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SLIDING TO A SUCCESSFUL TOUR

March 17, 2002

We received our first invitation to perform at the Eastern Trombone Workshop several years before a there even was Juilliard Trombone Choir.

The Eastern Trombone Workshop, hosted by The United States Army Band in Washington, D.C., is one of the largest annual events for trombonists from all over the world. The organizers of this Workshop had first-hand knowledge about the high quality of the Juilliard trombone studio since they frequently included Juilliard faculty and alumni on Workshop concerts, recitals and master classes. Because many conservatories and music schools throughout the United States and abroad have trombone choirs, organizers and participants of the Eastern Trombone Workshop also assumed that Juilliard had a trombone ensemble.

This assumption was further fueled four years ago when the Juilliard trombone students organized an ad hoc ensemble and auditioned for and won the Remington Trombone Choir Competition. As the winners, they performed a showcase concert at the 1998 International Trombone Festival in Boulder, Colo. Joseph Alessi, Principal Trombonist in the New York Philharmonic, and I shared conducting responsibilities for this group, and we were impressed with their initiative and dedication.

“The self-motivation of the students to enter and win that competition demonstrated their strong desire to maintain an active trombone ensemble,” said Joe.

Joe and I began developing a proposal to establish a permanent trombone choir for the students, and our dream became a reality in September 2000, when the Juilliard Trombone Choir was added to the school’s curriculum. Members of the Trombone Choir are graduate and undergraduate students who are pursuing their musical training in the studios of Joe Alessi, Per Brevig, Don Harwood, Michael Powell and John Rojak.

After years of planning and countless hours of musical preparation, the Juilliard Trombone Choir loaded the bus on March 15 for its first concert tour and the long-awaited performance at the Eastern Trombone Workshop. The students who participated in this historical event were tenor trombonists Hamod Abu-Eid, Jim Cumiskey, Jon Lombardo, Adam Peixotto, Lee Rogers, Amanda Stewart, Bradley Williams, Jamie Williams and bass trombonists Eric Banks, Ben Green, Jackie Harris, and John Schwalm. The students once again showed their commitment to the ensemble by returning early from Spring break to do this tour.

Our first stop was in Wayne, Pa., a suburb of Philadelphia, where we performed our program to an appreciative audience at St. Mary's Episcopal Church. Our repertoire included the premiere of five compositions and arrangements written for the Juilliard Trombone Choir. At St. Mary's Church, we also had the opportunity to collaborate with organist Robert Gallagher (Juilliard M.M.) to premiere arrangements of 'Feierlicher einzug' by Richard Strauss and 'Now Thank We All Our' God by Sigfrid Karg-Elert that I wrote for this special occasion.

Since our performance at the Workshop was scheduled for the next morning, we departed for Washington, D.C. immediately after the concert. By the time we got checked into our motel, it was after midnight. Despite a short night of sleep, the students were ready to take the stage at the Workshop and perform in front of their toughest critics – other trombone players.

Playing to a standing room only audience, the Juilliard Trombone Choir opened the concert at the Eastern Trombone Workshop on March 16 with *Declamation*, a fanfare written by James Kazik for our exclusive use. The program continued with Kazik's arrangement of 'Procession of the Nobles,' by Nicolai Rimsky-Korsakov, which featured Jon Lombardo, Lee Rogers and Jamie Williams on alto trombone. 'Fantasie for Low Brass, an original composition for trombone choir by Arno Hermann, explored dramatic techniques and sounds unique to the trombone.

I took my place at the podium to conduct 'Empire Fanfare,' written by Eric Ewazen (Juilliard faculty and alumnus) to commemorate the Trombone Choir's first tour, and my arrangement of 'London By Night' by Carroll Coates. The ensemble and I also accompanied Joe on a Tommy Pederson composition for solo trombone, 'Cogent Caprice.'

Joe returned to the podium to conduct two more orchestral masterpieces, 'The Perfect Fool' by Gustav Holst and the 'Finale' to 'Symphony No. 3' by Camille Saint-Saëns. We concluded the program with an encore of 'New York, New York,' arranged especially for the Juilliard Trombone Choir by Robert Elkjer.

The reception from the audience was overwhelming. Jamie Williams, one of the student leaders in the choir, was familiar with the Eastern Trombone Workshop as a winner of a solo competition in a previous year. He was aware of the significance of our performance, but was touched by the reaction and camaraderie from other trombone players who came backstage to congratulate the group on their performance.

"Other trombone players have a high expectation that the Juilliard Trombone Choir will sound good, but it was still nice to be recognized by them at this workshop," said Jamie. "After the concert, people commented on the musical excitement in each piece and

complimented us on how we brought out the spirit of the composer in the orchestral pieces arranged for trombone choir.”

One of the best compliments came when a staff member of the Eastern Trombone Workshop informed us that a representative from National Public Radio attended the entire Workshop and was planning a radio program featuring three of the groups that performed there, including the Juilliard Trombone Choir.

Early the next morning, on March 17, we boarded the bus once again for the return trip to New York. The anticipation we felt prior to our tour had been replaced with an increased sense of professional and personal accomplishment.

“It was great to perform at the Workshop and to be considered as something special by the audience,” said Hamod Abu-Eid, another student leader in the Trombone Choir. “But the most significant thing we all came away with was that this was an experience that brought the group closer together as people.”

“We already knew each other as colleagues, as trombone players,” Hamod continued, “but this gave us a chance to know each other as individuals. As we became more comfortable with each other and bonded as a group, we improved musically.”

Joe Alessi summed up his thoughts on the tour when he said, "Making music with our Trombone Choir is one of my life's passions. Touring with them was a privilege."

NEW ALESSI CD-VIRGINIA ALLEN, CONDUCTOR

March 15, 2002

The latest recording by Joseph Alessi, Principal Trombonist of the New York Philharmonic, includes selections conducted by Virginia Allen. "Trombonastics" features Mr. Alessi's performance of new works for solo trombone, as well as two pieces recorded with the Juilliard Alumni Trombone Choir* and conducted by Virginia: "Cogent Caprice" by Tommy Pederson, a Concerto for Tenor Trombone Solo and Six Trombones, and "Hungarian Dance" by Brahms and arranged for Trombone Octet by Robert Elkjer.

Virginia has conducted on another Alessi CD, "Beyond the End of the Century," originally titled "At the End of the Century."

Both CDs are published by Summit Records and are available through Mr. Alessi's website, www.josephalessi.com.

The Juilliard Alumni Trombone Choir*

Nitzan Haroz, Principal Trombone, Philadelphia Orchestra

Stephen Lange, Assoc. Principal, St. Louis Symphony

James Markey, Assoc. Principal, New York Philharmonic

Colin Williams, Principal, San Antonio Symphony

Ko-Ichiro Yamamoto, 2nd Trombone, Metropolitan Opera Orchestra

Steve Norrell, Bass Trombone, Metropolitan Opera Orchestra

Stefan Sanders, Bass Trombone, Buffalo Philharmonic

VIRGINIA APPOINTED ARTISTIC DIRECTOR IN SUN VALLEY, IDAHO

March 1, 2002

Virginia Allen was recently appointed Artistic Director of the Sun Valley Summer Symphony Music Conservatory in Sun Valley, Idaho. She will remain home-based in New York City, where she is a member of the faculty at The Juilliard School.

The Sun Valley Summer Symphony Music Conservatory provides tuition-free year-round quality music education and training to area students in grades 6-12. Its main goal is to enable these students to realize their full potential through a comprehensive music curriculum of private lessons, master classes, ensemble playing, recitals, and music history and theory classes. Students are selected for the Conservatory by audition and are required to have at least one year of prior training in their music discipline.

Founded in 2001, the Music Conservatory consists of two semesters from September through April. Classes meet on Saturday afternoons, and private lessons in string and woodwind instruments, piano and voice are scheduled throughout the week. All students participate in an informal monthly assembly period featuring performances by fellow students, faculty and guest artists. A public recital at the end of each semester gives students an opportunity to gain performing experience.

The Sun Valley Summer Symphony, the largest free admission symphony in the Rockies, features concerts under the tent on the famous Sun Valley Lodge Esplanade. Some of the most talented musicians from prominent orchestras around the nation travel to Sun Valley each summer to share their music with the community in July and August.

Virginia will also serve as Artistic Director of the Sun Valley Summer Music Workshops during the first week of August. These workshops offer local, regional, and visiting student musicians an opportunity to participate in master classes and ensemble coaching sessions led by Sun Valley Summer Symphony musicians.

SEPTEMBER 11TH IN NEW YORK CITY

September 2001

I want to extend my deepest sympathies to all those who have lost family or friends as a result of the tragic events in New York City and at the Pentagon on September 11th. My thoughts and prayers are with the families of all the victims, with the heroic rescue and relief workers, and with our local, state and national leaders.

I also want to thank all who have shared their love, thoughts, and concerns with me since the terrorist attacks occurred. I'm in awe of the number of notes and calls I've received from family, friends and colleagues around the world, and they've been a terrific boost to my morale during this difficult period.

I live in Midtown Manhattan, at least a few miles from where the World Trade Towers once stood, so feel as safe as I can under the circumstances. This tragedy has personally affected me not only as a resident of New York City, but also as someone who was assigned to the Pentagon in the mid-1980s and still has friends and colleagues working there.

Despite the shock and sadness that I feel, I'm also very proud to live in the magnificent city of New York with a community of remarkable, resilient and generous people.

Here are some of the thoughts I've shared with my family and friends during the past few days.

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### *Observatons from New York - Sept. 11, 2001*

Several family members and friends who've visited me in New York have been to my favorite place in Central Park where you can see a beautiful view of the city skyline as you look south. The view was especially spectacular at about 8:00 am when I was doing my morning walk. We had some severe thunderstorms last night which brought in cooler, less humid air, and with unlimited visibility this morning, the view was just incredibly beautiful. I returned to that same spot early this afternoon to reflect and to get a sensing of the mood in the city after the terrorist attacks.

One of our major hospitals, St. Luke-Roosevelt, is right next door to my building, which is located at 59th Street and 9th Avenue. As I walked out my building, the first thing I noticed was that 59th Street was closed to general traffic. I could see a few emergency vehicles come in and out of the area, but for hours I've constantly heard sirens throughout the city. 9th Avenue was crowded with traffic and people, and diagonally

across the avenue from my building about 50 people were standing around a parked car listening to news on a car radio.

As I approached Central Park at Columbus Circle, the vehicle and pedestrian traffic got heavier. By that time all tunnels and bridges were closed and subways and trains had stopped running. The city was closing down, and transportation was limited to cars, buses and walking. And did the people walk! I saw thousands of people in business clothes walking north through the park, and I've seen video on TV of people walking across bridges to get home. I also noticed some people just sitting on benches in the park, looking very lost. When I overheard one woman ask a man if he had a toothbrush, I realized they were displaced persons who had no way of getting to their homes outside the city or who had to evacuate their apartments in Lower Manhattan and didn't know where they were going to stay for the night. It was the first time that I realized how isolated the island of Manhattan is.

Despite the crowded traffic, the discomfort and the uncertainty, there was an amazing sense of calm and courtesy among the people. Today's events were all anyone could talk about...many compared it to Pearl Harbor. Some were listening to transistor radios, something I haven't seen in ages.

When I got to my favorite spot in the Park, I stopped to take a picture of the skyline where a thick cloud of smoke had replaced the sight of the World Trade Center Towers. I sat on a bench and ended up conversing with a few people for awhile. One elderly man who came out on his motorized scooter was afraid to return to his high rise apartment and planned to spend the night outside.

Amazingly, I heard the sound of airplanes every once in awhile after the World Trade Center Towers collapsed. At first I thought maybe it was commercial airlines completing flights, then quickly realized they were jetfighters. They made quite a presence flying high over Central Park. I also understand that two aircraft carriers have been deployed to the New York Harbor.

Before I returned to the apartment, I stopped to pick up some groceries and saw that everyone else had the same idea. It was like walking into a store that was in a hurricane zone...the shelves were emptying out and the lines were long. At first I didn't understand why this was happening, and then realized it could be another day before truckers could bring fresh groceries into the city since the tunnels and bridges were closed.

On my way into my building, I asked my favorite doorman how he was holding up since he looked so frazzled. His wife worked in a building directly across from the World Trade Center, and he had been terribly worried about her until she called to let him know that she was safe. Unfortunately, she saw some horrific sights after the

planes crashed into the buildings and I could read the burden of this news on my doorman's face.

I'm still unable to make any calls out, but have received a couple of incoming calls, including one from a friend in England. I connected to the internet early this morning, and amazingly the line is still connected. I've also gotten many emails from concerned family, friends and colleagues and appreciate knowing that everyone else is also safe. It was bad enough to see the events unfold in New York, but also disheartening to learn that the Pentagon had been attacked, especially since I've worked there and still have some friends there.

About 45 minutes ago another building in the World Trade Center, 40-story World Trade 7, collapsed. It was damaged when one of the towers collapsed and had been burning for hours. The firefighters were unable to fight the fire because of the instability of other buildings that suffered structural damage, and I'm sure they felt helpless. The local TV stations have reported that hundreds of police and firefighters were trapped in the buildings that collapsed this morning. The city's emergency management office was in the World Trade Center complex and was also destroyed, but the fortunately, the mayor was not in there. By the way, this was also supposed to be primary election day in the city.

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The Day After - Sept. 12, 2001

I'm grateful that I was able to visit with friends last night. It was good to be with other people and reflect on yesterday's events with them over dinner and to watch news reports on TV. One of my friends who lives on 18th Street talked about walking uptown after the attack yesterday. The police had cut off vehicle traffic in Times Square, so people were able to walk in the streets. This meant there wasn't any traffic noise, but he said that the people were eerily silent, also. He also said that many people stopped and silently watched events unfold on the big TV screen in Times Square.

On my way to my friend's apartment around 7:30 pm, I noticed that there were fewer people and cars on the streets and many stores and restaurants were closed. Even Lincoln Center, where they cancelled the Metropolitan Opera's season opener, was blocked off by metal barriers. 59th Street in front of my apartment building was still blocked off last night, and when I returned home I had to show an ID to police to get past the barricade. I think that they wanted to eliminate unnecessary pedestrian traffic in front of the hospital next door and allow only residents past the barricade.

My youngest sister's best friend and one of my closest friends are Army officers who worked in offices very close to ground zero at the Pentagon. We were relieved to learn late last night that both of these friends reached safety after some harrowing minutes escaping the building. Because of the proximity of some of the Army's offices to ground

zero, I fear I may know some of those who will be listed as missing.

I decided to go for a walk again around noon today, but headed downtown this time. As I started south on 9th Avenue, I immediately noticed how beautiful the weather was today and how perfectly clear the sky was...not a cloud to be seen. That is, until a block further where I got a view of the huge ominous white cloud of smoke and dust hanging over lower Manhattan.

I also noticed how empty the streets and sidewalks were. At first I thought it was like a Saturday or Sunday in the city, but then realized that there are more people and traffic in the city on a weekend than there were today. People were still very somber, but were trying to get about their daily business as best they could. I headed down to Times Square, where the streets were once again open to vehicle traffic, but still relatively uncrowded. No one was milling around in Times Square today, and I was surprised to see that the big screen TV wasn't even on.

I cut over to 8th Avenue and headed downtown, not really sure where I was going or how far I'd get. I ended up getting all the way down to the police barricades in Lower Manhattan, which were about 20 blocks from ground zero. I decided to head west at that point and figured I'd head uptown again along the river. When I got to West Side Drive, I found myself at Pier 40 where a crowd had gathered on either side of the road to cheer rescue and recovery vehicles that were passing by. West Side Drive had been closed off at this point to be used as a main artery for vehicles going into the disaster zone, and we saw everything...fire trucks, ambulances, Mack trucks, bulldozers, Red Cross vehicles, Con Edison vehicles, troop carriers, HUMVs, etc. People were holding up signs that read "We love you" and "You're our heroes," and some people had American flags. When a school bus decorated with American flags and filled with workers headed down to the work zone, people started cheering "USA, USA!" And every time an Army vehicle went by, the cheering was even louder. It was totally awesome! I think that kind of spirit was as much of a morale boost for the crowd as it was for the workers.

There were some sad moments, too, when we saw trucks come out loaded with debris and burned out cars...awful images. It occurred to me...how and where do you dispose of over 200 stories of buildings?

There were also a couple of times when an ambulance went by with its sirens on, and we wondered if another miracle occurred and they'd recovered another victim alive.

It didn't appear cloudy or smoky at all where we stood, but we could feel the effects of those elements. My throat is still irritated tonight...I can't imagine how the rescue workers can tolerate the lack of quality air at ground zero. As I walked back uptown, the wind started kicking up and began blowing the smoke and dust north along the east

side. I could see the haze moving up further north than the Empire State Building at 34th Street. Just before dusk the wind changed directions, and the smoke and dust moved over to my side of town. While I watched Tom Brokaw on TV late tonight, I noticed that the cloud was still blowing over to the West Side where I live. We've been lucky to have good weather during the recovery period, but the weather experts are forecasting rain with high winds tomorrow night which we hope will blow out the smoke and dust.

I've received many emails from friends overseas in the past two days and have been touched by their concern and support. Here's just one example: "This was not an attack against the US only; here in Brazil we felt as if we were attacked also." I forget sometimes that this isn't just a local tragedy.

PLAYING FOR THE FIGHTING 69TH

by William Harvey, a Juilliard student

September 2001

The following letter was written by a first year student at Juilliard who is majoring in violin and composition. I first received a copy of it from my brother-in-law, who received it through a chain of other people. I have also seen it from other sources, so know it's making the rounds. Ironically, the day I received a copy of it, we had a memorial service at Juilliard where the President of Juilliard read an excerpt of the letter to the assembly of students, faculty and staff. I know several other Juilliard students who also performed around the city to raise money for the Red Cross or just to ease the pain of families of the victims and rescue workers. I think they learned a valuable lesson about the power of music.

Playing for the Fighting 69th (Monday, Sept. 17)

Yesterday I had probably the most incredible and moving experience of my life. Juilliard organized a quartet to go play at the Armory. The Armory is a huge military building where families of people missing from Tuesday's disaster go to wait for news of their loved ones. Entering the building was very difficult emotionally, because the entire building (the size of a city block) was covered with missing posters. Thousands of posters, spread out up to eight feet above the ground, each featuring a different, smiling, face.

I made my way into the huge central room and found my Juilliard buddies. For two hours we sight read quartets (with only three people!), and I don't think I will soon forget the grief counselor from the Connecticut State Police who listened the entire time, or the woman who listened only to "Memory" from Cats, crying the whole time.

At 7, the other two players had to leave; they had been playing at the Armory since 1 and simply couldn't play any more. I volunteered to stay and play solo, since I had just got there. I soon realized that the evening had just begun for me: a man in fatigues who introduced himself as Sergeant Major asked me if I'd mind playing for his soldiers as they came back from digging through the rubble at Ground Zero.

Masseuses had volunteered to give his men massages, he said, and he didn't think anything would be more soothing than getting a massage and listening to violin music at the same time. So at 9:00 p.m., I headed up to the second floor as the first men were arriving. From then until 11:30, I played everything I could do for memory: Bach B Minor Partita, Tchaik. Concerto, Dvorak Concerto, Paganini Caprices 1 and 17, Vivaldi Winter and Spring, Theme from Schindler's List, Tchaik. Melodie, Meditation from

Thais, Amazing Grace, My Country 'Tis of Thee, Turkey in the Straw, Bile Them Cabbages Down. Never have I played for a more grateful audience. Somehow it didn't matter that by the end, my intonation was shot and I had no bow control. I would have lost any competition I was playing in, but it didn't matter. The men would come up the stairs in full gear, remove their helmets, look at me, and smile.

At 11:20, I was introduced to Col. Slack, head of the division. After thanking me, he said to his friends, "Boy, today was the toughest day yet. I made the mistake of going back into the pit, and I'll never do that again."

Eager to hear a first-hand account, I asked, "What did you see?"

He stopped, swallowed hard, and said, "What you'd expect to see."

The Colonel stood there as I played a lengthy rendition of Amazing Grace which he claimed was the best he'd ever heard.

By this time it was 11:30, and I didn't think I could play anymore. I asked Sergeant Major if it would be appropriate if I played the National Anthem. He shouted above the chaos of the milling soldiers to call them to attention, and I played the National Anthem as the 300 men of the 69th Division saluted an invisible flag. After shaking a few hands and packing up, I was prepared to leave when one of the privates accosted me and told me the Colonel wanted to see me again.

He took me down to the War Room, but we couldn't find the Colonel, so he gave me a tour of the War Room. It turns out that the division I played for is the Famous Fighting Sixty-Ninth, the most decorated division in the U.S. Army. He pointed out a letter from Abraham Lincoln offering his condolences after the Battle of Antietam...the 69th suffered the most casualties of any division at that historic battle. Finally, we located the Colonel. After thanking me again, he presented me with the coin of the regiment. "We only give these to someone who's done something special for the 69th," he informed me. He called over the division's historian to tell me the significance of all the symbols on the coin.

As I rode the taxi back to Juilliard...free, of course, since taxi service is free in New York right now...I was numb. Not only was this evening the proudest I've ever felt to be an American, it was my most meaningful as a musician and a person as well. At Juilliard, kids are hypercritical of each other and very competitive. The teachers expect, and in most cases get, technical perfection. But this wasn't about that. The soldiers didn't care that I had so many memory slips I lost count. They didn't care that when I forgot how the second movement of the Tchaik. went, I had to come up with my own insipid improvisation until I somehow (and I still don't know how) got to a cadence. I've never seen a more appreciative audience, and I've never understood so fully what it means to

communicate music to other people. And how did it change me as a person? Let's just say that, next time I want to get into a petty argument about whether Richter or Horowitz was better, I'll remember that when I asked the Colonel to describe the pit formed by the tumbling of the Towers, he couldn't. Words only go so far, and even music can only go a little further from there.

Your friend,
William Harvey

JUILLIARD HOSTS INAUGURAL STARLING-DELAY SYMPOSIUM

July 7, 2001

Performing artist and Juilliard alumni Brian Lewis and Virginia Allen produced the inaugural Starling-DeLay Symposium on Violin Studies at Juilliard, May 29-June 2, 2001. This educational opportunity was designed for teachers, young artists and professional violinists to expand their knowledge of "How to Teach the Exceptional Young Violinist." The symposium consisted of five days of master classes, recitals, lectures, a chamber orchestra reading session, and violin technique and pedagogy sessions. Faculty included Dorothy DeLay, Itzhak Perlman, Cho-Liang Lin, Midori, Nadja Salerno-Sonnenberg, and Robert McDuffie. Presenters included Don Greene, performance psychologist and author of "Audition Success" and "Fight Your Fear and Win" and Barbara Louie Sand, author of "Teaching Genius - Dorothy Delay and the Making of a Musician." Over 175 violinists from 12 countries attended the symposium, which will occur again in 2003.

You can read more about the Starling-DeLay Symposium in the first online version of The Juilliard Journal at http://www.juilliard.edu/update/journal/delay_0901.html.

FLETCHER WINS USMA BAND COMPOSITION CONTEST

February 1, 2001

Alan Fletcher, a member of the theory and composition faculty at the New England Conservatory, recently won The U. S. Military Academy Band's (West Point) Bicentennial Composition Contest for his work titled "An American Song." His composition was chosen from 83 entries submitted by composers from around the world. Besides receiving a \$5,000 prize, the composer will have his work performed by the West Point Band during its Bicentennial year celebrations (August 2001-June 2002). Fletcher composed the piece in 1998 for the New England Conservatory Wind Ensemble and dedicated it to Frank L. Battisti.

Alan Fletcher (b. 1956) studied composition at Princeton and Juilliard with Milton Babbitt, Edward Cone, and Roger Sessions. He has composed music for a wide variety of instruments and ensembles with particular emphasis on the voice. He writes the following about "An American Song:"

"An American Song is not typical of my recent music. Once, looking at a string quartet I had brought in, Roger Sessions commented that even Schoenberg had expected a return to tonality, but he had probably not expected ultra-tonality. In that vein, one might say that while collage is an expected procedure in late twentieth century composition, this piece represents a sort of ultra-collage.

The Music is painted in the simple glowing colors of American singing, finding the even simpler elements that make up our songs in a falling third, a rising fourth, a returning neighbor pattern and layering them onto the score in a series of thin translucent glazes. The rhythms and meters float subtly free, placed so that coincidence makes for happy accidents. This is an American process of free association."

CHARLIE VERNON RECORDS CONCERTO

February 12, 2001

Charlie Vernon, Bass Trombonist of the Chicago Symphony, recently recorded my wind transcription of the Ewazen *Concerto for Bass Trombone* with the DePaul Wind Ensemble under the direction of Donald DeRoche. The Ewazen concerto will be the final piece on a solo CD for low brass planned for release by Albany Records in 2001. This CD also features Floyd Cooley of the San Francisco Symphony performing tuba concertos by Edward Gregson and Ralph Vaughan-Williams and a transcription of the Richard Strauss First Horn Concerto.

JUILLIARD ESTABLISHES TROMBONE CHOIR

September 1, 2000

In July 2000, the Dean of The Juilliard School approved a proposal to establish a trombone choir as part of the curriculum. Joe Alessi, Principal Trombonist of the New York Philharmonic and Professor of Trombone at Juilliard, and I are co-founders and co-directors of the Trombone Choir. All trombone majors at Juilliard - nine tenor trombone players and three bass trombone players - are members of the charter class of the Trombone Choir. We rehearse on Saturdays from 6:00-7:30 p.m. If you plan to visit the New York area, please feel free to stop by and visit one of our rehearsals!

As we develop our music library, we appreciate help we've received from the following individuals on trombone choir repertoire: Vern Kagarice, the University of North Texas; Phil Jameson, the University of Georgia; Milt Stevens, the National Symphony Orchestra; and Lori Salimando, the West Point Band.

Emory Remington, Professor of Trombone for nearly fifty years at the Eastman School, promoted the educational value of the trombone choir as an extension of the private music studio. As a result, colleges and universities throughout the United States and abroad have included trombone choir in their curriculums. Two years ago, the Juilliard trombone students organized an ad hoc ensemble and won the Remington Trombone Choir Competition, which included a performance at the International Trombone Association Workshop in Boulder, CO.

The Juilliard Trombone Choir has already been invited to perform at the Eastern Trombone Workshop hosted by The U.S. Army Band at Fort Myer, VA in March 2002. We also hope to represent Juilliard at other trombone choir competitions and workshops and plan to present a special program of holiday music in the Juilliard lobby this December.

THE BICENTENNIAL OF WEST POINT

August 15, 2000

I've remained connected to military bands through my work as a member of the Music Subcommittee for the Bicentennial of West Point and want to share some information with you about our activities. The United States Military Academy is celebrating its Bicentennial in March 2002, which will focus worldwide attention on the activities at West Point. This observance will feature several important concerts by The United States Military Academy Band, including a performance at Carnegie Hall on March 15, 2002.

The United States Military Academy Band, the Army's oldest active band and the oldest unit at West Point, traces its roots to the pre-Revolutionary War era. The Band fulfills all of the official musical requirements of the Academy, including military and patriotic ceremonies, public concerts, sporting events, and radio and television broadcasts, as well as social activities for the Corps of Cadets and the West Point community. The soldier-musicians of this organization are chosen from among a cross-section of the nation's finest music schools and conservatories. For nearly two centuries, the Band has served the Army, the Military Academy, and the Corps of Cadets with pride and distinction, reaffirming the value of music to the military and our Nation.

The Sesquicentennial Celebration of the Academy at West Point in 1952 was an event of great historical importance to the development of wind music in this country. Several of the world's most eminent composers contributed original works for band which were premiered during that celebration, including Morton Gould's Symphony for Band. Darius Milhaud, Erik Leidzen, William Grant Still, Robert Russell Bennett, Henry Cowell and Roy Harris also wrote new works especially for the occasion. The USMA Band is using the Bicentennial as another significant opportunity to increase the wind repertoire and to promote the wind band as a medium of serious artistic expression by once again inviting composers to write pieces for the Band to perform during the celebration. You can help us to celebrate the Bicentennial of West Point by performing one of these works or a traditional West Point song on one of your concerts. The following Bicentennial commissions have already been premiered:

Legacy (Symphony for Band) by Eric Ewazen

Perpetual Song by Dan Welcher

Dawn to Glory by Samuel Adler

Fantasia on the "Army Blue" by Ira Hearschen

Hudson River Rhapsody by James Kessler (oboe solo with band)

Fantasy on "When Johnny Comes Marching Home" by Robert Starer (piccolo solo with band)

Buffalo Soldiers by Kimo Williams

Legacies of Honor by Bert Traux (brass, percussion and organ)

The USMA Band is also sponsoring a band composition contest to commemorate the Bicentennial of West Point. All entries must be submitted to The USMA Band Composition Committee by November 1, 2000. A winner will be selected by February 15, 2001 and will receive a prize of \$5,000. The USMA Band will perform the winning composition at one of its Bicentennial Concerts. Contest entries should not exceed 15 minutes and must be original compositions for band which have been composed since January 1, 1998. Entrants should submit a full score and cassette recording of the work to The U.S. Military Academy Band, ATTN: Composition Contest Committee Chairman, Bldg. 685, West Point, NY 10096.

For full details on the USMA Band composition contest, Bicentennial commissions and West Point songs, contact Sergeant Major Rick Gerard at 914-938-2445 or yj2294@usma.edu.