

Cadenza

THE UNITED STATES AIR FORCE BAND ★ WASHINGTON, D.C.



July - September 2006

Slide Hampton Opens Jazz Heritage Series Concerts Move to Fridays at Lisner

Trombonist Slide Hampton will headline another star-studded lineup for The U.S. Air Force Band's 17th annual Jazz Heritage Series. The popular series—featuring three distinguished jazz artists performing with the Airmen of Note, the premier jazz ensemble of the U.S. Air Force—switches to Friday nights this year, with free concerts scheduled for Sept. 1, Oct. 6 and Nov. 3. Admission is free to the concerts, which will be held in the 1,500-seat Lisner Auditorium on the campus of George Washington University.



Trombonist Slide Hampton performs Friday, Sept. 1.

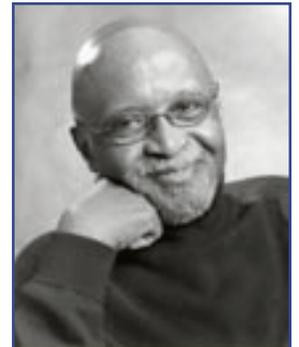
Hampton will join the Airmen of Note for the Sept. 1 concert. Born into a musical family, Hampton has gained fame not only as a trombonist but also as an arranger. He has played both roles in bands led by Maynard Ferguson and Woody Herman. He also has led several ensembles of his own, including World of Trombones, a unique band made up of nine trombones and a rhythm section.

The Oct. 6 concert will feature pianist and composer Junior Mance. In the 1950s Mance was the pianist for a succession of jazz immortals, including Dinah Washington, Julian "Cannonball" Adderley and Dizzy Gillespie. His resume also includes

stints with Charlie Parker, Coleman Hawkins, Eddie "Lockjaw" Davis, Sonny Stitt, Clifford Brown, Max Roach, Clark Terry, Maynard Ferguson, Keter Betts and Joe Williams.

The guest artist for the Nov. 3 concert will be announced in the October issue of Cadenza.

Since 1990, the Jazz Heritage Series has featured internationally acclaimed musicians in performance with the Airmen of Note. The guest artists donate their time and talent to bring top-quality music to audiences in the nation's capital. The series' alumni list is a "Who's Who" of jazz, ranging from such legendary performers as Dizzy Gillespie, Joe Williams, Clark Terry and Ron Carter to modern stars such as Arturo Sandoval, Eric Marienthal and Michael and Randy Brecker.



The Oct. 6 concert features pianist Junior Mance.

Lisner Auditorium is located at 21st and H Streets NW, just three blocks from the Foggy Bottom/GWU Metro station on the blue and orange lines. Parking is available at the University Garage, located on I Street at 22nd.

Jazz Heritage Series concerts begin at 8 p.m. Admission is free, and no tickets are required. 

Cadenza Goes Quarterly

Cadenza will become a quarterly publication effective with this issue. This will let us continue shifting the focus of Cadenza toward more in-depth stories about the Band's members and peeks behind the scenes at the day-to-day activities of our performing units.

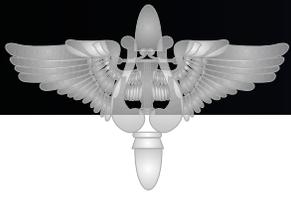
The most significant change in content is that we have discontinued the Calendar. We'll still let you know about our signature performance events, such as the Jazz Heritage, the Guest Artist Series and our summer and holiday concerts. Plans and schedules can change, though—especially over the course of two or three months. We want you to have the most accurate and

up-to-date information as possible.

For up-to-the-minute notices on performances in the Washington, D.C. area, please call the Band's 24-hour concert line, (202) 767-5658. For information about local performances as well as tour dates and locations, you can visit our Web site, www.USAFBand.com.

We hope you'll continue to enjoy reading Cadenza. Our next issue will reach your mailbox in October. In the meantime, we'd love to hear from you! You can leave comments at our website (from the main menu on the home page, select "Contact Us"; when you see the "Department" pop-down menu, select "Marketing and Outreach." You can also mail your comments to Cadenza, The United States Air Force Band, Office of Marketing and Outreach, 201 McChord St., Bolling AFB, DC 20032-0202. 

★ AMERICA'S INTERNATIONAL MUSICAL AMBASSADORS ★
COLONEL DENNIS M. LAYENDECKER, COMMANDER AND MUSIC DIRECTOR



From the Commander

Dear Colleagues and Friends,

As we head into another mid-Atlantic scorcher, your United States Air Force Band's wonderful Summer Concert Series is already underway. You may have heard us at our usual stomping grounds on the National Mall--the Sylvan Theater, the west steps of the U.S. Capitol and the Smithsonian National Air and Space Museum; we'll be there each week through August.

We hope you'll celebrate our nation's birthday with us. If you're an early riser, you'll have the opportunity to hear the Ceremonial Brass on NBC Studio's outdoor stage for its eighth appearance on Today. Later, the Concert Band and Singing Sergeants will perform a 4:30 p.m. concert at the Jefferson Memorial--a terrific vantage point for the national fireworks display later that evening! At 6 p.m., the Airmen of Note will perform at the National Air and Space Museum; the concert will be broadcast live on WETA 90.9 FM with guest emcee, Nicole Lacroix, host of "Out & About;" and Max Impact will provide evening entertainment for our Bolling AFB community.

Capt. Michaela Eggers, our executive officer for just over a year, has moved to the Pentagon to work with the Total Force Integration Team. That gifted young officer made quite an impact here; her remarkable efficiency was key to making my days run smoothly, and it was those very skills that made her the perfect choice this challenging new assignment.

We also say goodbye to Capt. Matthew Reese, who has served very capably as our ceremonial flight commander for the past two years. He will become the deputy commander of the Air Force Heritage of America Band at Langley AFB, Va. I congratulate him on his many accomplishments, and wish him well as he heads into what's sure to be a fruitful tenure at Langley.

Capt. Reese is trading places with Langley's current deputy commander, 1st Lt. Michael Murray. Mike hails from Tacoma, Wash., and is an alumnus of the University of Texas and Northwestern University. We are delighted to have this exceptional young officer join our staff.

Capt. Keith Bland--soon to be pinning on a major's oak-leaf--is returning to Bolling as our new Operations Officer. Keith has been in the classroom the past few years, serving as assistant professor of aerospace studies in the Air Force ROTC program at the University of Kansas. Prior to that, he commanded two regional bands and led the Air Force Strings here at Bolling. We're thrilled to have him back.

Retiring after 28 years of outstanding service is Senior Master Sgt. Saul Miller, the Airmen of Note's tenor saxophonist. Saul's amazing solo technique was legendary, and his career is marked by performances that inspired musicians young and old to practice harder and reach a little higher. The Concert Band's Master Sgt. Shawn Buck is also retiring. An extremely talented clarinetist, Shawn mastered the formidable E-flat clarinet, and will be remembered for his exquisite solo playing. Godspeed to these two gentlemen. We wish all of you a warm and restful summer.



Very Respectfully,

Ensemble News

The Ceremonial Brass and the Singing Sergeants proudly represented the U.S. Air Force Band May 28 at the National Memorial Day Concert on the West Lawn of the U.S. Capitol, performing with the National Symphony Orchestra under the baton of Erich Kunzel.

This live concert was broadcast nationally and seen overseas by U.S. military personnel in more than 135 countries on the



CMSgt Ed Teleky leads the Ceremonial Brass on the National Memorial Day Concert on the Capitol Lawn. (Photo courtesy of *Capital Concerts*)

American Forces Radio and Television Network. During the concert, Master Sgt. **Chris Martin** was a featured drummer with the National Symphony, and Master Sgt. **William Adcock** sounded Taps as the

solo bugler. The Ceremonial Brass and members of the Singing Sergeants were also featured center-stage in a tribute to The U.S. Air Force with American tenor and retired New York City police officer Daniel Rodriguez, and in a tribute to the National Guard with singer/actor John Schneider.

The **Concert Band** celebrated Memorial Day in Wintergreen, Va., with a patriotic program honoring U.S. military veterans. Flutist Master Sgt. **Stacy Ascione** was the featured instrumental



The 2006 Memorial Day concert featured flutist MSgt Stacy Ascione

soloist. The program also included the premiere performance of *Aerial Fantasy*, a new composition by **Michael Mogensen**, winner of the 2005 Col. Arnald D. Gabriel Composition Award. The piece was commissioned by The Air Force Band as a follow-up to his winning composition, *Sierra Dawn*.

The Ceremonial Brass and the Diplomats trio were on hand for the recent visit of Australian Prime Minister John Howard. The Brass was on the flight line at Andrews Air Force Base May 12 for the prime minister's arrival, and the Diplomats

(see ENSEMBLE NEWS on page 5)

Clinician's Corner

Just Breathe!

Improving Your Sound by Maximizing Your Air Support

By Senior Master Sgt. Robert Mesite
Trombonist, The U.S. Air Force Ceremonial Brass

For young woodwind and brass players, getting enough air through the instrument can be the bane of your (and your teacher's) musical life. More air can improve sound, articulation, pitch and even endurance. You may hear the phrase "Put more air through the horn!" a million times, but sometimes the mechanics of making it happen prevents you from reaching this goal.



Here are a few simple exercises to help you get more air *through* your horn—not simply *into* it—for a better sound almost immediately. I've stolen these ideas from a number of teachers, and now you can steal them from me!

To start, place a glass (or a pair of eyeglasses, or even the palm of your hand) a few inches from your face, and fog it with your breath. Did you feel your midsection draw inward? That's what proper

air support feels like.

Now, place your hand a bit farther from your mouth—about arm's length. Blow as if you're blowing out a candle. This will usually be a faster stream of air than the fogging motion.

For me, combining these two concepts is what helps the sound improve—the support from the "fogging" breath, plus the faster air speed of blowing out the candle.

The next trick is one I learned in a clinic with jazz trombonist Bill Watrous. Hold a dollar bill against a wall vertically. Pick a target about a third of the way from the top of the bill (just above the presidential portrait on bills where the portrait is centered). Now take away your hand and, using the concepts described above for airstream, try to hold the bill against a wall using air alone. The bill will stick to the wall until you run out of air! It's impossible to do this without proper air support, and it's a fun way to show off.

How about getting enough air into the lungs? To get air in quickly, mimic the panting of a dog. It looks silly, but it gets the job done. Sometimes simply thinking of the letter "O" as you inhale does the trick. Also, by inhaling through a tube (the cardboard tube from a roll of paper towels works well), you can take in a lot of air without tensing up. Be careful not to do this too many times in a row, however, because it can make you dizzy through hyperventilation.

These exercises are simple, but effective. Feel free to try your own variations. Remember, the goal is to get more air through the instrument—how you achieve it is simply a tool. 

Air Force Strings Leader Passes the Bow

By Tech. Sgt. Luke Wedge

Looking through photographs that chronicle her 21-year Air Force career, retiring Chief Master Sgt. Jane Bockenek pauses to comment on the people she has encountered on missions, performances and everyday duty with The U.S. Air Force Band. The images are testament to the diversity and excitement of a military musician's career—pictures of presidents, generals and other luminaries are well represented in her collection.

But she also comments on photos of her flight mates from Basic Military Training, noting that she has kept in touch with several of them. And she lingers over those with whom she worked in the Band every day, no doubt remembering the relationships and experiences that form the basis of a successful career.

Chief Bockenek joined The Air Force Band in 1985. She began playing violin at age 12, but admits that playing music for a living didn't occur to her until she had almost finished a theater degree at the University of Maryland. She earned her master's degree in violin performance after joining the Air Force.

Chief Bockenek auditioned for The Air Force Strings on the recommendation of other military musicians. It didn't hurt that at the time the opera orchestra was threatening to go on strike. About her decision to join, Chief Bockenek says, "It was a wonderful choice."

Her first tasking was playing in a string quartet on a European tour. Since that auspicious beginning, Chief Bockenek has performed for those in the highest levels of government and the military, and in concerts all across America and Europe.

Her fondest memories of performing, though, are of personal encounters. As leader of the Strolling Strings, Chief Bockenek has had countless opportunities to establish the intimate and emotional bond that performing provides.

Her most gratifying musical moments were those in which she could "go right to the table, look in the eyes of our audience and make a connection."

She recalls a particular performance, "somewhere in the Midwest," shortly after Sept. 11, 2001. The Strolling Strings performed *America the Beautiful* (one of her favorites). "One by one the audience stood and placed their hands over their hearts," she said. "At such an emotional time for all of us ... it was very moving."

Chief Bockenek's other passion in life is horses. She began riding at age two and has ridden competitively. She and her thoroughbred, Clear Screen (also known as Leroy), have been recognized in the Top 10 of the Ladies' Side Saddle Division nationally. They competed for the Air Force, and Chief Bockenek notes that it was the first time a military member competed side-saddle in uniform. The chief and her horse have also entertained locally at Air Force Band picnics with riding demonstrations.

She credits riding—and particularly Leroy—as a source of tremendous strength and healing as she battled cancer. The remarkable account of her illness and recovery was published in *Chicken Soup for the Horse Lover's Soul*.

Chief Bockenek's career is also marked by leadership. She was the first female in The Air Force Strings to attain the rank of chief master sergeant, and she is the first female manager of the group.

As her Air Force Band career draws to a close, Chief Bockenek says she is "extremely honored to have been put in this position. I really have loved it."

In her coming free time she plans to relax—"maybe get a young horse, spend time riding." 🐾



CMSgt Jane Bockenek with President Bush at a recent White House performance.

Musical Ambassador Retires After 26 Years of Service

By Master Sgt. Ryan Dolan

For Chief Master Sgt. Patricia Wolfe, The U.S. Air Force Concert Band and Singing Sergeants' recent concert tour through New Mexico and Texas was a fond farewell and the culmination of a distinguished career as a military musical ambassador. As a featured soloist, Chief Wolfe treated audiences from Albuquerque to Waco to her remarkable soprano in performances of the heartrending aria *Mon coeur s'ouvre à ta voix* from the opera "Samson et Dalila" and *Memory* from the musical "Cats," as well as a duet from the soundtrack to the movie "The Mask of Zorro."

Chief Wolfe—the eighth woman ever to join the Singing Sergeants—has represented Air Force excellence at home and around the world during her 26 years with the Band.

Early in her career, Chief Wolfe learned a valuable lesson about the communicative power of music. While on a historic tour of the People's Republic of China, she was struck by the Chinese people's love of Western music. As she described it, "music is a common language of all people which speaks directly to the heart."

Another highlight was a performance in Paris of selections from the opera *Carmen*. The Parisian audience, which can be very particular about the pronunciation of its language, was enthralled by her performance and astounded by her perfect pronunciation.

Chief Wolfe has excelled here at home as well. She was a pioneer of "quarters gigs"—performances for senior military and government leaders as they hosted foreign dignitaries in their homes. These high-level performances continue today, thanks in large measure to Chief Wolfe's accomplishments in these venues.

Her extensive and varied repertoire meant she could be called on a moment's notice to fulfill performance requests. She was called at home one

afternoon and asked to sing for then-Vice President George H.W. Bush that evening. Over time she became Secretary of Defense Casper Weinberger's "singer of choice" and sang frequently for General Colin Powell during his time as the Chairman of the Joint Chiefs of Staff.

Chief Wolfe also worked to build bridges between The Air Force Band in Washington and the rest of the band career field, touring with The U.S. Air Forces in Europe Band, Sembach, Germany, and with the Band of the Golden West at Travis AFB, Calif.

In a long career of outstanding performances, two in recent years have cemented Chief Wolfe's legacy of Air Force musical artistry. On the first anniversary of the terrorist attacks of Sept. 11, 2001, she delivered a rousing rendition of *God Bless America* before President George W. Bush and Secretary of Defense Donald Rumsfeld and a global television audience. And in 2004 she sang a verse from *America the Beautiful* during the Capitol Rotunda funeral service for former president Ronald Reagan.

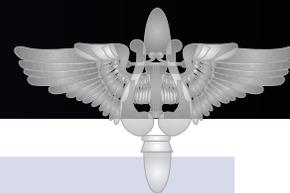
Chief Wolfe credits her choir and voice teachers for recognizing and encouraging her musical talents. She cites her husband, also a military musician, as an example of true leadership. And she says her colleagues in The Air Force Band have been continual teachers and mentors. However, when asked what has sustained her

during high-stress moments both in performance and as the manager of the Singing Sergeants, she replied, "My parents helped instill in me the values of service and integrity."

For Chief Wolfe, performing is not a way to gain notoriety or glory—it is the means by which she has served her country for 26 years. 🐾



CMSgt Patricia A. F. Wolfe.



Solo Chair

A Few Minutes With...

TECH. SGT. JAMES DEVAUGHN

Recording Engineer, The U.S. Air Force Band

Age: 33

Hometown: Alexandria, VA

Joined the Air Force: October 11, 2001

Education: B.S. in Mechanical Engineering, Virginia Tech, 1995, B.A. in Music, Virginia Tech, 1999

Q: What does your job involve?

A: My primary job is a recording engineer. My main "instruments" are my ears, along with a large soundboard, an assortment of microphones, a computer-based recording system, and some nice loudspeakers. I try to capture sound electronically, then artistically manipulate it to produce the best musical product for each ensemble. It involves knowing that when a producer says something sounds "too crispy," I need to either re-aim a microphone and capture fewer upper overtones from an instrument, or use an equalizer to electronically reduce the frequencies around 4,000 Hertz.



TSgt James DeVaughn works the console in the Band's new recording studio.

Q: Do you sing or play a musical instrument?

A: I've sung in choirs or vocal groups most of my life. Singing close-harmony a cappella in college sharpened my listening skills. I sing in my church choir and I noodle on bass and drums.

Q: What did you do before joining the military?

A: I sang in an a cappella quintet at a Virginia theme park. After that I went back to Virginia Tech as the technical director of their music department.

Q: What is the highlight of your Air Force career so far?

A: The Concert Band performed at the National Christmas Tree ceremony a few years ago—there was eight inches of snow on the ground. And, one of our trucks broke during the load-out after the show. We made it through, though, with lots of hot chocolate and doughnuts, and a couple of 50-kilowatt space heaters.

Q: What do you plan to do after you leave the Air Force?

A: Grow my goatee again! Possibly freelance in audio, or teach. And travel in the summers with my family.

Q: What's in your CD player these days?

A: Donald Fagen's latest album, classic rock like Yes, and "Italian for Beginners." 

For biographical information about any member of The U.S. Air Force Band, please visit our Web site, www.USAFBand.com. From the Main Menu, select "Band Members." You can browse by ensemble or type in specific search words.

(ENSEMBLE NEWS. continued from page 3)

performed at a luncheon in his honor, hosted by Secretary of State Condoleezza Rice.

The Ceremonial Brass also played at the White House on June 29 for the arrival of Japanese Prime Minister Junichiro Koizumi.

Max Impact took part in Public Service Recognition Week in May, honoring the men and women who serve America as federal, state and local government employees. The group drew a crowd on the Mall with 90 minutes of chart-topping hits, receiving critical acclaim and an invitation to perform for next year's event.

Also in May, **Max Impact** played for the "Cinco de Mayo" bash at the Bolling AFB dining facility and kicked off the Annual Joint Service Open House at Andrews AFB, Md. The group also performed for the recent retirement dinner of Lt. Gen. Daniel James III, Director of the Air National Guard.

The Airmen of Note recently completed a spring tour through Virginia, Tennessee and Mississippi, with jazz clinics at several high schools and universities in addition to evening performances.

The Strolling Strings performed June 7 at the beautiful Italian Embassy in Washington, D.C., for the National Defense University's International Fellows Graduation Banquet. **The Diplomats** trio also supported this event. The audience was made up of American and foreign military officers. Also in June, two string quartets played for U.S. Supreme Court justices and other honored guests at the Supreme Court Historical Society's annual reception.

Chief Master Sgt. of the Air Force Gerald R. Murray retired this summer after 29 years of service to the nation. **The Ceremonial Brass** played at his ceremony June 30 on the Ceremonial Lawn on Bolling AFB. And at his retirement dinner the previous evening, **Silver Wings** performed—at the Chief's request—supported by Master Sgts. **Ryan Carson** and **Regina Coonrod** of **Max Impact**. 

Thanks to our Ensemble News contributors Senior Master Sgt. Angela Burns; Master Sgts. Regina Coonrod, Ryan Dolan and Blake Waters; and Tech. Sgts. Julianna Arnold, Dennis Hoffman, Doug Morgan and Luke Wedge.



Taking Music to the Front

By Master Sgt. Ryan Carson

Music is a language that speaks to all people, regardless of race, nationality or creed. Music inspires, it fosters camaraderie, it evokes every kind of emotion. And what better way to serve the Air Force and my country, than to take music to the front? Few other jobs offer the opportunity to create a product that makes a crowd erupt in applause, tears flowing and people celebrating.

As a singer in Max Impact, I often get to use this gift to motivate my fellow military members. I would rather be singing for 50 of our troops in the Middle East than singing for thousands at Carnegie Hall. When you strip away the lights, the glamour and the comforts of home, all that's left is heart and emotion.

One of the greatest experiences I've ever had was performing for the troops in Operation Enduring Freedom and Operation Iraqi Freedom overseas. As we sang "Drift Away" in the middle of Afghanistan, I looked out and saw lighters held high in the desert while fellow service members swayed together, remembering home, family ... the good life. We are so blessed in this country, and it is times like these when the spirit of what we are about shines through.

It is such a rush to take the stage in the middle of a sandstorm in Pakistan, looking out at the helicopters flying in from a mission, or at the people watching the show from the back of a "deuce-and-a-half" transport truck. That's what it is all about. I remember one show during Enduring Freedom—right after our first song the ground shook as a B-1 took off for its nighttime mission. For that single moment, our worlds and missions collided to create an inspiring testament to the American way: rock 'n' roll and kick-butt firepower!

I would gladly go back there to serve those who are giving so much—just tell me when and where. Never have I been more gratified than when I was sitting on a C-130 with my band after a show, flying to another undisclosed locale, knowing we'd left that place—and those troops—better than we found them.

There is no greater feeling than doing good things for others. In this job, I have that very opportunity. No, I'm not out there every day in the sand and heat of the Middle East. But with music as my method, I can help make life a little easier for those who are. 



MSgt Ryan Carson sings with Max Impact.



In June the **Airmen of Note** recorded tunes for a new CD. Each member of the Note will be featured as a soloist in arrangements written by MSgt Alan Baylock, the band's chief arranger. Pictured are TSgts David McDonald, Paige Wroble and Lucas Munce.

MISSION

The mission of The United States Air Force Band is to deliver world-class musical products that inspire emotions, create positive impressions and communicate information according to Air Force objectives for the defense of the United States of America.

Alumni Spotlight

By Chief Master Sgt. (Ret.) Harry Gleeson

Editor's Note: While doing research for a history of The U.S. Air Force Concert Band and Singing Sergeants, writer Harry Gleeson has come across numerous stories from the Band's past. We thought our Cadenza readers might enjoy a few of them.

Turning the Tables

Percussionist Robert "Pappy" Moore was a featured soloist on the Band's 1960 fall tour, performing a novelty piece, "The Worried Drummer." The music called for Pappy to play a large assortment of instruments placed on several tables in front of the Band. Watching him run back and forth to get to the right instrument at the right time was part of the entertainment. Backstage before each concert, Pappy carefully laid out the instruments on the cloth-covered tables. (The cloth muffled the noise of picking up and setting down the instruments.) A crew moved the tables onto the stage just before his segment began.

Pappy's last performance on this tour was quite a treat. While the Band was playing the selections that preceded Pappy's feature, equipment manager Red Brower worked quietly backstage with a spool of



Pappy Moore guards his timpani against practical jokers.

clear, thin fishing line—and lashed every one of Pappy's instruments to the cloth covering those tables.

Imagine "the worried drummer's" surprise when he couldn't pick up any of his instruments! But if Pappy Moore panicked, he didn't let it show. He somehow managed to make a noise for every cue. The Band was in on the gag and could barely keep playing. The audience never knew.

As it turned out, though, Pappy had a surprise of his own in store.

The last measure of "The Worried Drummer" called for Pappy to shoot off a popgun—which, like the other instruments on this day, had been firmly batted to the table by Red Brower. However, for this final solo performance, Pappy had secretly taken another instrument from the percussion arsenal and slipped it into his uniform breast pocket.

When the moment came for the final shot, Pappy ignored the popgun, reached into his pocket, pulled out a starter pistol and fired off two blanks.

At the sound of gunfire, a clarinetist jumped up in a panic and ran toward the wings. Hearing the laughter of his fellow musicians, he froze mid-stride, turned beet red and slinked back to his chair for the next selection.

Stand Wars

Cornetists John Maiocco and Art Will shared a music stand for decades, starting in the late 1940s. John wore glasses with thick "Coke bottle" lenses. Art occasionally wore reading glasses.

They had always compromised as to the placement of their music stand during performances, but at the beginning of a tour in the early '70s their pact began to fall apart. For the first several concerts, John would pull the stand closer, and then Art would push it farther away.

One evening Art lost his patience and simply slammed the book shut—and the two old pros played the rest of the concert from memory. The next night, they both refused to even open the book. After several shows the Band's librarian stopped bothering to put the book on their stand at all. But even in those days of four- to six-week tours with alternating nightly programs and numerous encores, neither Art Will nor John Maiocco ever missed a note.

How to Warm Up

Just before a concert one evening, I noticed Art Will sitting backstage, his cornet still in its case. Art looked agitated as the other musicians were warming up. I asked him what was bothering him.

"These young players don't know how to warm up," he said, referring to the other cornetists and trumpeters who were belting out well-known passages from the solo repertoire.

I asked Art what the proper way to warm up was. He told me to keep an eye on him.

When the time came for the band members to take their seats onstage, Art finally took his cornet and mouthpiece out of the case. He blew some air into the instrument and into the mouthpiece, put the mouthpiece in the horn, and took his seat onstage.

After the Band had played the National Anthem, Art Will sat down, looked over to where I was standing in the wings and mouthed the words: "Now I'm warmed up." 



Cornetists Art Will and John Maiocco prepare to "warm up" for a performance.

Cadenza

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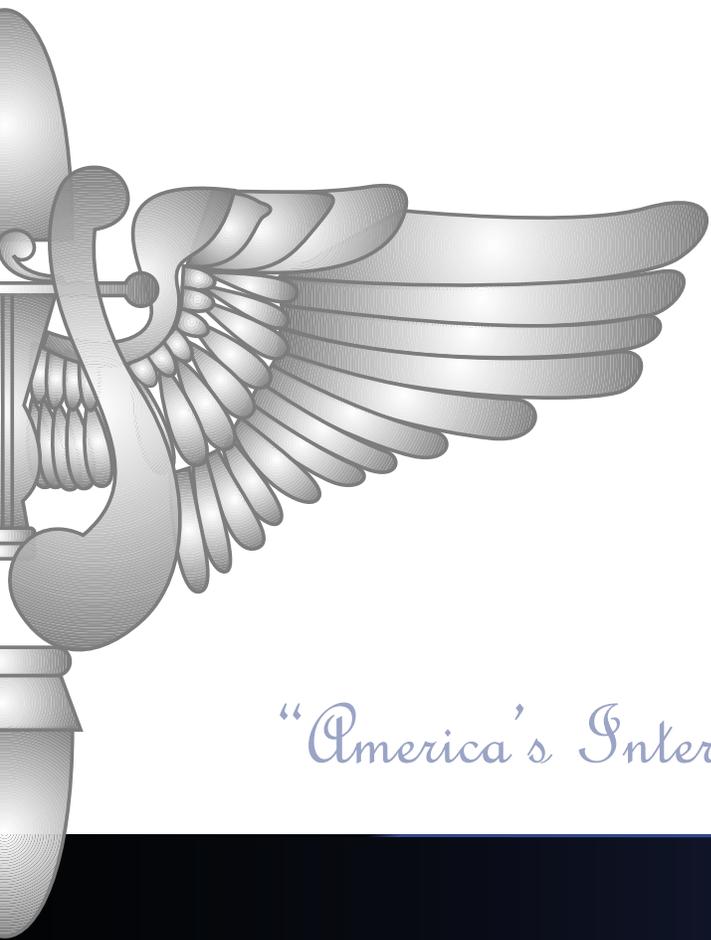
Senior Master Sergeant Robert Mesite,
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The United States Air Force Band is wholeheartedly committed to reflecting the diversity of our great nation. We actively encourage individuals from all cultural and ethnic backgrounds to learn about our organization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

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