



The United States  
**AIR FORCE BAND**  
WASHINGTON, DC

# WILD *Blue* YONDER



Colonel Dennis M. Layendecker, Commander and Music Director

**AMERICA'S** INTERNATIONAL MUSICAL AMBASSADORS





The United States Air Force Band — Washington, DC  
Colonel Dennis M. Layendecker, Commander and Music Director

# WILD *Blue* YONDER

*The United States Air Force Band proudly commemorates the 60th anniversary of the United States Air Force with a collection of music as diverse as the 690,000 Airmen stationed around the world. The seven concert band selections recorded here represent classic works of the literature and the new standards of tomorrow—reminding us to treasure the past while we look toward the horizon for what is yet to come.*

## *DREAMERS.... (2002)*

**James Barnes (b. 1949)**

James Barnes is no stranger to The United States Air Force Band, having written five pieces for the organization to date. He composed *Dreamers....* in 2002 for The USAF Band to commemorate the 100th anniversary of powered flight, and we are pleased to present its debut recording here.

*Dreamers....* is a tone poem (a descriptive piece) that pays tribute to the aviation achievements of Orville and Wilbur Wright. The music begins in a simplistic style, intended to portray the brothers' subdued optimism. The "dream theme" occurs several times before the music darkens and quickens, depicting the many arduous trials and failures they would experience.

Suddenly, everything falls into place and their "aeroplane" takes off into the air; the music becomes more expressive and portrays that ecstatic feeling one gets when escaping the bonds of earth and soaring into the sky. The "dream theme" returns in force as the music pays noble tribute to the beauty and grace of flight, and to the men who first ventured there on that cold, windy morning in 1903.

Mr. Barnes is currently serving as the Division Director for Music Theory and Composition at the University of Kansas. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), the American Bandmasters Association (ABA), and other professional organizations and societies. His numerous publications for concert band and orchestra are performed worldwide.

## THE ENGULFED CATHEDRAL (1909–1910)

**Claude Debussy (1862–1918)**

Claude Debussy frequently complained about “the tyranny of the bar line” and decreed that, “Rhythm cannot be contained in bars.” Perhaps one of the finest examples of this philosophy is *The Engulfed Cathedral* (*La Cathédrale Engloutie*) from his *Preludes for Piano, Book I*. It is one of his best-known works—not only in its original version, but also in its numerous transcriptions. *The Engulfed Cathedral* depicts an old legend from Brittany which states, “To punish the people for their sins, the Cathedral in the mighty city of Ys is engulfed by the sea. Each sunrise, the townspeople watch as the sunken cathedral rises from the water, and then sinks slowly into the ocean.” Arranger Merlin Patterson states, “In this transcription, I have tried to create a work that will display the tonal beauty as well as the power and grandeur of the modern symphonic band. Unusual instrument combinations have been used throughout, and great care has been given to subtle shadings of color and texture.”

## THEME AND VARIATIONS (1943)

**Arnold Schoenberg (1874–1951)**

Among the musical innovations of the 20th century, the contributions of Arnold Schoenberg stand out as pivotal and groundbreaking. By the time *Theme and Variations, Op. 43a* was composed, it had been 20 years since Schoenberg introduced his “*Method of Composing with Twelve Tones Which Are Related Only with One Another*,” and

the Austrian-born resident of Los Angeles was nearing the end of his career. It was the perfect time to translate his world-famous compositional technique into the American concert band medium, but that is not how he proceeded. One only needs to look at the first measure of the score to discover that this work is written in the key of g minor, complete with key signature. In a letter to Fritz Reiner in 1944, Schoenberg wrote, “It is one of those compositions which one writes in order to enjoy one’s own virtuosity and, on the other hand, to give a certain group of music lovers (here it is the bands) something better to play.”

## AERIAL FANTASY (2006)

**Michael Mogensen (b. 1973)**

As the follow-on commission to *Sierra Dawn*, which won The United States Air Force Band’s 2005 Colonel Arnauld D. Gabriel Composition Award, *Aerial Fantasy* is a work inspired by the thrill and exhilaration of flight. In the words of the composer:

*Aerial Fantasy* utilizes a variety of musical elements to symbolize this concept of flying. Ascending motives, quick tempi, energetic rhythms, and soaring melodies all contribute to the desired depiction... Through dynamic markings and thickly-scored textures, the music calls for a higher overall decibel level than what might be considered “average”. Indeed, there is nothing average about the decibel levels of a space shuttle or the lift-off of a rocket ship.

The contrasting slow section of the work summons feelings of warmth, peace, beauty and majesty—emotions one might experience while hovering

above the clouds or above the earth itself. The composition then continues with a return of the initial material, renewing the piece's drive and energy. Finally, the music concludes in a dramatic and invigorating fashion, encompassing an awesome display of speed, power, precision and agility—characteristics synonymous with America's magnificent Air Force and with every branch of the U.S. Armed Forces. *To our honorable and courageous service personnel everywhere, this one's for you!*

A native and resident of Hagerstown, Maryland, Mr. Mogensen is an alumnus of the music schools of James Madison University and Ithaca College. He has been honored with the *ASCAP Plus Concert Music Award*. *Aerial Fantasy* was nominated for the 2007 Pulitzer Prize in Music.

## *A MOVEMENT FOR ROSA (1992)*

### **Mark Camhouse (b. 1954)**

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a caucasian man on a segregated city bus in Montgomery, Alabama. Rosa Parks' act of personal courage sparked the Civil Rights Movement of the 1950's. In the tone poem, *A Movement for Rosa*, Mr. Camhouse pays tribute to the "mother of a movement" which changed our nation. Commissioned by the Florida Bandmasters Association in 1992, the musical biography uses the popular protest song, *We Shall Overcome*, as its central theme. While the listener hears fragments of this tune throughout the three sections of the piece (each depicting a time in Parks' life), the

song is not heard in its entirety until late in the composition when it is played by a solo horn. The work concludes with an unsettling lack of resolution, a reminder that the movement born of Rosa Parks' simple act of defiance continues to this day. In his comments, the composer writes, "Throughout the history of our great nation, we have glorified various heroes—most frequently presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous, but every bit as significant."

Since 1984, Mr. Camphouse has served as Professor of Music and Director of Bands at Radford University in Virginia. He is an elected member of the American Band Association (ABA) and serves as coordinator of the National Band Association's Young Composer Mentor Project.

## *BLUE SHADES (1997)*

**Frank Ticheli (b. 1958)**

Many of Frank Ticheli's works have become modern classics of the wind band repertoire. *Blue Shades* stands as one such work. The piece reflects Ticheli's love for the traditional jazz music he heard while growing up near New Orleans.

The sections of the piece are strung together by a minor third that serves as the "musical thread," sewing each part together as Ticheli playfully experiments with a variety of jazz styles. He provides the following description of the work:

As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent; however, it is not literally a blues piece. There is not a single twelve-bar blues progression to be found...but “blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly and blues harmonies, rhythms, and melodic idioms pervade the work...

At times, *Blue Shades* burlesques some of the clichés from the Big Band era—not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of wailing brass chords, recalling the train whistle effects commonly used during that era.

Mr. Ticheli joined the faculty of the University of Southern California’s Thornton School of Music in 1991 as a professor of composition. Awards for his music include the Charles Ives Scholarship, the Goddard Lieberston Fellowship from the American Academy of Arts and Letters, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, the Britten-on-the-Bay Choral Composition Contest and Virginia’s College Band Directors National Association (CBDNA) Symposium for New Band Music.

## WILD BLUE YONDER (2006)

**James Barnes (b. 1949)**

In 459 head-spinning, heart-racing measures, *Wild Blue Yonder* takes us for a truly breathtaking ride. In the words of the composer:

When composing *Wild Blue Yonder*, my intent was to write a true scherzo—a lightning-paced piece describing what a thrill it must be to fly a fighter plane, zooming through the sky and clouds at twice the speed of sound. That must be the ultimate rush.

A whirling dervish of melodic material, the work is a veritable concert band *tour de force*, combining the fast-paced technical passages of the woodwinds with the soaring power of the brass to create an “edge-of-your-seat” musical thriller. Mr. Barnes paints an image of flight so real that one is challenged to imagine something other than being in the cockpit of an Air Force fighter plane. The piece concludes with a brief quote from our Air Force Song—a fitting tribute to the men and women who pilot these magnificent machines in defense of our great nation.



**The United States Air Force Band — Washington, DC**  
**Colonel Dennis M. Layendecker, Commander and Music Director**

## SELECTIONS

- |  |                |   |                |
|--|----------------|---|----------------|
| <b>1. Dreamers....<sup>1</sup></b>             | <b>(9:46)</b>  | <b>5. A Movement<br/>for Rosa<sup>5</sup></b> | <b>(12:34)</b> |
| James Barnes                                   |                | Mark Camphouse                                |                |
| <b>2. The Engulfed Cathedral<sup>2</sup></b>   | <b>(6:06)</b>  | <b>6. Blue Shades<sup>6</sup></b>             | <b>(10:55)</b> |
| Claude Debussy                                 |                | Frank Ticheli                                 |                |
| <i>Arranged by Merlin Patterson</i>            |                |   |                |
| <b>3. Theme and<br/>Variations<sup>3</sup></b> | <b>(12:36)</b> | <b>7. Wild Blue Yonder<sup>1</sup></b>        | <b>(8:24)</b>  |
| Arnold Schoenberg                              |                | James Barnes                                  |                |
| <b>4. Aerial Fantasy<sup>4</sup></b>           | <b>(11:05)</b> |   |                |
| Michael Mogensen                               |                |   |                |

**Total Time 71:58**



### **PUBLISHER INFORMATION**

*All selections were released with permission  
of the following publishers:*

<sup>1</sup> James Barnes

<sup>2</sup> Manhattan Beach Music

<sup>3</sup> G. Schirmer with rights administered by  
Belmont Music Publishers

<sup>4</sup> Michael A. Mogensen

<sup>5</sup> TRN Music Publisher, Inc.

<sup>6</sup> Manhattan Beach Music

# The United States Air Force Concert Band

**Colonel Dennis M. Layendecker** – *Springfield, IL* – Commander and Music Director

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

**Chief Master Sergeant Sandra Cox** – *Columbia, SC* – Manager

## PICCOLO

MSgt Ardyth Scott  
*Omaha, NE*

## FLUTE

MSgt Stacy Newbrough Ascione\*  
*Iowa City, IA*  
CMSgt Lucille Johnston Snell  
*Albuquerque, NM*  
MSgt Jennifer Moore  
*Oxford, MI*

## OBOE

TSgt Tracey MacDonald\*  
*Duncanville, TX*  
TSgt Kevin Darrow  
*Arlington, TX*

## ENGLISH HORN/OBOE

MSgt Jill Westeyn  
*Davie, FL*

## E-FLAT CLARINET

TSgt Darrin Thiriot  
*Bountiful, UT*

## B-FLAT CLARINET

SMSgt Carl Long\*  
*Hanover, NH*

TSgt Rochelle Oedemann  
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MSgt Jennifer Dashnaw  
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## BASS CLARINET

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## CONTRA ALTO CLARINET

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TSgt Sandy Sisk  
*Centerville, MN*  
CMSgt Joe Tersero  
*Killeen, TX*

## CONTRABASSOON

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*Killeen, TX*

## ALTO SAXOPHONE

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MSgt Jeremy Koch  
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*Tucson, AZ*

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*Cincinnati, OH*

CMSgt Jerry Thomas  
*Knoxville, TN*

TSgt Daniel Valadie  
*New Orleans, LA*

MSgt (Ret.) Aubrey Adams  
*Medford, OK*

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## KEYBOARDS

TSgt Darrell Partin  
*Las Cruces, NM*

MSgt John Bliss  
*Fremont, CA*

° Concertmaster  
\* Principal

# CREDITS

*Colonel Dennis M. Layendecker*

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Technical Assistant

Technical Assistant

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Superintendent of Recording Production

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Liner Notes

Royalties

Royalties

Royalties

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The United States Air Force Band Home Page is available on the World Wide Web at: [www.USAFBand.af.mil](http://www.USAFBand.af.mil)

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 in America's International Musical Ambassadors.

"Do Something Amazing"  
[www.DoSomethingAmazing.com](http://www.DoSomethingAmazing.com)

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