

THE
Virginia Military Institute



GLEE CLUB

THE VMI GLEE CLUB

The Virginia Military Institute Glee Club is one of the most unusual organizations of its kind. It is composed of men from all four classes at the Institute, who practice entirely on their own time. Since the crowded curriculum at VMI has no music courses available, the Glee Club has come to be the center of a rapidly increasing interest in music of high quality. Its activities are entirely extra-curricular, and its very popular support (it is by far the largest extra-curricular activity among the Corps of Cadets) is due entirely to the desire of its members for the enjoyment of good music and for a break from the strict barracks routine.

The VMI Glee Club originated in the 1930's from a group of cadets who gathered to sing on the stoops of VMI's famed barracks. Among this group was Lt. Colonel Herbert Nash Dillard, the present director, who in 1934, then a first class-man, organized the group as "The VMI Glee Club." The Club has been constantly expanded until, at present, it is perhaps the largest of its kind in the South. From 1936 to 1940, it was enlarged and greatly improved under the direction of Mrs. Medford G. Ramey. During the war the Club was not organized officially, but practices were begun again in 1946.

This album is the result of many requests and much interest from the alumni of VMI and friends of the Glee Club. Its range is wide enough both to include old favorites like "The Spirit" and "Stouthearted Men" and to show the variety of the club in its techniques and musical selections. It is intended as a permanent record of some of the songs for which the VMI Glee Club has become known and loved on the concert stage. [Text copied from the original album]

The VMI Spirit.

This song needs no introduction to the alumni and friends of the Institute. It was written by Benjamin Bowering of the class of 1915, and has held first place in the hearts of all VMI men since its first appearance.

Stouthearted Men.

A favorite of all glee clubs, this song from "The New Moon" is a rousing call to arms and courage.

Tutti venite armati.

This is a brief Sixteenth-Century Italian song, typical of the youth of all ages, about those soldiers of love fighting in the service of Dan Cupid. A free translation would be:

Come all ye, my strong soldier lovers.

Fa la la

I am unconquered Cupid. The aim of my arrow is true.

Fear not, but in gorgeous armor, follow me boldly.

Fa la la

It Ain't Necessarily So. [Please refer to "Historical Context"]

One of the most popular of the songs from Gershwin's folk opera, "Porgy and Bess," this is a song of humorous cynicism sung by the "villain." The excellent work of the soloist, Cadet Clarence Redman, combines the humor intended by Gershwin with the warmth and color of the African American idiom.

The Pilgrims' Chorus.

This famous chorus from the opera "Tannhäuser" expresses the emotion of a group of pilgrims upon their return to their homes from a penitential journey to the Pope at Rome.

You'll Never Walk Alone.

The recent Broadway musical, "Carousel," gave us many beautiful songs, but none more lovely than "You'll Never Walk Alone." Its stately yet tender melody is known and loved throughout the country.

Carry Me Back to Old Virginny. [Please refer to "Historical Context"]

Although Virginians feel that this song by the African American songwriter James Bland, is peculiarly their own, it has come to typify the beauty and nostalgia associated with all the "Old South" and is loved throughout the world.

Adoramus Te, Christe (We adore Thee, O Christ).

This deeply meditative music, with its loose and various rhythms, its crossing and interweaving voices, and the equal accentuation of all four voice parts, is characteristic of the high Italian Renaissance, the greatest period of choral music, and most especially characteristic of Palestrina, perhaps the greatest composer of that era.

Miserere mei, Deus (Have mercy upon me, O Lord).

(From Psalm 51.) Also done in the Renaissance liturgical manner of the *Adoramus Te*, the *Miserere Mei* has long been considered one of the world's most inspired religious compositions. It was intended to be sung only in the Vatican Chapel at Rome, and the manuscript was jealously guarded by church officials. When Mozart was only seven, however, he heard the *Miserere* performed there and was able to write down all nine parts from memory, thus making the music available to the world.

THE VMI GLEE CLUB

Track Listing

01	The VMI Spirit	[01'31]
02	Stouthearted Men ("The New Moon")	[01'50]
03	Tutti Venite Armarti	[00'43]
04	It Ain't Necessarily So ("Porgy & Bess")	[03'11]
	Soloist: Cadet Clarence Redman, Bass	
05	The Pilgrims' Chorus ("Tannhäuser")	[03'04]
06	You'll Never Walk Alone ("Carousel")	[03'01]
07	Carry Me Back to Old Virginny	[03'30]
	Soloist: Cadet Rawles Fulgham, Tenor	
08	Adoramus Te, Christe	[01'48]
09	Miserere mei, Deus	[02'49]

VIRGINIA MILITARY INSTITUTE GLEE CLUB

Directed by: H. N. DILLARD

Accompanied by: CADET W. C. DRESSER

Recorded at RCA Victor Studios, New York, 12 Nov 1949

Audio Restoration & Digital Booklet © MISERERE.ORG 2022

About the Audio Restoration

After cleaning, each disc was played on an Audio-Technica AT-LP5X direct drive turntable fitted with a VM95 series 78rpm SP cartridge on an AT-HS6 headshell. This simple setup allows audio to be captured via USB output from the turntable. Recordings were made using Audacity before being transferred to Adobe Audition for restoration. Whilst more advanced equipment and techniques could be used to create archival quality recordings, the additional expense and complexity would be unlikely to increase the quality of the output relative to the quality of the source material.

Each mono track was restored using a combination of techniques to remove "pops" and "crackles" and to reduce the level of background noise. Most remaining blemishes were then removed one by one using the various repair tools available. In some cases, a blemish was left intact if a repair was impossible without causing a more frustrating reduction in clarity. Each restored track is available in two-channel mono and in original WAV, FLAC (Lossless), and MP3 (320k CBR).

Some of the tracks fair better in the restoration process, and it appears that the degree of wear across the eight sides of the records is rather variable. We have no idea how many times they have each been played over the years, but it is clear that they have been enjoyed, and can now be enjoyed once again.

THE VMI SPIRIT

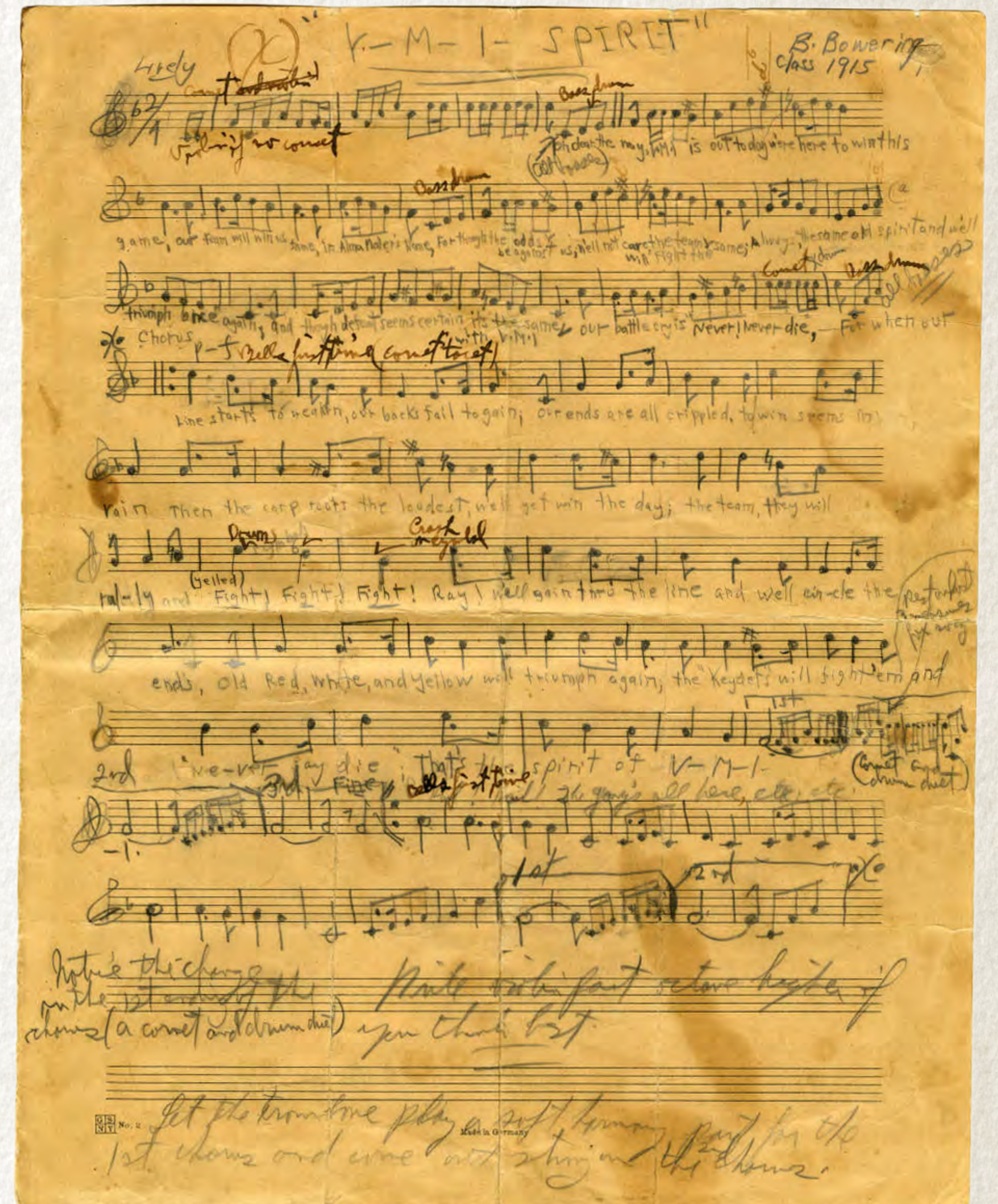
The Official VMI Song – “The VMI Spirit”

Benjamin F. Bowering, 1916

Oh clear the way, VMI is out today,
We're here to win this game;
Our team will bring us fame,
In Alma Mater's name.
For though the odds be against us we'll not care.
You'll see us fight the same,
Always the same old Spirit,
And we'll triumph once again;
Although defeat seems certain, it's the same with VMI.
Our battle cry is “Never! Never Die.”

Chorus

For when our line starts to weaken, our backs fail to gain,
Our ends are so crippled, to win seems in vain;
The Corps roots the loudest, we'll yet win the day,
The team it will rally and Fight! Fight! Fight!
We'll gain thro' the line and we'll circle the end,
Old Red, White, and Yellow will triumph again;
The “Keydets” will fight 'em and “never say die”,
That's the Spirit of VMI.



Bowering's original score of “The VMI Spirit” [1]

“One of the most outstanding features of the record album to be placed on sale in Barracks soon by the Glee Club is an entirely new arrangement of the ‘VMI Spirit’. All those who have heard the record feel that it will be considered the finest record of our school song in existence.”

R. L. Dalrymple, “VMI Cadet”, November 28, 1949

STOUT HEARTED MEN

"Stout Hearted Men" from "The New Moon"

Sigmund Romberg & Oscar Hammerstein II, 1927

You who have dreams,
If you act, they will come true!
Would you turn your dreams to a fact?
It's up to you!
If you have the soul and the spirit,
Never fear it, you'll see it through.
Hearts can inspire other hearts with their fire;
For the strong obey,
When a strong man shows them the way!

Chorus

Give me some men, who are stout-hearted men,
Who will fight for the right they adore.
Start me with ten, who are stout-hearted men,
And I'll soon give you ten thousand more, Oh!
Shoulder to shoulder, and bolder and bolder,
They grow as they go to the fore!
Then there's nothing in the world,
Can halt or mar a plan,
When stout-hearted men,
Can stick together man to man!



Score of "The New Moon" [2]

"The men ate supper in the mess hall with the corps and at the request of the cadet director of the Army Glee Club, sang 'Stout Hearted Men' while the West Pointers were filing into the hall. The concert was given at 7:30 that evening."

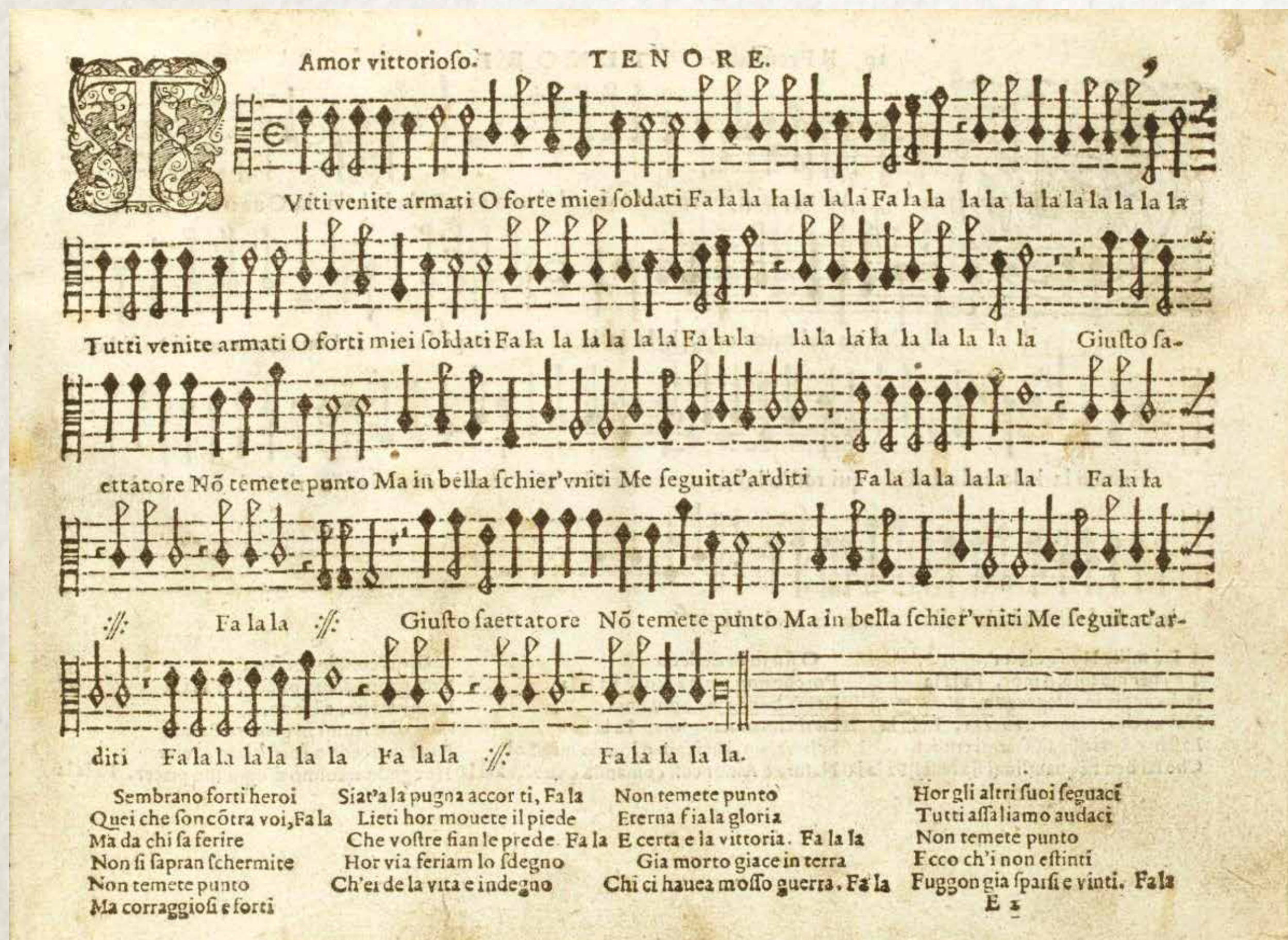
"VMI Cadet", November 21, 1949

TUTTI VENITE AMARTI

"Tutti Venite Armati" from "Balletti a Cinque Voci"

Giovanni Gastoldi, 1591

<i>Tutti venite armati,</i>	<i>Come all ye, armed,</i>
<i>O forte miei soldati.</i>	<i>My hardy soldiers!</i>
<i>Fa la la la la la...</i>	<i>Fa la la la la la...</i>
<i>Io son l'invitt'Amore,</i>	<i>I am Love indomitable,</i>
<i>Giusto saettatore.</i>	<i>The righteous archer.</i>
<i>Non temete punto,</i>	<i>Do not fear in the slightest,</i>
<i>Ma in bella schiera uniti,</i>	<i>But in beautiful array,</i>
<i>Me seguitate arditi.</i>	<i>Follow me with ardour!</i>
<i>Fa la la la la la...</i>	<i>Fa la la la la la...</i>



A score of "Tutti Venite Armati" published in 1596 [3]



Giovanni Gastoldi, 1554 – 1609 [4]

"Early Friday morning, the Club proceeded to New York, where the members promptly lost themselves in the pleasures and experiences of the city. Saturday morning work on recordings was begun at nine o'clock."

"VMI Cadet", November 21, 1949

IT AIN'T NECESSARILY SO

"It Ain't Necessarily So" from "Porgy and Bess"

George & Ira Gershwin, 1935

*It ain't necessarily so, It ain't necessarily so,
The things that your preacher is liable to teach ya,
It ain't necessarily so.*

*Li'l David was small, but oh my,
Li'l David was small, but oh my,
He fought Big Goliath, who lay low an' dieth,
Li'l David was small, but oh my.*

*Wadoo, Zim bam boddle-oo,
Hoodle ah da wa da, Scatty wah! Yeah!*

*L'il Moses was found in a stream,
L'il Moses was found in a stream,
He floated on water, till Ol' Pharaoh's daughter,
She fished him, she says, from dat stream.*

*Wadoo, Zim bam boddle-oo,
Hoodle ah da wa da, Scatty wah! Yeah!*

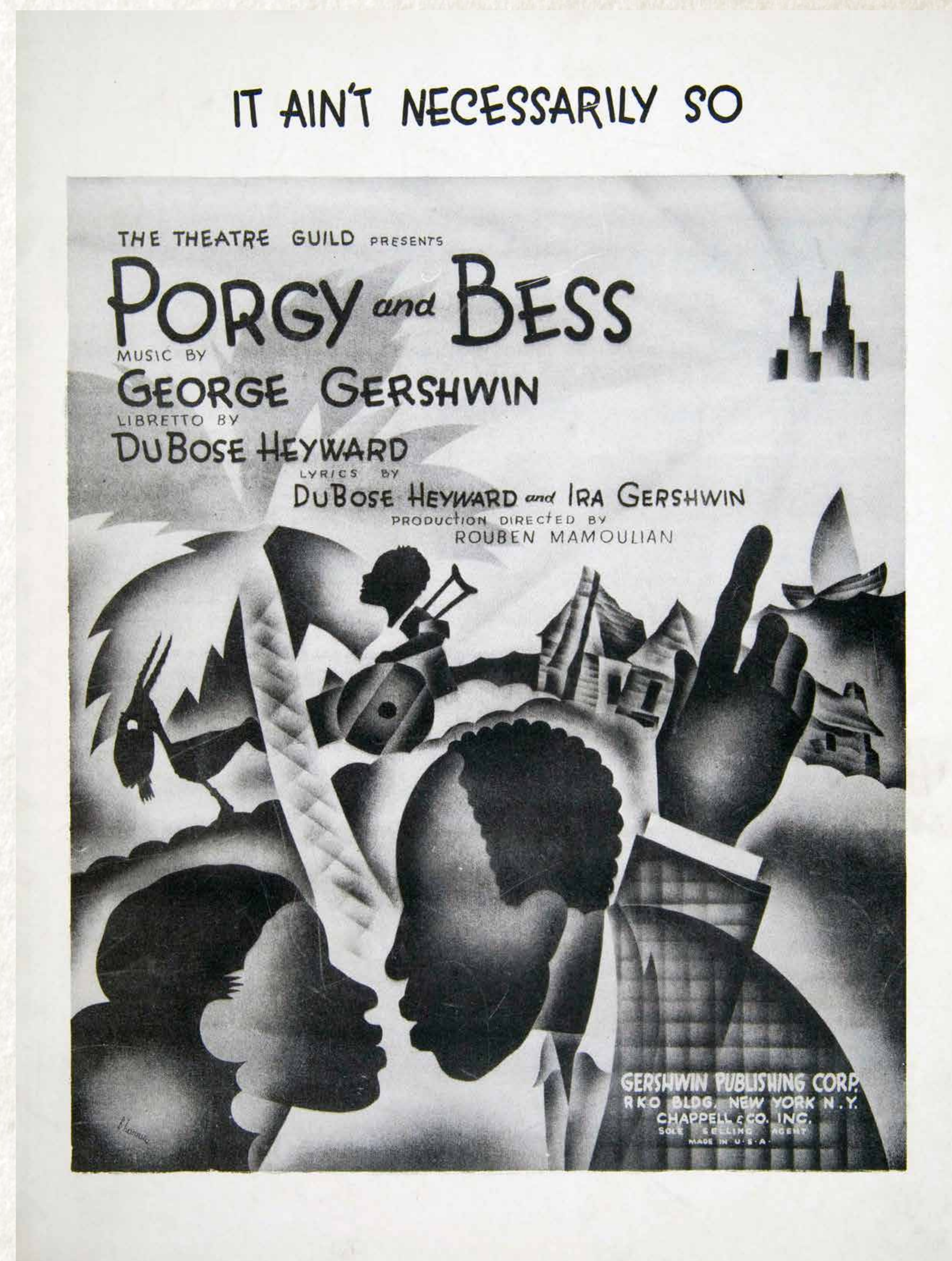
*It ain't necessarily so, It ain't necessarily so,
Dey tell all you chillun, De debble's a villun,
But 'tain't necessarily so.*

*To get into Hebben don' snap for a sebben!
Live clean! Don' have no fault.*

*For he takes that fable whenever he's able,
But wid a grain of salt.*

*Methus'lah lived nine hundred years,
Methus'lah lived nine hundred years,
But who calls dat livin', When no gal 'll give in,
To no man what's nine hundred years?*

*I'm preachin' dis sermon to show,
It ain't nessa, aint' nessa,
Ain't nessa, ain't nessa,
Ain't necessarily so.*



Score of "It Ain't Necessarily So" [5]

"Impressions From the third class: Pete Meekins thinks that the numbers for the album were well selected, and the solo 'It Ain't Necessarily So' by Clarence Redman was the high-light."

Rob Rudd, "VMI Cadet", December 19, 1949

THE PILGRIMS' CHORUS

The "Pilgrims' Chorus" from "Tannhäuser"

Richard Wagner, 1845

Once more, dear home,
I with rapture behold thee,
And greet the fields that so sweetly enfold thee.
Thou pilgrim staff, may rest thee now,
Since I to heav'n have fulfilled my vow.
By penance sore I have atoned,
And God's pure law my heart hath owned;
My pains hath He with blessing crowned,
To God my soul shall aye resound,
To God my soul shall aye resound.

Once more, dear home,
I with rapture behold thee,
And greet the fields that so sweetly enfold thee;
Thou pilgrim staff, thy toil is o'er,
I'll serve my God for ever-more.
Hallelujah!
Hallelujah!
I'll serve my God,
I'll serve my God for ever-more.



Richard Wagner 1813 – 1833 [6]

"After three years of speculation and planning, the 'mythical' VMI Glee Club record album has been delivered. Out of eight hundred and fifty delivered to date by RCA Victor, all but three albums have been sold."

Rob Rudd, "VMI Cadet", December 19, 1949

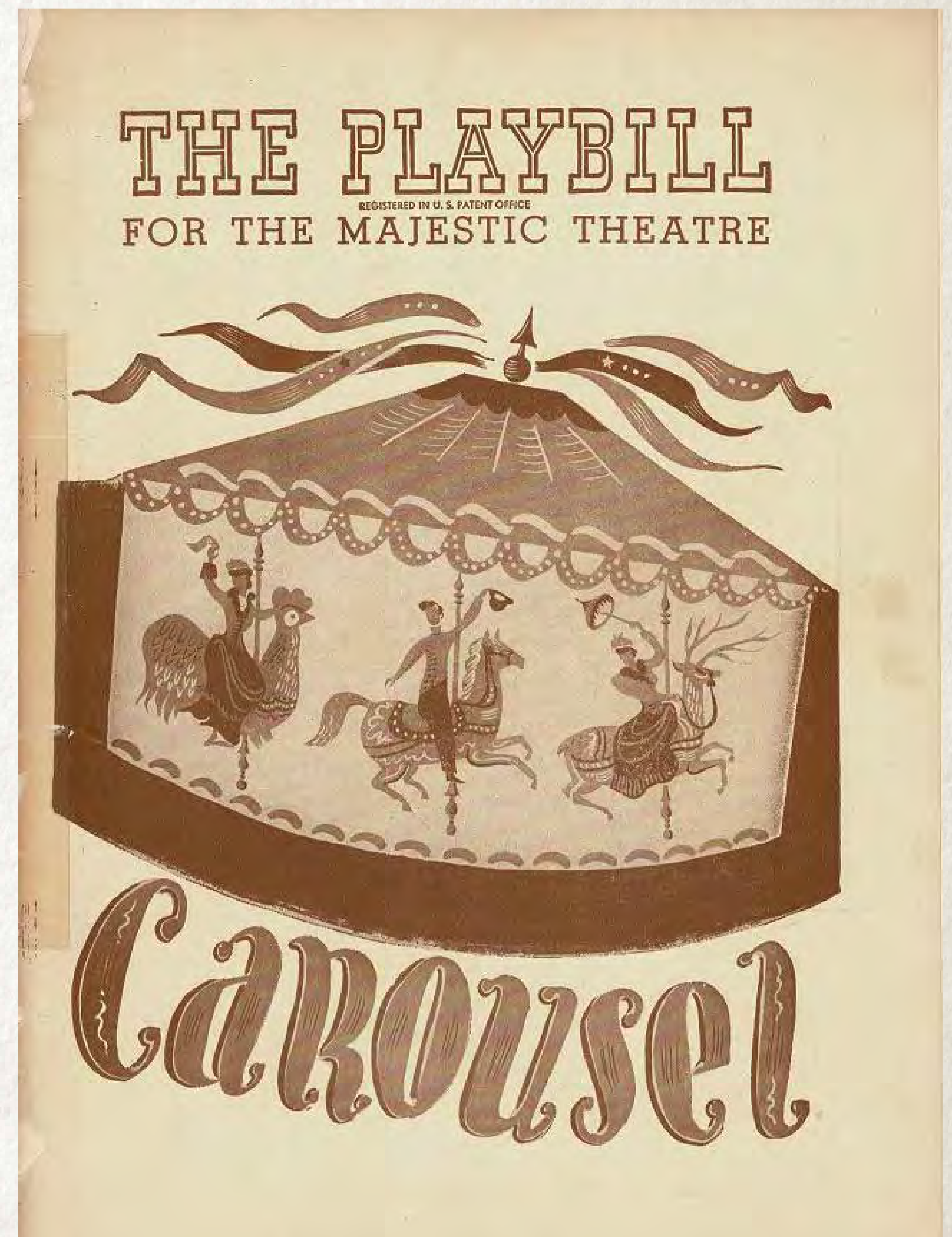
YOU'LL NEVER WALK ALONE

"You'll Never Walk Alone" from "Carousel"

Richard Rodgers & Oscar Hammerstein II, 1945

When you walk through a storm,
Keep your chin up high,
And don't be afraid of the dark.
At the end of a storm,
Is a golden sky,
And the sweet, silver song of a lark.
Walk on, through the wind,
Walk on, through the rain,
Though your dreams be tossed and blown.
Walk on, walk on with hope in your heart,
And you'll never walk alone,
You'll never walk alone.
You'll never walk alone.

"The recording session in itself was a new experience for most of the members of the Club. Although many records have been made by the club before, both at the Institute and on trips, none of them were made in quite so professional a setting as the lavishly equipped Victor Studios. These studios, in which are made virtually all of the RCA Victor popular records are equipped with the latest in recording equipment...



Original Playbill from "Carousel" [7]

...and designed in such a manner that the acoustics are almost perfect. Steinway concert grand pianos, organs, celestes, and all sorts of heavy orchestral instruments line the walls which are of the latest multi-cylindrical construction."

R. L. Dalrymple, "VMI Cadet", November 28, 1949

CARRY ME BACK TO OLD VIRGINNY

"Carry Me Back to Old Virginny"

James A. Bland, ca. 1878

Carry me back to old Virginny.

There's where the cotton and the corn and tatoes grow.
There's where the birds warble sweet in the spring-time.
There's where this old darkey's heart am long'd to go.

There's where I labored so hard for old Massa,
Day after day in the field of yellow corn;
No place on earth do I love more sincerely,
Than old Virginny, the state where I was born.

Carry me back to old Virginny.

There let me live till I wither and decay.
Long by the old Dismal Swamp have I wandered,
There's where this old darkey's life will pass away.

There we'll be happy and free from all sorrow,
There's where we'll meet and we'll never part no more.

Carry me back to old Virginny.

There's where the cotton and the corn and tatoes grow.
There's where the birds warble sweet in the spring-time.
There's where this old darkey's heart am long'd to go.



James A. Bland 1854 – 1911 [8]

"Ray Norris, along with several others, feels that the rendition of 'Carry Me Back to Old Virginny' is the finest he has ever heard. 'It has a decidedly professional quality.'

Ed Smith believes that this album will be the finest and most valuable souvenir of his college days.

Even 'Snake,' from down Pressing Shop way, on hearing the selections, was impressed. He has been quoted as saying, on hearing 'Carry Me Back to Old Virginny,' 'That's mighty fine.'"

Rob Rudd, "VMI Cadet", December 19, 1949

ADORAMUS TE, CHRISTE

"Adoramus Te, Christe"

Giovanni Pierluigi da Palestrina, ca. 1580

Adoramus Te, Christe,
Et benedicimus tibi,
Quia per sanctam crucem tuam,
Redemisti mundum.
Qui passus es pro nobis,
Domine, Domine, miserere nobis.

We adore Thee, O Christ,
And we bless Thee,
Who by Thy Holy Cross,
Hast redeemed the world.
Thou, who hast suffered death for us,
O Lord, O Lord, have mercy on us.

"There are a few interesting side-lights to the recording of this record. It was not made under what might be termed completely favorable conditions... Virtually everyone had been studying New York night life the evening before, and, as one cadet was prompted to remark, 'the over-hang was something awful.' ...Everyone was impressed by the high degree of professional efficiency demonstrated by the recording engineers...



Giovanni Pierluigi da Palestrina ca. 1525 – 1594 [9]

...whose expertness did much to lighten the grueling five hour session. The Club's high spirits were shown by spontaneous cheering upon the completion of a good recording, although it must be admitted that towards the end of the session there were not a few sighs of relief mingling with the cheers."

R. L. Dalrymple, "VMI Cadet", November 28, 1949

MISERERE MEI, DEUS

"Miserere mei, Deus"

Gregorio Allegri, ca. 1638

Miserere mei, Deus:

Secundum magnam misericordiam tuam.

Amplius lava me ab iniquitate mea:

Et a peccato meo munda me.

Tibi soli peccavi, et malum coram te feci:

Et justificeris in sermonibus tuis, et vincas cum judicaris.

Ecce enim veritatem dilexisti:

Incerta et occulta sapientiae tuae manifestasti mihi.

Have mercy upon me, O God:

After Thy great goodness.

For I acknowledge my faults:

And my sin is ever before me.

Against Thee only have I sinned,

and done this evil in thy sight:

That Thou mightest be justified in Thy saying,

and clear when Thou art judged.

But lo, Thou requirest truth in the inward parts:

And shalt make me to understand wisdom secretly.



Gregorio Allegri, 1582 – 1652 [10]

"From a standpoint of time and work spent, this is the biggest project the Glee Club has yet undertaken, and, according to one music lover — Captain Morgan — the result is 'another smash hit for Dillard's team.'"

Rob Rudd, "VMI Cadet", December 19, 1949

THE VMI "MISERERE"

Allegri composed the "*Miserere*" some time between 1630 and 1638 for exclusive use in the Papal Chapel in Rome where he was a member of the choir. It was sung each year during Holy Week as part of the "*Tenebrae*" service during which candles were gradually extinguished whilst psalms, antiphons and readings reflected on the mystery of Christ's death. As the last candle was removed and the Sistine Chapel fell into darkness, the "*Miserere*" would be sung whilst the Pope prayed in silence.

Allegri's "*Miserere*" became legendary because the singers embellished the otherwise simple music giving it an almost mystical quality. The music was also kept secret, and the Pope would not permit any copies to be made on pain of excommunication. Legend has it that in 1770, at the age of 14, Mozart heard the "*Miserere*" performed in the Sistine Chapel, and wrote it down from memory.

The "*Miserere*" was first published by Charles Burney in 1771, without the embellishments that made it famous. Mendelssohn transcribed the piece in 1831, although his version was later misinterpreted by W. S. Rockstro, whose musicological error led to the version of the "*Miserere*" with the famous high C that we hear performed today.

How did this sacred music – so long the secret of the Sistine Chapel – form part of the VMI Glee Club repertoire? One can hardly imagine two worlds further apart!

Part of the answer comes from Harvard, where in 1912 members of the Harvard Glee Club were keen to sing a wider repertoire, and particularly to include sacred music. To that end, they asked Archibald T. Davison, Musicologist and Harvard Choirmaster, to coach the Club.

Davison expanded the Club's horizons considerably, introducing them to new musical genres and improving their technique. He also arranged collaborations with the ladies of the Radcliffe Choral Society to perform large scale choral works together with the Boston Symphony Orchestra. The Club appreciated Davison's efforts on their behalf and in 1919 asked him to direct the group. He accepted, provided that he would be able to choose their repertoire.

In 1922, Schirmer published the "*Harvard University Glee Club Collection of Part Songs for Men's Voices*" in six volumes, compiled and arranged by Davison. This made a significant library of music available to other Glee Clubs, and included Davison's arrangement of Allegri's original "*Miserere*" which features in the VMI Glee Club album.

Davison's passion for quality repertoire knew no bounds, and has had wide-ranging impact. In 1925, he even pulled the Harvard Club from a competition, after objecting to some of the required songs on the programme as "silly" and "sentimental mush." The ensuing controversy was significant enough to be reported in the New York Times.

Unlike Harvard, VMI had no music in the curriculum. So despite Davison's obvious influence on Glee Club singing in general, what else was needed for the "*Miserere*" to be part of the VMI Glee Club repertoire? And why should we prevent these recordings from becoming extinct?

Both answers involve a unique individual, born in 1913 in Rocky Mount, Virginia, and whose career at VMI was clearly outstanding in many different respects until his death in 1976 – founding member and director of the VMI Glee Club, Lt. Colonel Herbert Nash "Dodo" Dillard.

HERBERT NASH DILLARD

My interest in the 1949 VMI Glee Club album was initially limited to the inclusion of Gregorio Allegri's "*Miserere*", as my research project concerns early recordings of that work. However I was soon drawn into the wider story behind the album, and clearly that story would not exist but for one man.

"A professor of English and former department head, Colonel Dillard was a distinguished graduate of VMI in the class of 1934 who later earned his M.A. and Ph.D. degrees from Harvard University. Returning to his alma mater, he taught English courses continually at VMI except for leaves of absence for post-doctoral studies and military service. Colonel Dillard was particularly noted for the time he devoted to counseling new cadets, his excellence as a teacher of Shakespeare and English romantic literature courses, and his love of the English language. "

From an obituary in "*VMI Cadet*", June 2, 1976

A detailed biographical record is beyond the scope of these notes. Much can be gleaned from the "*VMI Cadet*", "*Going Hither, Coming Hence*" by his niece, Betsy Dillard, and a special edition of "*The Institute Report*" which reported his death and described his many qualities.

During his post-graduate studies, Dillard was a member of the Harvard Glee Club, as mentioned in "*The Harvard Crimson*", May 21, 1936. At that time the Harvard Club was directed by G. Wallace Woodworth, who took over from Davison in 1933. There is no doubt that Dillard's experiences singing at Harvard will have had an influence on his approach as director of the VMI Club, and I am convinced that his desire for quality and excellence in all things musical would have been as fervent as that of Archibald Davison.

After Harvard, Dillard saw active service with the Navy from 1942. On his return in 1946, he took up the position of Glee Club Director and served in that capacity for 20 years.

"Col. Dillard welded the cadet organization into an accomplished concert group during his twenty years as Director. Singing became so popular under his leadership that auditions first became necessary to limit the size and maintain the quality of the club which became one of the outstanding choral groups in the college field. Under Col. Dillard's direction the VMI Glee Club appeared in concert with the National Symphony Orchestra, was heard nationally over NBC and Mutual Radio Networks and beamed abroad in '*Voice of America*' broadcasts, and twice sang for then President Dwight D. Eisenhower."

"*The Institute Report*", February 6, 1976

I was lucky to have tutors who inspired me in the fields of literature and music, and was involved in singing groups similar in spirit to the VMI Glee Club. As I read more about the VMI recording, I recognised a strong parallel with my own experiences – the love of music, the satisfaction of a great performance, the excitement to be had from learning, new places, friendship and camaraderie, and sometimes that same "over-hang" from the night before!

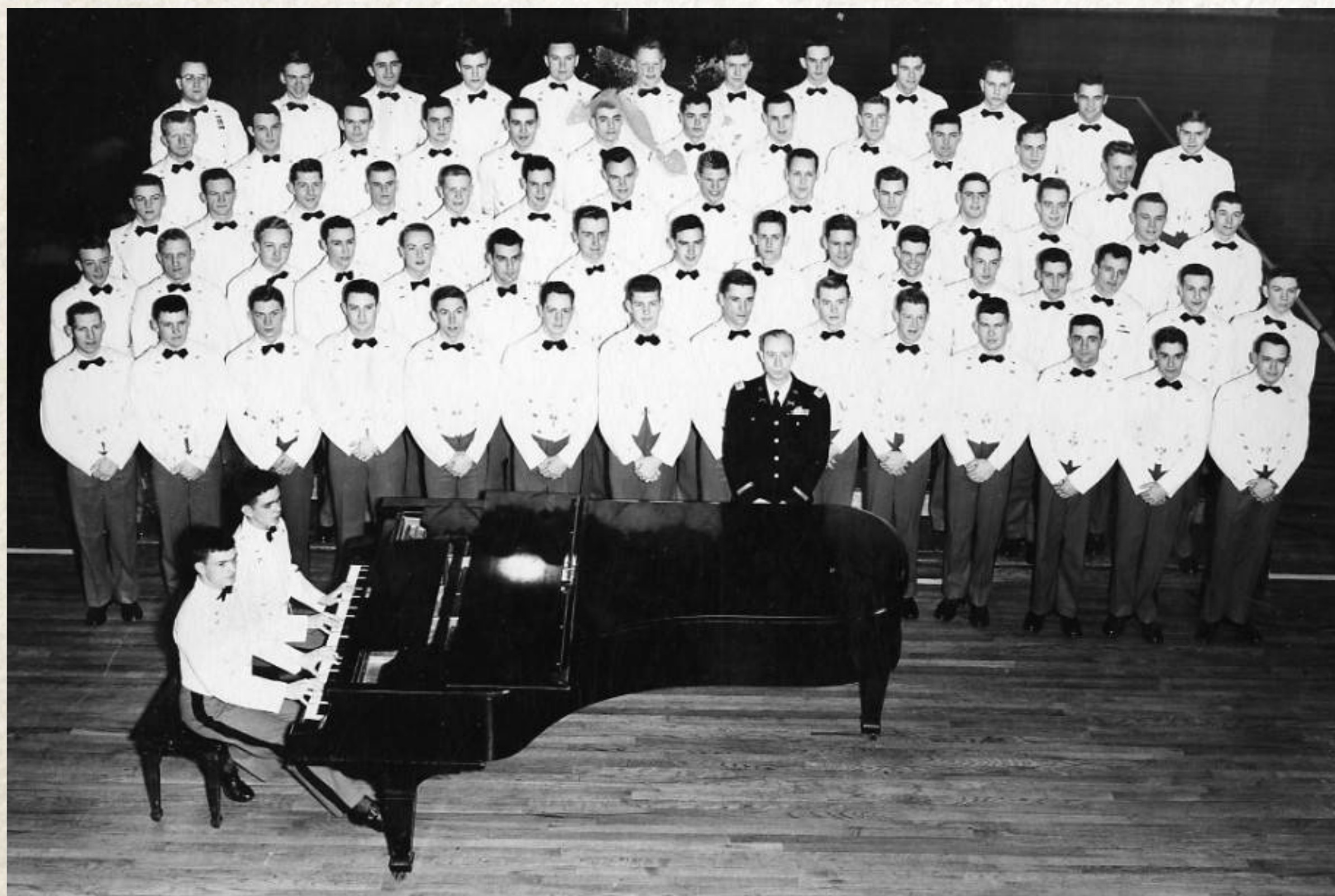
Choral singing was the making of me, and has remained a life-long passion as it may also have remained for the cadets who sang under Col. Dillard's direction. It has been fascinating to explore the music included in this album and the history associated with it, and I am pleased to make it available again in this edition which may in some small way help to keep the memory of "Dodo" from extinction.

HERBERT NASH DILLARD

The cadet president of the Glee Club in 1949 was John Taylor. At 92 he still remembers taking part in the recording. His strongest memory is as follows:

“My girlfriend at the time lived in Schenectady. We had been told to be at the RCA Studio in NYC by 10:00 on the designated day. I boarded the train to the city very early, but arrived at the studio an hour late. The rest of the group was formed and already had run through several pieces, which had not gone well. When I came in Col. Dillard sarcastically stated, ‘Well! Now that Mr. Taylor is here maybe we can do something!’ I knew I was in for it. I took my position and we ran ‘*Miserere*’ and that is the one which was used for the recording. At the end, Col. Dillard broke out in laughter and delight. My tardiness was never brought up again. Music soothes the savage beast!”

John Taylor, VMI 1950, interviewed by Col. K. Gibson



Col. Dillard and his Glee Club, 1950 [11]



“For Lt. Col. Herbert N. Dillard, not in the least disrespectfully called ‘Dodo,’ who admonishes his English students that outstanding is a word to be used not more than several times a decade, there is but one fitting adjective – outstanding.

Col. Dillard is the guiding light and impetus giver to the Glee Club. He has done an outstanding job in directing from the podium, but it is also the additional touch of his friendly, vivacious, personality that has won for Col. Dillard a secure place in the heart of anyone who has ever had the fortune to come into his orbit.”

R. C. Yore, “VMI Cadet”, June 13, 1950 [12]

HERBERT NASH DILLARD



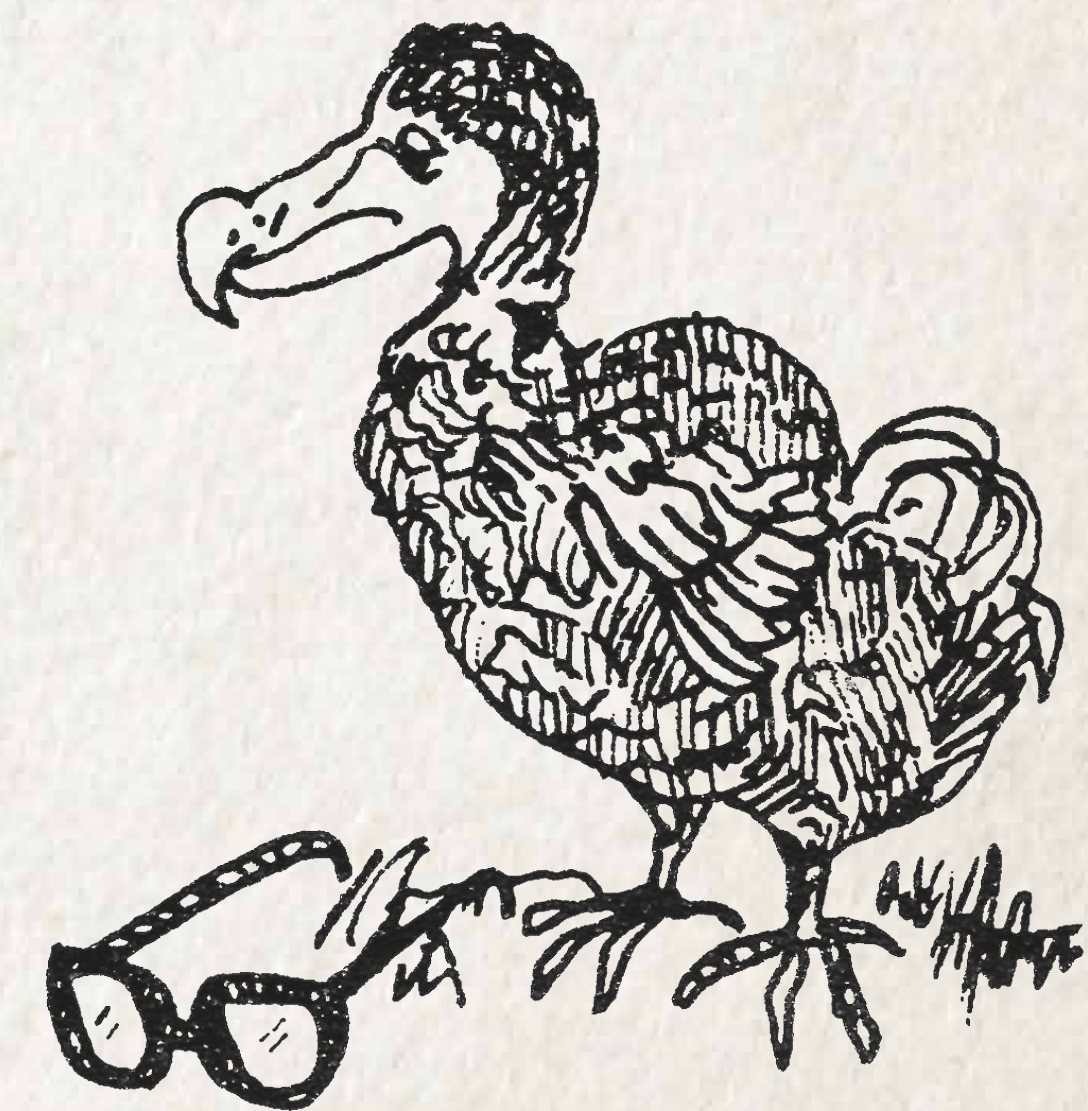
"Give me some men who are stout hearted men" [13]



VMI Glee Club Concert at the Richmond Mosque, 1953 [15]



Dillard rehearsing with a cadet accompanist, 1956 [14]



*Herbert Nash
Dodo Dillard - '34*

"Herbert 'Dodo' Nash Dillard - '34" [16, 17]

HISTORICAL CONTEXT

Gershwin's "Porgy and Bess" attracted controversy due to its depiction of African Americans. The Gershwin family was determined to prevent performances of *"Porgy and Bess"* in black-face to avoid association with minstrelsy, and required that only Black singers perform the work.

"It Ain't Necessarily So" required the VMI Glee Club to sing in "the Negro idiom" as indicated in the album notes. This edition uses the text "the African American idiom".

"Carry Me Back to Old Virginny" was written in 1878 by James Bland, a popular African American musician, songwriter and minstrel performer. It was the State Song of Virginia from 1940 to 1997 when it was retired because the lyrics, written from the perspective of a freedperson, express positive sentiment towards slavery. The album notes mention "the Negro, James Bland" but this edition uses "the African American songwriter James Bland".

In 1949 the VMI Glee Club contributed to a Minstrel show, as reported in the *"VMI Cadet"*. Minstrel shows that included performances in black-face were an annual event at VMI and other colleges across America. To put this in context, in the UK *"The Black and White Minstrel Show"*, a BBC TV programme, was still broadcast until 1978.

VMI Cadets fought in the Civil War under Confederate General "Stonewall" Jackson, who taught at the Institute, and owned six slaves. Slavery was abolished in 1865, but racial segregation was only completely outlawed in 1968. Segregation in public schools ended in 1954, but VMI only accepted its first Black cadets fourteen years later, also in 1968. Cadets were required to salute a Jackson statue in the parade ground until the practice was ended in 2015.

In May 2020, early in the COVID pandemic at a time of heightened global anxiety, African American George Floyd was killed by a white police officer whilst being arrested in Minneapolis. His death triggered worldwide protests in support of the Black Lives Matter movement.

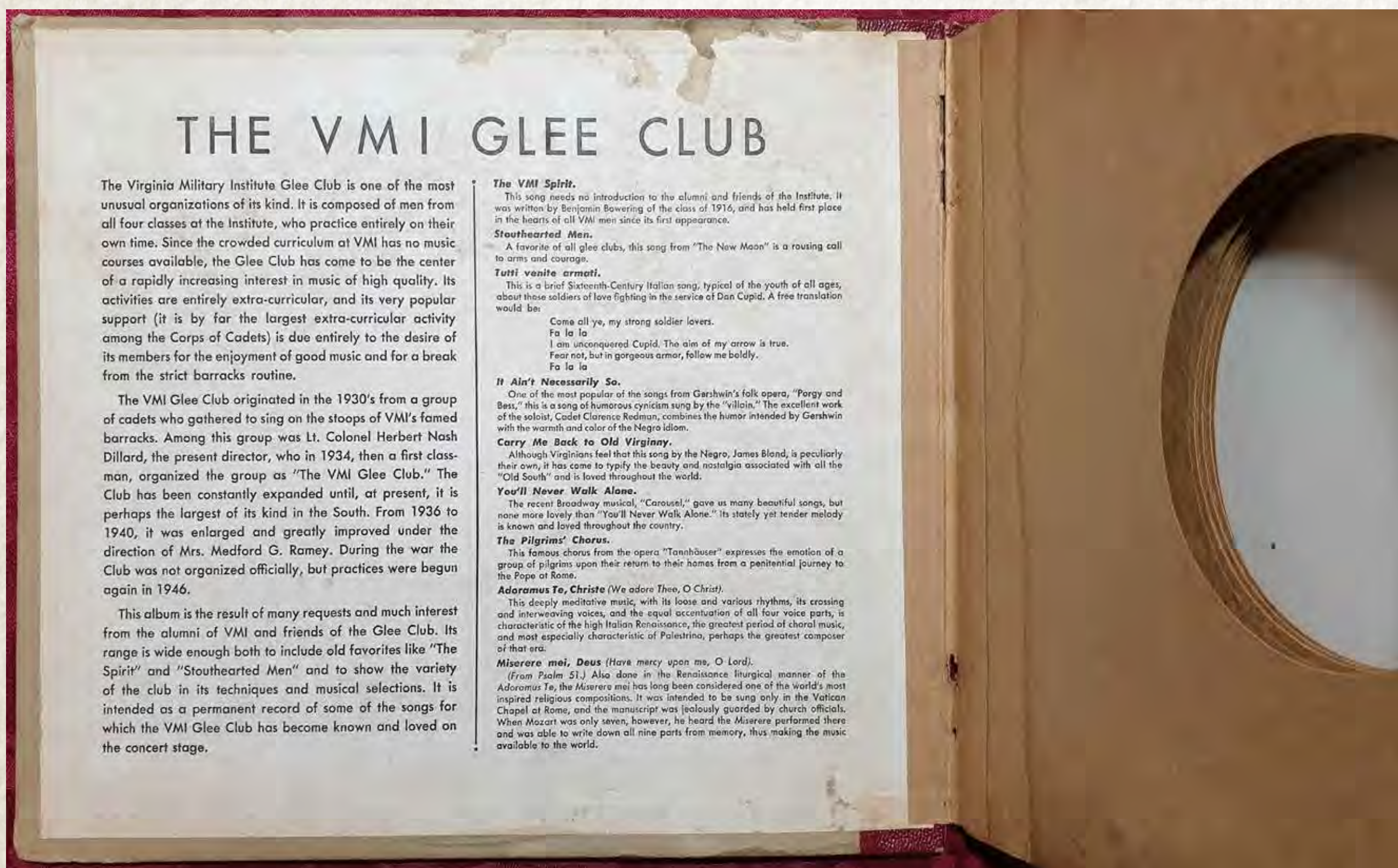
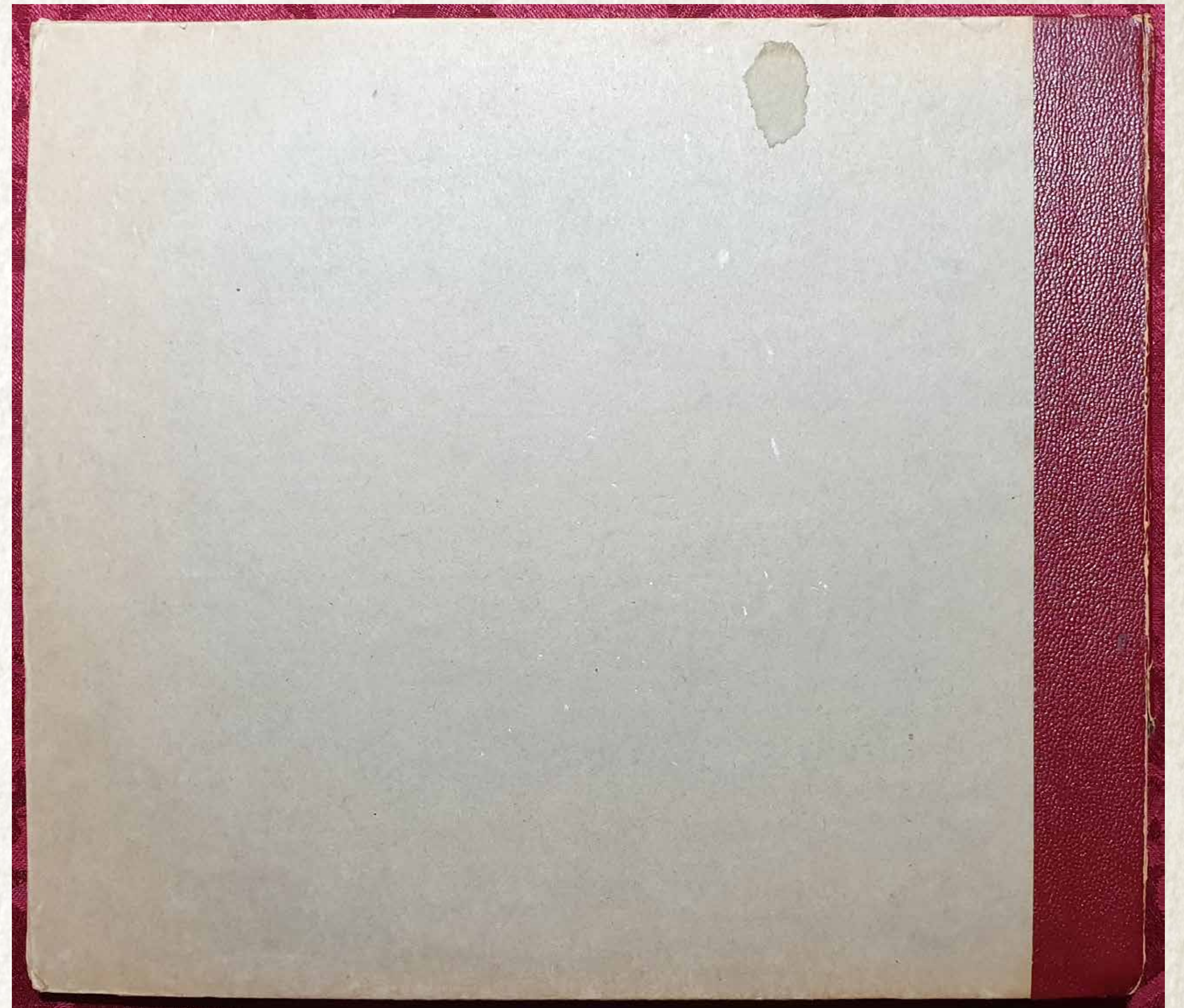
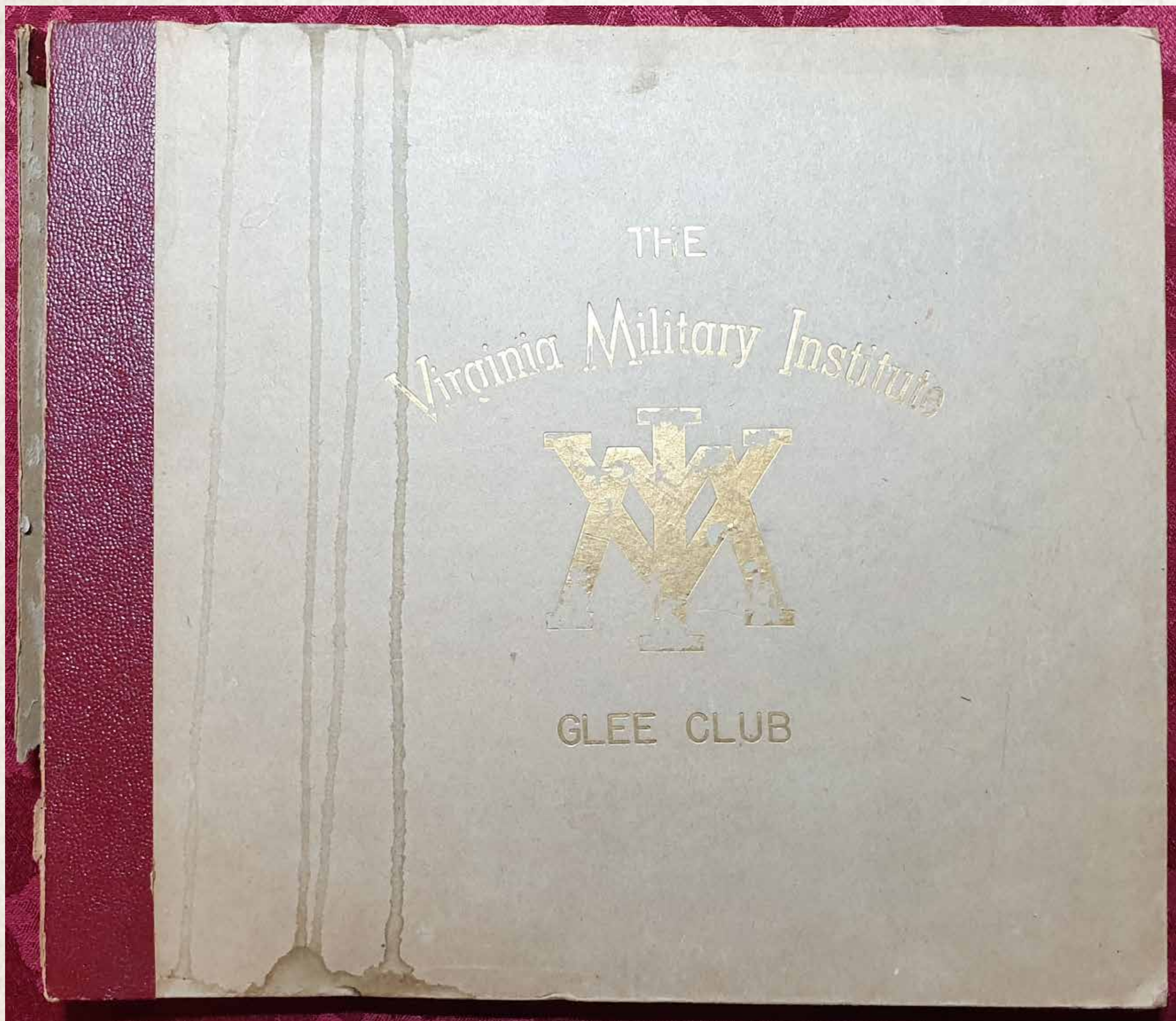
In October 2020, the Washington Post claimed that "Black cadets still endure endless racism" at VMI. The VMI Superintendent resigned, the Jackson statue was removed, and an independent investigation into racism at VMI, called for by the state governor, started in December 2020.

In June 2021 the final report of that investigation claimed that "institutional racism and sexism are present, tolerated, and left unaddressed at VMI". Superintendent Maj. Gen. Cedric T. Wins responded that "the facts simply do not support that position" but acknowledged the need to take action. Appointed in April 2021, he is the first Black man to hold the post of Superintendent at VMI.

Over 70 years have passed since the VMI Glee Club travelled to make their recording at the RCA Victor studios in New York. Despite that, recent events at VMI and the nature of some of the material made me question whether to re-issue all the songs or just the *"Miserere"* that had been my first interest. After much reflection, I stand by my intent to highlight the complete musical endeavour of those involved in the contemporary recording. I hope that others will, as I have done, use this as a catalyst to learn about the historical context of the period and the musicological background to the works recorded by the VMI Glee Club.

MIKE SMITH, MISERERE.ORG, DECEMBER 2022

THE SOURCE MATERIAL



The original copy of the album obtained via eBay was in rather poor shape, and gave no clues about the original owner. Each of the paper sleeves containing the four 78 rpm red vinyl discs was home to a few seeds, dried plant matter and mouse droppings, suggesting the copy had been stored in a shed or garage at some time.

The discs themselves were in fair condition; some were more stained, scratched and worn than others. They were lightly cleaned before recording them for the first time, in case more extensive cleaning caused damage. Each disc was then cleaned more thoroughly before making a final transcription to use for digital restoration.

IMAGE REFERENCES

[1] ***Bowering's original score of "The VMI Spirit"***

Benjamin Bowering Collection, 1916 - reproduced from the VMI Archives Digital Collections.

[2] ***Score of "The New Moon"***

Image courtesy of Matthew X. Kiernan / New York Big Apple Images.

[3] ***A score of "Tutti Venite Armati" published in 1596***

Public Domain image via IMSLP. Bibliothèque nationale de France, Musique (F-Pn): RISM A/I: G 511.

[4] ***Giovanni Gastoldi, 1554 – 1609***

Portrait from the Northern Italian School (first half of the 17th century). Public Domain via Wikimedia Commons.

[5] ***Score of "It Ain't Necessarily So"***

Reproduced from the Temple University Libraries, Charles L. Blockson Afro-American Collection.

[6] ***Richard Wagner 1813 – 1833***

Portrait by Franz von Lenbach, Alte Nationalgalerie, Berlin. Image: Dguendel, CC BY 4.0, via Wikimedia Commons.

[7] ***Original Playbill from "Carousel"***

Image from Overtures (overtures.org.uk), the Burnett-Muir Musical Theatre Archive Trust.

[8] ***James A. Bland 1854 – 1911***

Public Domain via LOC Music for the Nation: American Sheet Music, ca. 1870 to 1885 collection.

[9] ***Giovanni Pierluigi da Palestrina ca. 1525 – 1594***

Artist unknown. Public Domain via Wikimedia Commons.

[10] ***Gregorio Allegri, 1582 – 1652***

19th century portrait, after a work of Aquila. Public Domain via Wikimedia Commons.

[11] ***Col. Dillard and his Glee Club, 1950***

Photo no 0030324, reproduced from the VMI Archives Photographs Collection.

[12] ***Portrait of Colonel Herbert Nash Dillard (1913-1976)***

Photo no 0004036, reproduced from the VMI Archives Photographs Collection.

[13] ***"Give me some men who are stout hearted men"***

Reproduced from her book "Going Hither, Coming Hence", p. 219 with kind permission of Betsy Nash Dillard.

[14] ***Dillard rehearsing with a cadet accompanist, 1956***

Photo no. 0030338, reproduced from the VMI Archives Photographs Collection.

[15] ***VMI Glee Club Concert at the Richmond Mosque, 1953***

Photo no.0030327, reproduced from the VMI Archives Photographs Collection.

[16, 17] ***"Herbert 'Dodo' Nash Dillard – '34"***

Dodo and Glasses (also on rear cover): reproduced from "Going Hither, Coming Hence", with kind permission of the artist, Betsy Nash Dillard.

Signature (also on rear cover): reproduced from "Marshall Day at Virginia Military Institute" program, May 15, 1951, via George C. Marshall Foundation Archive.



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MARCA REGISTRADA

START OUTSIDE

SPEED 78 R.P.M.

.PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA.

V. M. I. GLEE CLUB

THIS EDITION BY
MISERERE.ORG

2020

**VIRGINIA MILITARY INSTITUTE
GLEE CLUB**

H. N. Dillard, Conducting

**Accompanied by
Cadet W. C. Dresser**



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V. M. I. GLEE CLUB

Side 1

D9-CB-2506

V. M. I. SPIRIT
(Bowering)

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GLEE CLUB

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V. M. I. GLEE CLUB

Side 2

D9-CB-2509

1. STOUTHEARTED MEN
(From "New Moon")
(Sigmund Romberg)

2. TUTTI VENITE AMATI
(Giovanni Gastoldi)

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H. N. Dillard, Conducting

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Side 3

D9-CB-2510

IT AIN'T NECESSARILY SO

(From "Porgy and Bess")

(George Gershwin)

Cadet Clarence Redman, Bass

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Accompanied by
Cadet W. C. Dresser



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Side 4

D9-CB-2513

PILGRIMS' CHORUS

(From "Tannhäuser")

(Wagner)

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GLEE CLUB

H. N. Dillard, Conducting

Accompanied by
Cadet W. C. Dresser



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V. M. I. GLEE CLUB

Side 5

D9-CB-2508

YOU'LL NEVER WALK ALONE
(From the musical production "Carousel")
(Richard Rodgers)

**VIRGINIA MILITARY INSTITUTE
GLEE CLUB**

H. N. Dillard, Conducting

Accompanied by
Cadet W. C. Dresser



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MARCA REGISTRADA

START OUTSIDE

SPEED 78 R.P.M.

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V. M. I. GLEE CLUB

Side 6

D9-CB-2507

CARRY ME BACK TO OLD VIRGINNY

(James A. Bland)

VIRGINIA MILITARY INSTITUTE
GLEE CLUB

H. N. Dillard, Conducting

Tenor Solo by
Cadet Rawles Fulgham

Accompanied by
Cadet W. C. Dresser



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SPEED 78 R.P.M.

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V. M. I. GLEE CLUB

Side 7

D9-CB-2512

ADORAMUS TE

(Palestrina)

VIRGINIA MILITARY INSTITUTE
GLEE CLUB

H. N. Dillard, Conducting

Accompanied by
Cadet W. C. Dresser



START OUTSIDE

SPEED 78 R.P.M.

PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

V. M. I. GLEE CLUB

Side 8

D9-CB-2505

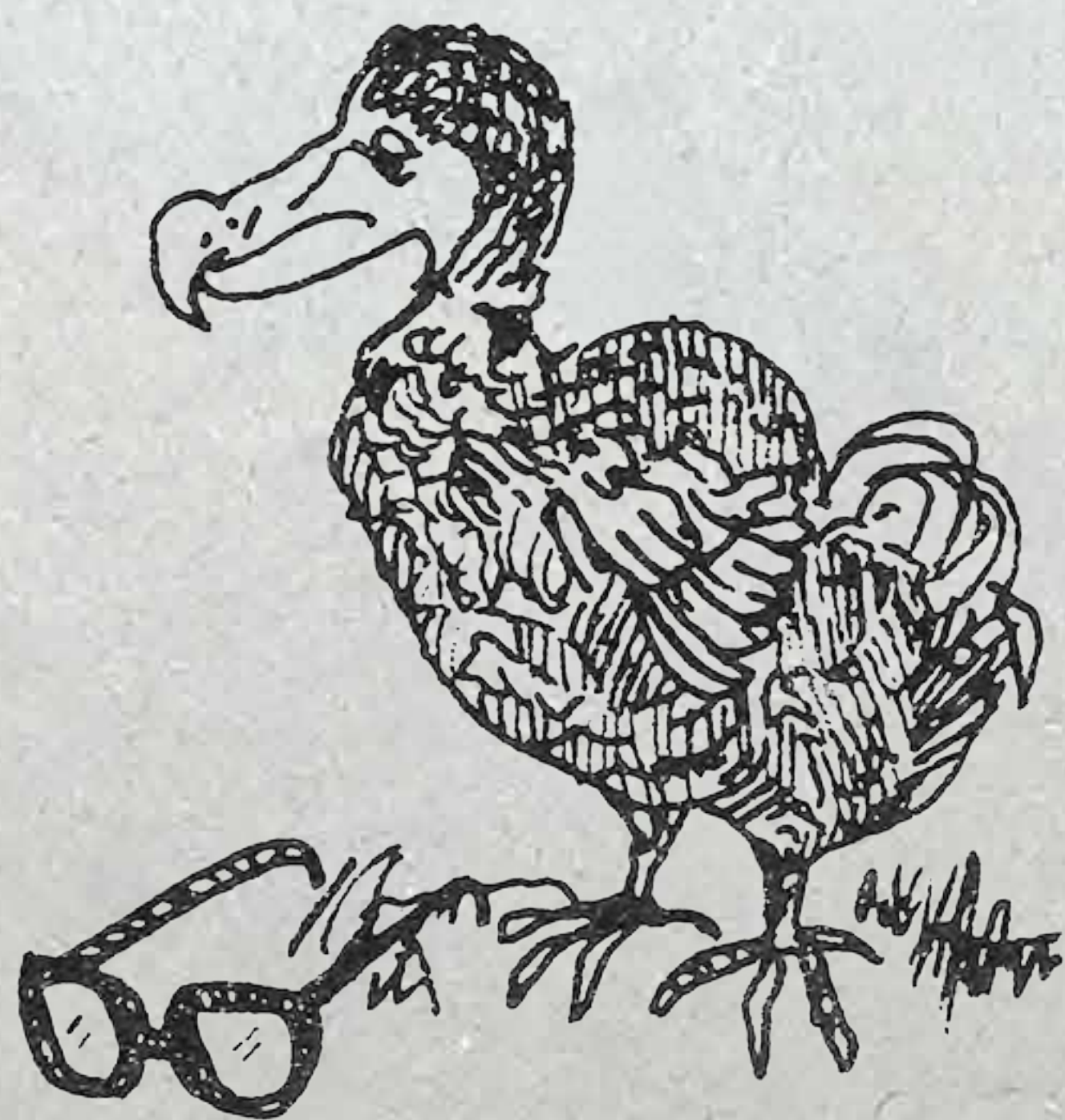
MISERERE ME DEUS

(Gregorio Allegri)

VIRGINIA MILITARY INSTITUTE
GLEE CLUB

H. N. Dillard, Conducting

Accompanied by
Cadet W. C. Dresser



Herbert Nash
Dodo Dillard - '34