the Kid* was completed in 1944. For musical purposes, Lang inverted the story line, placing the "Waltz" before the "Celebration." In the ballet production, the townspeople first celebrated Billy's arrest, which preceded his jailbreak and final evening alone with his distressed girlfriend.

Photo credit: Angus McBean

The "Waltz," which originally followed his escape from jail, portrayed Billy's last dance with his Mexican sweetheart. Copland's sense of humor and irony are apparent in his selection of the cowboy tune *Trouble for the Range Cook*. This theme is comically scored for bassoon and trombone solos, though reharmonized to foreshadow Billy's impending demise.

Lang's setting of "Celebration" (entitled "Celebration After Billy's Capture" in the ballet score) maintains Copland's surrealistic impressions of

the town following a violent shoot-out. The festive atmosphere of the relieved pioneers was conceived as a "macabre polka" by choreographer Loring. Copland cleverly transforms the trudging bass of the opening processional into a dissonant oompah as the residents revel in the apprehension of the feared outlaw.

An Outdoor Overture (1938)

Alexander Richter, director of the New York High School of Music and Art, launched a campaign in the late 1930s to foster the writing of "American Music for American Youth." In his commission of Aaron Copland, Richter requested "a single-movement composition, somewhere between five and ten minutes in length…rather optimistic in tone, that would appeal to the adolescent youth of this country."[17]

In his autobiography, Copland notes that the extraordinary development of the American public high school orchestra had convinced him that composers could and should supply these groups with a music matching their enthusiastic young members' emotional and technical capacities, building future audiences for new American music.[18] He found Richter's idea so irresistible that he interrupted work on *Billy the Kid* to complete the piano sketch and orchestration of *An Outdoor Overture* in less than a month.

The work was premiered on December 16, 1938, with Richter leading the student orchestra of the High School of Music and Art. At the request of Edwin Franko Goldman, Copland completed the band arrangement of *An Outdoor Overture* in 1941. The Goldman Band premiered the wind version in New York in June 1942, with Copland conducting.

According to Elliott Carter, "*An Outdoor Overture* contains some of [Copland's] finest and most personal music. Its opening is as lofty and beau-

tiful as any passage that has been written by a contemporary composer. It is Copland in his 'prophetic' vein which runs through all his works…never before…has he expressed it so simply and directly."[19]

The opening fanfare and the solo trumpet theme of *An Outdoor Overture* are derived from Copland's *Signature*, a brief fanfare for small orchestra written in February 1938 for Vernon Duke's short-lived High-Low Concerts. The second theme, "snappy and marchlike," transitions to a lyrical melody first stated by the flute. A resolute march leads directly to the final recapitulation, incorporating all of the previous themes.

Emblems (1964)

For a number of years, conductors of high school and university symphonic bands had hoped that America's most revered composer would write an original work for them. In the summer of 1964, Copland began work on a commission from Keith Wilson, president of the College Band Directors National Association (CBDNA). Wilson's intent was for Copland to add to the repertoire an original piece for band that would be "representative of the composer's best work, and not one written with all sorts of technical or practical limitations."[20]

Photo credit: Boosey and Hawkes

Photo credit: Erika Stone 1947

The result of this commission, *Emblems*, is a single-movement, eleven-minute work in ternery form. The entire composition is unified through the use of a harmonic germ, which in certain sections unfolds similar to an extended chaconne. Despite its polytonal character, *Emblems* uses fewer harmonic complexities and significantly less dissonance that Copland's previous two works, the twelve-tone *Connotations* (1962) for orchestra and *Nonet* (1960) for strings.

According to Copland, "imbedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune, *Amazing Grace*, published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune."[21]

Regarding the title, Copland writes: "An emblem stands for something—it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of the emblematic sounds must be determined for himself by each listener."[22]

Emblems was premiered at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William Schaefer. As Copland's only original work for band, *Emblems* has firmly established itself in the Twentieth Century wind band repertoire.

This recording of *Emblems* is led by Captain Otis C. French, Associate Conductor of the U.S. Army Field Band.

Lincoln Portrait (1942)

Soon after the entrance of the United States into World War II, André Kostalanetz approached three American composers with the concept of creating musical portraits of eminent Americans, to express the "magnificent spirit of our country."[23] The resulting commissions were Virgil Thomson's *The Mayor LaGuardia Waltzes*, Jerome Kern's *Portrait for Orchestra of Mark Twain*, and Aaron Copland's *Lincoln Portrait*.

Although Copland originally chose Walt Whitman to complete this gallery of American personalities, when Kostelanetz suggested a statesman, he immediately opted for Abraham Lincoln. Copland reflected, "I seem to remember having read a biography of Abraham Lincoln by an English lord. I was very taken by it—that an English lord would want to write about Lincoln and think him a great man."[24] From Lord Charnwood's 1917 biography, Copland selected a number of quotes, including the closing lines of the Gettysburg Address. These excerpts clearly voiced America's concerns in the current world crisis, "expressing the urgent need for responsible action, defining the democratic principles at stake, and offering thanks and remembrance to the fallen dead and hopes for a 'new birth of freedom.'"[25]

"The composition is roughly divided into three main sections," Copland notes. "In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. Also near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived in. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself."[26]

Photo credit: CBS News

Mr. Charles Osgood
guest narrator

To establish the period, Copland borrowed two songs of Lincoln's time: Stephen Foster's *Camptown Races* and the early American ballad, *Springfield Mountain*. The remainder of the thematic material is original, but exhibits Copland's determination to continue developing a distinctively American music.

Lincoln Portrait was premiered by the Cincinnati Symphony Orchestra under Kostelanetz on May 14, 1942. Walter Beeler's band transcription was published in 1951 and has become as popular as the original orchestral version.

On this recording, the orchestral harp part is included to augment the band timbres. For this performance, the poignant orations of one of America's greatest statesmen, reiterated by Charles Osgood, echo through time over the musical canvas of Copland's *Lincoln Portrait*.

Suite from the Red Pony (1948)

Following Academy Award nominations for his film scores *Of Mice and Men* (1939), *Our Town* (1940), and *The North Star* (1943), Copland found him

self in constant demand by the motion picture industry. In 1948, he was approached by Lewis Milestone to compose music for an adapation of John Steinbeck's novel, *The Red Pony.*

As Copland pointed out, "This was not your typical Western with gunmen and Indians."[27] Instead, Steinbeck's screenplay tells the story of a young boy, Tom, who lives on a 1910 California ranch with his parents, grandfather, cowhand Billy Buck, and the beloved pony, Gabilan.

Although released in an era when most Westerns met with instant success, *The Red Pony* did not do well commercially. However, critics praised Copland's score as the outstanding feature of the film, "perfectly matching the mood of the visuals, and in this case often surpassing them in evoking the lyrical naturalism of Steinbeck's original work."[28] Composer Virgil Thomson recognized the music as masterful, "the most, elegant, in my opinion, yet composed and executed under 'industry conditions' of Hollywood."[29]

For thematic material, Copland adapted what he termed "kids' music" from his 1946 unproduced musical based on Erskine Caldwell's *Tragic Ground.* In composing nearly an hour's worth of music for the film, he employed for the first time the newly-developed click-track.

At the request of conductor Efrem Kurtz, Copland arranged a concert suite of music from *The Red Pony* in August 1948. Kurtz led the premier on October 30 of the same year, in his first performance with the Houston Symphony Orchestra. The composer completed the band transcription of five of six movements from the orchestral suite in 1966. It was premiered in December 1968 by the United States Navy Band at the Mid-West Band Clinic in Chicago.

Copland uses a variety of clever musical images to portray the young boy's daydreams in the early part of the film. In "Dream March," Tom imagines that he and Billy are leading a column of armored knights on horseback. As

he awakens from his vision to see a little friend shuffling through the dust cloud where the knights rode, the march gradually falls apart, leaving only the piccolo "tooting against the ubiquitous tuba." In "Circus Music," while Tom feeds the chickens encircling him, the hens turn into galloping white circus horses responding to his ringmaster's whip.

"Walk to the Bunkhouse" overlaps Billy Buck's "bowlegged theme" in alternating meters with the lyrical melody underscoring Tom's admiration for the cowhand and his mare. In this portion of the suite, Copland fills voids created by missing film dialogue by interjecting humorous clarinet lines.

The sad theme representing the old man in "Grandfather's Story" alternates with soft, slightly dissonant trumpet music that depicts his remembrances of the Frontier West. Copland cleverly employs an ABA form to dramatize the shifting scenes from the elderly grandfather to his earlier days leading a wagon train "clear across the plains to the coast."[30]

In the final moments of the film, Tom races to catch Billy before he sacrifices his pregnant mare to save the foal for the boy. This scene, altered from Steinbeck's original novel (in which the mare dies), becomes the "Happy Ending." In this musical finale, Copland skillfully reprises themes from throughout the film, including the opening gallop and the baby colt melody, and transforms them into an emotionally-uplifting conclusion to *The Red Pony*.

Endnotes

1. Richard Franko Goldman, "Aaron Copland," *Musical Quarterly 47* (1961), pp. 1–3.
2. Aaron Copland and Vivian Perlis, *Copland: 1900 Through 1942* (New York: St. Martin's/Marek, 1984), p. 23.
3. Howard Pollack, *Aaron Copland: The Life and Work of an Uncommon Man* (New York: Henry Holt and Company, Inc., 1999), p. 46.
4. Copland and Perlis, p. 72.
5. Pollack, p. 164.
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About Charles Osgood

Photo credit: CBS News

Mr. Charles Osgood

Charles Osgood, dubbed CBS News' poet-in-residence, has been anchor of *CBS News Sunday Morning* since 1994. He also anchors and writes *The Osgood File*, his daily news commentary broadcast on the CBS Radio Network. His predecessor on *Sunday Morning*, Charles Kuralt, called Osgood "one of the last great broadcast writers."

Born January 8, 1933, in New York, Osgood graduated from Fordham University in 1954 with a Bachelor of Science in Economics. He served as announcer for "Pershing's Own," The United States Army Band at Fort Myer, Virginia, from 1955–58. Prior to joining CBS in 1971, he was program director and manager of WGMS Radio in Washington, DC, worked on assignment for ABC News, and was an anchor/reporter for WCBS News Radio in New York.

Osgood has received the 1997 Peabody Award for *Sunday Morning* and twice previously for *Newsmark*, a weekly CBS Radio public affairs broadcast. He received his third Emmy Award in 1997 for his *Sunday Morning* interview with American realist painter Andrew Wyeth. *The Osgood File* has earned him five *Washington Journalism Review's* Best in the Business Awards

and a 1996 ASCAP President's Award for outstanding coverage and support of music creators.

He has performed with the Mormon Tabernacle Choir, played banjo with the New York Pops and Boston Pops, and appeared with the Branford Marsalis' Band on *The Tonight Show with Jay Leno*. A vocal advocate of music in the schools, Osgood has prepared public service announcements for the Music Educators National Conference and serves as a trustee at the School of Strings in Manhattan (which he claims would never have happened if they had heard him play).

Osgood is the author of five books: *Nothing Could Be Finer Than a Crisis That Is Minor in the Morning* (1979), *There's Nothing I Wouldn't Do if You Would Be My POSSLQ* (1981), *Osgood on Speaking: How to Think on Your Feet without Falling on Your Face* (1988), *The Osgood Files* (1991), and *See You on the Radio* (1999).

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Inquiries

Inquiries concerning appearances or educational activities of the United States Army Field Band should be addressed to:

Tour Director
US Army Field Band
4214 Field Band Drive
Ft George G Meade MD
20755-5330
Phone: (301) 677-6586

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Personnel

Colonel Finley R. Hamilton, Commander and Conductor
Lieutenant Colonel Robert A. McCormick, Deputy Commander
Captain Otis C. French, Associate Conductor
Sergeant Major Allan S. Grossberg, Band Sergeant Major

Piccolo
MSG Nan Raphael*

Flute
SGM Susan Schultz†
SSG Kendra Boettcher
SSG Jennifer Nitchman
SSG Dana Tan*

Oboe
MSG Cynthia Bartolomeo*
SFC Kurt Hider
SFC Kerry Willingham*

English Horn
MSG Cynthia Bartolomeo

Bassoon
SFC Richard Spittel*
SFC Michael Lee, Jr.*
SSG J. Daniel Bowlds

B-flat Clarinet
MSG Peter Cortese*
SFC James Heffernan*
SFC Paul Martin
SFC Cathy Ogram
SSG Stephen Gresko
SSG Steven D. Hearn
SSG Melissa Johnson
SSG Cheryl Matthews
SSG Nathan Smith
SSG Shari Smith
SSG James Thomley
SSG Tia Turner

E-flat Clarinet
SSG Julia Mahan

Alto Clarinet
MSG Susan Kelley*

Bass Clarinet
SFC Jean Gould

Saxophone
SGM James Burge**
SFC Sheila Connor Nevius*
SSG Steve Longoria
SSG Jeffrey Price

Trumpet
MSG Robert Lambert*
MSG Daniel Nevius
MSG Robert Spaeth
SFC Michael Johnston
SFC Virginia Turner*
SSG Mark Wood

French Horn
MSG Tom Bartolomeo*
SFC Pat Lipphardt
SFC Alan White
SSG Robert Cherry*
SSG Jessica Privler
SSG William Roche

Euphonium
SFC Donald Burleson*
SSG Alberto Torres

Trombone
SGM Charles Garrett†
MSG Alan Potter*
SFC Mark Bowling*
SSG Aaron Kadrmas

Bass Trombone
MSG W. David Hough

Tuba
SFC Jay Norris
SFC Daniel Sherlock*
SSG Scott Cameron

String Bass/Electric Bass
SFC Raymond Irving

Percussion
MSG Douglas Webber†
SFC Thomas Enokian
SSG William Elliott
SSG Steven B. Hearn
SSG Scott Vincent

Harp
SSG Courtney Hershey Bress

Piano
MSG Beth Hough

* Principal/Section Leader
† Senior Soloist/Group Leader
** Component NCOIC

THE UNITED STATES ARMY FIELD BAND

The Legacy of AARON COPLAND

Colonel Finley R. Hamilton, Commander and Conductor

1. **Variations on a Shaker Melody (3:29) ..... Aaron Copland**
2. Down a Country Lane (3:03) ..... Aaron Copland, trans. Merlin Patterson
3. Ceremonial Fanfare (3:59) ..... Aaron Copland
4. Preamble for a Solemn Occasion (5:27) ..... Aaron Copland

Mr. Charles Osgood, narrator

Selections from *Billy the Kid* ..... Aaron Copland, trans. Philip Lang

5. *Waltz* (4:02)
6. *Celebration* (2:32)
7. An Outdoor Overture (9:10) ..... Aaron Copland
8. Emblems (10:52) ..... Aaron Copland
9. Lincoln Portrait (15:54) ..... Aaron Copland, trans. Walter Beeler

Mr. Charles Osgood, narrator

Suite from *The Red Pony* ..... Aaron Copland

10. *Dream March* (2:47)
11. *Circus Music* (1:52)
12. *Walk to the Bunkhouse* (2:40)
13. *Grandfather's Story* (4:33)
14. *Happy Ending* (3:13)