

The United States AIR FORCE BAND

WASHINGTON, D. C.



U.S. AIR FORCE

A photograph of the Lincoln Memorial in Washington, D.C. The statue of Abraham Lincoln is seated in a chair, facing right. To the left, a large American flag is draped across the scene. In the background, a stone wall features the inscription "THE UNION M LINCOLN EVER".

AMERICAN TREASURES



Colonel Dennis M. Layendecker, Commander and Music Director

AMERICA'S INTERNATIONAL MUSICAL AMBASSADORS



Selections

- 1. Fiesta del Pacifico¹** (8:31)
Roger Nixon
 - 2. Aspen Jubilee¹** (11:17)
Ron Nelson
 - 3. Shenandoah²** (6:24)
Frank Ticheli
- Symphony No. 3³**
Vittorio Giannini
- 4.** Allegro energico (7:29)
 - 5.** Adagio (6:23)
 - 6.** Allegretto (3:31)
 - 7.** Allegro con brio (5:19)

Suite of Old

American Dances⁴

Robert Russell Bennett

- 8.** Cakewalk (4:05)
 - 9.** Schottische (2:26)
 - 10.** Western One Step (3:23)
 - 11.** Wallflower Waltz (3:51)
 - 12.** Rag (3:44)
- 13. American Hymn⁵** (9:48)
William Howard Schuman

Total Time 76:35



**All selections were released
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following publishers:**

- ¹ Boosey and Hawkes Inc.
- ² Manhattan Beach Music
- ³ Warner Bros. Music Publications
- ⁴ Chappell & Co. Inc.
- ⁵ BMI – Merion Music

Personnel

The United States Air Force Concert Band

Colonel Dennis M. Layendecker – *Springfield, IL* – Conductor

Captain Cristina M. Moore Urrutia – *Kimball, NE* – Flight Commander

Chief Master Sergeant William D. Porter II – *Alcoa, TN* – Manager

PICCOLO

MSgt Ardyth Scott

Omaha, NE

FLUTE

CMSgt Lucille

Johnston Snell

Albuquerque, NM

MSgt Stacy Newbrough

Ascione*

Iowa City, IA

TSgt Jennifer Moore

Oxford, MI

OBOE

TSgt Tracey MacDonald*

Duncanville, TX

TSgt Kevin Darrow

Arlington, TX

ENGLISH HORN

TSgt Jill Westeyn

Davie, FL

E-FLAT CLARINET

MSgt Shawn Buck

Brookside, PA

B-FLAT CLARINET

CMSgt Elizabeth Schouten

Fort Washington, MD

SMSgt Sandra Cox

Columbia, SC

MSgt Carl Long*^o

Hanover, NH

MSgt Lorraine Haddad

Poughkeepsie, NY

MSgt Richard Drew

Joliet, IL

MSgt Brian McCurdy

Virginia Beach, VA

MSgt Melinda Burts

Lima, OH

TSgt Julianna Evans Arnold

Vienna, VA

TSgt Darrin Thiriot

Bountiful, UT

TSgt Rochelle Oedemann

Akron, OH

TSgt Brooke Emery

Mt. Pleasant, MI

TSgt Jennifer Dashnaw

Peekskill, NY

BASS CLARINET

MSgt John Romano

Bluefield, WV

B-FLAT/CONTRA-ALTO CLARINET

MSgt David Stump

Colorado Springs, CO

BASSOON

CMSgt Joe Tersero

Killeen, TX

TSgt Eddie Sanders III*

Washington, DC

ALTO SAXOPHONE

SMSgt William Marr*

Alexandria, VA

TSgt Jeremy Koch

Chicago, IL

TENOR SAXOPHONE

MSgt Jake McCray

Fairfax, VA

BARITONE SAXOPHONE

MSgt Mary Beth George

Buffalo, NY

FRENCH HORN

MSgt Philip Krzywicki

Philadelphia, PA

MSgt Kent Wyatt

Arlington, TX

TSgt Michael Himes

Orlando, FL

TSgt Kathleen Fitzpatrick*

Columbus, OH

TSgt Joel Wealer

Hannibal, MO

CORNET

SMSgt Andrew Wilson*

Gambier, OH

SMSgt Robert McConnell

Wadsworth, OH

TSgt Christian Pagnard

Dayton, OH



TSgt Nathan Clark*Glen Rock, PA***TSgt Valentin Lukashuk***Brest, Belarus***TRUMPET****SMSgt Clarence Mitchell II***Portsmouth, VA***SMSgt Anthony Kirkland***Douglas, GA***MSgt Curt Christensen***Mt. Clemens, MI***TROMBONE****SMSgt Lindsey Smith***Williamston, MI***MSgt Michael Piersol****Williamsburg, IA***TSgt David Sisk***Coraopolis, PA***BASS TROMBONE****SMSgt Chris Matten***Catasauqua, PA***EUPHONIUM****MSgt William Jones****Stormville, NY***TSgt Danny Helseth***Yakima, WA***TUBA****CMSgt William Porter II***Alcoa, TN***CMSgt Jan Duga***Columbus, OH***TSgt Brian Sands****Goshen, IN***CELLO****SMSgt Christopher****Moehlenkamp****Lynchburg, VA***MSgt Frank McKinster***Baltimore, MD***TSgt Ronald Gardiner***Lancaster, PA***STRING BASS****TSgt Matthew Murray****Winona, MN***TIMPANI****MSgt Erica Montgomery****Louisville, KY***PERCUSSION****SMSgt Patrick Shrieves***Freehold, NJ***SMSgt Jerry Thomas***Knoxville, TN***MSgt Robert Thurston***Tallahassee, FL***MSgt Daniel Valadie***New Orleans, LA***TSgt Marc Dinitz****Rockville, MD***TSgt Joe Reynolds***Houston, TX***TSgt Adam Green***Cincinnati, OH***TSgt Scott Pollard***Raleigh, NC***TSgt Randy Gorman***Linden, VA***HARP****MSgt Eric Sabatino****Long Island City, NY***PIANO/CELESTE****TSgt Darrell Partin***Las Cruces, NM***SOPRANO****SMSgt Robin Askew***Chapel Hill, NC*

° Concertmaster

* Principal



American Treasures

The fundamental principles of our Founding Fathers have been passed down to generations of Americans through historical documents such as the Declaration of Independence, the Federalist Papers and our Constitution—our **American Treasures**. Thomas Jefferson said, “A morsel of genuine history is a thing so rare as to always be valuable.” His words serve as a call to all Americans to value and protect our constitutional republic, and the liberty our form of government serves to protect. For more than two centuries it has been the sworn duty of all U.S. service men and women to protect and defend our constitution against “all enemies foreign and domestic.” While defending our liberty, America’s Airmen, Soldiers, Sailors, Marines and Coast Guardsmen have helped to build alliances to promote, protect and preserve freedom across the globe. Our Nation, currently engaged in military operations around the world, continues to focus on the ideals of democracy and freedom brought to fruition by our forefathers.

As part of its mission, The United States Air Force Band, *America’s International Musical Ambassadors*, represents the excellence of our Armed Forces through music. We do so by proudly presenting the **American Treasures** recorded here. The music emphasizes American ideals of freedom of expression, freedom of religion, freedom of education, preservation of our environment and our cultural heritage, while simultaneously honoring the roots of the American character and spirit. These works are musical symbols of America, and represent some of the most significant compositions for band since the mid-20th century. They are works created by Americans, for Americans, telling the human story about America.

ROGER NIXON (b.1921)

Fiesta del Pacifico (1966)

California native Roger Nixon’s compositions reflect California’s unique culture. San Diego’s

33-day Fiesta del Pacifico began in 1956, in an effort to bring tourists to the area. Each year the fiesta begins with a majestic parade of 3,000 people in costumes, horses, floats, 500 American flags and 17 bands. In addition, the festival features a pageant entitled “The California Story,” which was first presented for California’s centennial celebration in 1950, and recognizes San Diego’s importance to the history of the state.

Roger Nixon’s *Fiesta del Pacifico* is dedicated to The San Francisco State College Symphonic Band and its director, Edwin Kruth. Nixon joined the faculty of The San Francisco State College (now San Francisco State University) in 1960, and the band premiered many of his works. Nixon states that *Fiesta del Pacifico* is a “tonal fresco, a concept similar to that of a tone poem or music drama, in that some of the musical ideas have extra-musical commutations. It is impressionistic in that the aim is to create descriptive impressions rather than to tell a story. The work is a large dance movement which makes frequent use of Spanish-Mexican idioms,

and a detailed knowledge of the musical imagery is not requisite to enjoyment.”

Roger Nixon began studying clarinet in grammar school. While just a teenager, he conducted the school orchestra in one of his original compositions. Nixon went on to attend Modesto Junior College, where one of his woodwind quartets, judged by Arnold Schoenberg, won a national composition contest. Studies with Arthur Bliss at the University of California/Berkeley, and a graduate course with Ernest Bloch furthered his interest and skill. During WWII, Nixon took a hiatus from his studies and joined the U.S. Navy. After the war, Nixon resumed his schooling at Berkeley, first studying with Roger Sessions, and then with Arnold Schoenberg. In 1991 he retired from the faculty of San Francisco State University as Professor Emeritus. His compositions have earned him numerous awards, including the American Bandmasters Association Ostwald Award, five grants from the National Endowment for the Arts and the 1997 Heritage American Composer Award.

RON NELSON (b.1929)

Aspen Jubilee (1984)

Ron Nelson has described *Aspen Jubilee* as a “flashy, high-energy overture.” Commissioned in 1984 by The Manatee High School Band in Bradenton, Florida, *Aspen Jubilee* is in a three-part form (slow-fast-slow). The featured soprano vocal line provides additional tonal color. Nelson credits several influences to conceiving this work. He states, “I was thinking of the stupendous beauty of the Rockies in general, of blinding sunlight of snow-covered peaks; of the frontier spirit of old Aspen with its brash, funny dynamism, its corny ragtag Fourth of July parades and firework displays. I was also thinking about indescribably beautiful nights under star filled skies (the middle section is titled *Nightsong*).”

Ron Nelson began composing at age six, and by seventeen had already written and performed a piano concerto with symphonic band. He went on to study composition with Howard Hanson and Bernard Rogers at the Eastman School of Music, where he earned three

degrees. A Fulbright Grant in the mid-1950s took him to Paris, where he studied with Tony Aubin and Arthur Honegger. The composer joined the music faculty of Brown University in 1956, where he remained until his retirement in 1993 and was named Professor Emeritus. His works have earned him numerous composition awards, including the American Bandmasters Association Ostwald Award. In addition to over 90 works written for orchestra, wind symphony and chorus, Nelson has also composed film scores for Columbia Pictures, Eastman Kodak and NBC.

FRANK TICHELI (b.1958)

Shenandoah (1998)

The New York Times described the music of Frank Ticheli as “lean and muscular and above all, active, in motion.” *The Orange County Register* claims it expresses “direct emotion, creating dramatic visceral impact.” It is no wonder that his compositions have received awards from the Institute of Arts and Letters, the Walter Beeler Memorial Composition Prize and the Ross Lee Finney award.

Following the model of other American composers such as Robert Russell Bennett and William Howard Schuman, who drew inspiration from folk songs, legends and traditions, Frank Ticheli based his *Shenandoah* on the well-known folksong of the same name. The most widely accepted explanation of the text tells the story of an early settler who falls in love with the daughter of Chief Shenandoah, and takes her across the Missouri River in a canoe. Ticheli's motivation for the work, however, was the eternal beauty of the Shenandoah Valley and River, located in Virginia. Historians disagree on the origin of the name, but in the Senedo tradition, Shenandoah means, "Daughter of the Stars." The legend states, "The stars were so joyous they placed the brightest jewels from their crowns in the river where they still lie and sparkle. And ever since that day, the river and its valley have been called Shenandoah, Daughter of the Stars."

Published in 1999, *Shenandoah* was commissioned by The Hill Country Middle School Symphonic Band, directed by Cheryl Floyd and Brad Smith. The work is dedicated to the

memory of their beloved friend Jonathan Paul Cosentino, a horn player in the Hill Country Band Program. Ticheli mentions that, "In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy—its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation." *Shenandoah* maintains a solemn and sincere nature throughout, and as Ticheli mentions, "The piece ends with a brass chorale—a kind of prayer—a final moment of deep reflection."

Frank Ticheli earned a bachelor's degree in music composition from Southern Methodist University, and his masters and doctoral degrees in composition from the University of Michigan, where he studied with William Albright, George Wilson, Leslie Bassett and William Bolcom. Dr. Ticheli was Composer-in-Residence with the

Pacific Symphony Orchestra from 1991-1998, and currently serves as Associate Professor of Composition at the University of Southern California. Frank Ticheli is a versatile composer whose band works are some of the most frequently performed in the repertoire.

VITTORIO GIANNINI (1903-1966)

Symphony No. 3 (1958)

The famed American composer Virgil Thomson spoke highly of Vittorio Giannini, saying, “[Giannini’s] talent has long been known as phenomenal, and now...he writes like a master...with such fine skill and such pretty taste that no one can deny him a place among the authentic composers of our time.” This observation is not surprising when one looks into Giannini’s motivation for composing. Giannini reveals that his inspiration springs from “an unrelenting quest for the beautiful, with the humble hope that I may be privileged to achieve this goal, if only for one precious moment and share this moment with my listeners.”

Giannini’s compositions have embraced

the Italian vocal style, the Neoclassical style and a powerful and dissonant Romantic style. He was labeled a traditionalist in a musical era that defined itself by the rejection of traditional values; as a result little of his music was taken seriously during his lifetime. Giannini states, “The composer’s duty is to express what is in him with the utmost sincerity, with no thought of whether it is ‘original’ and no desire to make an impression by doing startling things.” Giannini’s second work for band, *Symphony No. 3*, was commissioned by the Duke University Band. He composed it while in Rome, Italy during the summer of 1958. About the work Giannini states, “I follow no ‘isms’ when I compose; I try to project and communicate a feeling, a thought that is in me at the time, using whatever technique is suggested by my mood to achieve this communication. There is no program, only what I heard and felt at the time. I hope it makes music.”

Vittorio Giannini’s early musical influence came from his parents. His father Ferruccio was a well-known opera singer and bandmaster, who performed throughout America. As a child, he

studied violin with his mother, and went on to attend the Milan Conservatory on scholarship. The young Giannini returned to the United States in 1925 and continued his violin studies at The Juilliard School with Hans Letz. It was at Juilliard that Giannini studied composition with Rubin Goldmark, the celebrated composer and teacher of George Gershwin and Aaron Copland. Giannini's compositions span many genres, and his oeuvre includes eleven operas, six symphonies, motets, madrigals and several works for band.

Giannini concurrently served as Professor of Composition at Juilliard (1939), The Manhattan School of Music (1941) and the Curtis Institute (1956). In addition, he was the first president of the North Carolina School of the Arts (1965). Giannini's former composition students include prominent composers Alfred Reed, Anthony Iannaccone and John Corigliano.

ROBERT RUSSELL BENNETT (1894-1981)

Suite of Old American Dances (1949)

In 1948, the extremely talented and versatile composer Robert Russell Bennett ventured into new territory. After hearing the Goldman Band on the occasion of Edwin Franko Goldman's 70th Birthday, Bennett remarked, "...I suddenly thought of all the beautiful sounds the American concert band could make that it hadn't yet made...the sounds they made were so new to me after all my years with orchestra, dance bands and tiny 'combos,' that my pen was practically jumping out of my pocket begging me to give this great big instrument some more music to play."

The result was a five-movement suite of popular dances from Bennett's childhood. Originally named *Electric Park* for a Kansas City amusement park and dance hall from his youth, Bennett said, "One could hear in the dance hall all afternoon and evening the pieces the crowd danced to." The publisher later supplied the title *Suite of Old American Dances*. About the work, Bennett declared that, "there was no particular purpose in mind...except to do a modern, entertaining version of some dance moods of my early youth." The dances Bennett

included are: *Cakewalk*—a southern antebellum plantation dance, after which the winning couple would receive a cake; *Schottische*—a dance akin to the Scottish reel that developed into the polka; *Western One Step*—a dance also known as the Texas Tommy which originated in saloons; *Wallflower Waltz*—still the favorite in the ballrooms; and *Rag*—probably chosen as a way of marking a new era. An orchestral transcription of the work was published in 1950, one year after the original band version.

Bennett first became interested in music while recovering from polio in his youth. Music (and baseball) had surrounded him since birth; his father was a band director and a baseball player, and his mother was a piano teacher. By the age of nine, Bennett had already written his first arrangement and was playing trumpet in his father's band. His interests led him to study harmony and counterpoint with Carl Busch. He directed several U.S. Army bands during WWI (1918-1919), and studied composition with the famed Nadia Boulanger (1926-29). Bennett's arranging career followed, leading to collabo-

rations with George Gershwin, Cole Porter, Richard Rodgers and Irving Berlin. Nicknamed the "Dean of American Arrangers," Bennett orchestrated more than 200 Broadway Shows, and received an Academy Award for the movie version of "Oklahoma." His love of baseball never left him; his *Symphony in D* was dedicated to the 1941 Brooklyn Dodgers.

WILLIAM HOWARD SCHUMAN (1910-1992)

American Hymn: Variations on an Original Melody (1980)

In 1971, Aaron Copland said, "...In Schuman's pieces you have the feeling that only an American could have written them...You hear it in his orchestration, which is full of snap and brilliance. You hear it in the kind of American optimism which is at the basis of his music."

Strongly influenced by the creative independence of early American tunesmith William Billings and the boldness of Charles Ives, Schuman's *American Hymn* is based on his own

original hymn and is part of a collection titled *American Hymns Old and New*. The work was commissioned by the American Bandmasters Association (ABA) and The USAF Band for the 50th Anniversary of the ABA. It was premiered March 5, 1980 by the U.S. Marine Band, John Paynter conducting. The *American Hymn* exists in several versions including a version for solo song, a version for chorus and an orchestral version written for the St. Louis Symphony. For this composition, Schuman chose the poetry of Langston Hughes:

The Lord has a child. That child I know
is me. Even when I'm not all I ought
to be His loving care guides me on my
way Ev'ry place, ev'rywhere, ev'ry day.
Sometimes I'm lost, sometimes I'm lone:
Sometimes there's no one To call my
own. But the Lord has a child. etc.

—James Mercer Langston Hughes
(1902–1967)

William Schuman came late to his passion for classical music and like Robert Russell

Bennett, his early interests focused more on baseball and popular music than anything else. He entered New York University as a business student, but abandoned that after hearing a live performance of the New York Philharmonic in 1930. He began studying with Bernard Wagenaar at Juilliard, and enrolled at Columbia University Teachers College. Schuman also studied with Roy Harris at Juilliard during the summer of 1936. Schuman's career was marked by many awards including the first New York Music Critics Circle Award (1941), the first Pulitzer Prize in Music (1943), a second Pulitzer (1985), the National Medal of Arts (1987) and a Kennedy Center Honor (1989) "for an extraordinary lifetime of contributions to American culture." After serving as an instructor at Sarah Lawrence College in 1935, Schuman served as director of publications for G. Schirmer Publishers, and later became the president of the Juilliard School. Following that, he was named the president of Lincoln Center in 1962. Additionally, Schuman has been awarded over 25 honorary degrees, and is considered one of the most recognized figures in American music.



Credits

Conductor/Executive Producer	<i>Colonel Dennis M. Layendecker</i>
Squadron Section Commander/Producer	<i>Major Frank J. Grzych II</i>
Flight Commander/Producer	<i>Captain Cristina M. Moore Urrutia</i>
Flight Commander/Co-Producer	<i>Captain Matthew J. Reese</i>
Co-Producer	<i>Chief Master Sergeant Larry D. MacTaggart</i>
Recording Engineer	<i>Mr. Charles Harbutt</i>
Remote Technical Supervisor	<i>Mr. Mark Betts</i>
Assistant Engineers	<i>Technical Sergeant Loren J. Zimmer Technical Sergeant James R. DeVaughn</i>
Director of Public Affairs	<i>Senior Master Sergeant Elizabeth K. Campeau</i>
Superintendent of Recording Production	<i>Senior Master Sergeant John R. Henley</i>
Liner Notes	<i>Technical Sergeant Jill C. Westeyn</i>
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Recording Production Staff	<i>Master Sergeant Christine L. Kosky Master Sergeant Mary Beth George Master Sergeant Stacy Newbrough Ascione Technical Sergeant Douglas W. Morgan Technical Sergeant Christin M. Foley</i>
Technical Support Staff	<i>Master Sergeant Michael D. Ryan Master Sergeant Mark K. Hannah</i>

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For information about The United States Air Force Band and its components, or to receive its newsletter, contact:

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The United States Air Force Band Home Page is available on the World Wide Web at:
www.usafband.com

The United States Air Force Band is wholeheartedly committed to reflecting the diversity of our great nation. We actively encourage individuals from all cultural and ethnic backgrounds to learn about our organization and seek positions with America's International Musical Ambassadors.

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