Legacy

The United States Army Field Band
From Boston to Bombay, Tokyo to Toronto, The United States Army Field Band has been thrilling audiences of all ages for more than half a century. As the premier touring musical representative for the United States Army, this internationally-acclaimed organization travels thousands of miles each year presenting a variety of music to enthusiastic audiences throughout the nation and abroad. Through these concerts, the Field Band keeps the will of the American people behind the members of the armed forces and supports diplomatic efforts around the world.

The Concert Band is the oldest and largest of the Field Band’s four performing components. This elite 65-member instrumental ensemble, founded in 1946, has performed in all 50 states and 25 foreign countries for audiences totaling more than 100 million. Tours have taken the band throughout the United States, Canada, Mexico, South America, Europe, the Far East, and India.

The group appears in a wide variety of settings, from world-famous concert halls, such as the Berlin Philharmonie and Carnegie Hall, to state fairgrounds and high school gymnasiums. The Concert Band regularly travels and performs with the Soldiers’ Chorus, together presenting a powerful and diverse program of marches, overtures, popular music, patriotic selections, and instrumental and vocal solos. The organization has also performed joint concerts with many of the nation’s leading orchestras, including the Boston Pops, Cincinnati Pops, and Detroit Symphony Orchestra.

The United States Army Field Band is considered by music critics to be one of the most versatile and inspiring musical organizations in the world. Its members, selected by highly-competitive audition, represent some of the finest musical talent in America. More than five decades as the military’s most traveled musicians have earned them the title,

The Musical Ambassadors of the Army
The United States Army Field Band proudly presents the fourth in a series of Concert Band recordings honoring the lives and music of individuals who have made significant contributions to the band repertoire and to music education.

Colonel Finley R. Hamilton, commander and conductor of the band since 1999, writes, “Legacy shares the rich musical heritage of The United States Army Field Band with our listeners. The selections on the recording are a sampling of the large body of literature premiered or commissioned by the band, or written by members of the band’s arranging staff.” The energy inherent in each composition reflects that of the band itself—past, present, and future—as well as that of the creative minds who support military music programs.

Strengthening troop support as they bolster civilian support, bands have played an integral role in the rich heritage of the Army. The dedication and musicianship of the members of The United States Army Field Band represent the professionalism of each American soldier through more than two centuries of proud service.

This compact disc was recorded direct to two-track digital equipment in September 2003 at Devers Hall, Fort George G. Meade, Maryland.
Golden Festival Overture

A professor of theory and composition at the University of Kansas, James Barnes (b. 1949) has devoted much of his career as a composer to furthering the repertoire of the concert band. His publications reach audiences worldwide, from Lincoln Center to the Pacific Basin, and have been recorded by a variety of ensembles, including the Tokyo Kosei Wind Orchestra. He has also composed works for all five of the premier military bands. Barnes expresses his philosophy towards new compositions in a typically understated fashion: “What’s really important is to give musicians good music to play, and then they know what to do with it.”

The Field Band commissioned Barnes to write Golden Jubilee Overture (later renamed and published as Golden Festival Overture) in 1996 in recognition of the band’s fiftieth anniversary. Barnes recalls, “Jack [Grogan, Field Band commander from 1992 to 2000] told me he wanted an opener and I wrote him an opener, something really brilliant and bright for their tour concerts.” Soon after its completion, he wrote in a letter to Colonel Grogan, “I hope that I have been able to give [the band] something that will be fun for them to play for a long time.”

Barnes’ composition prominently features different instrumental colors. Combinations heard more frequently in orchestral literature but less often in wind ensemble or concert band literature, such as the English horn and clarinet, or bassoon and horn, come into sharp focus here. Another instrument favored by Barnes for color, the piccolo, is featured at the end of the piece, as a descant soprano vocalist might be.

A lively allegro vivo begins the overture, with florid woodwind parts supported by the brass. Horns supply the first theme, accompanied by flutes, trumpets, and the xylophone, and later alternate with the clarinets in expanding the theme. The horns are joined by the alto saxophone in a developmental section, leading to the adagio in which the English horn and
clarinet elaborate the melody in counterpoint with the oboe and alto saxophone. A saxophone choir introduces a slow and contemplative theme, which is repeated first by the upper winds and later by the bassoon, horn, and euphonium, before a solo horn provides a plaintive farewell. A reprise of the introduction allows the first and second themes to return prior to an exciting vivace coda.

Variations on an American Cavalry Song

Composer, conductor, and educator, Donald Grantham has been praised for the “elegance, sensitivity, lucidity of thought, clarity of expression, and fine lyricism” he brings to all of his compositions. He has fulfilled commissions for many genres, including solo instruments, operas, and concert bands, among others, and brings these varied experiences to his position on the composition faculty at the University of Texas at Austin. With the late Kent Kennan, he coauthored The Technique of Orchestration.

Grantham writes, “the basis for my variations is a jaunty march of uncertain origin that I’ve known for years. For me, one of its most attractive features is the weak beat cadences that occur throughout…it is rhythmically simple and straightforward melodically.” The Field Band commissioned Variations on an American Cavalry Song in 2001, the fifty-fifth year of the band’s existence. The piece is considered one of the most technically challenging works to
date in band literature and requires virtuosic technique of the musicians.

Following the initial thematic presentation, Grantham explores the numerous possibilities of his march in twelve variations. Variation one, *Boisterous*, features the timpani and tubular bells with the accompaniment of the percussion section. This energetic mood gives way to *Reflective* in the second variation, in which complicated metric shifts allow a focus on Grantham’s off-beat cadences. The next three variations can be grouped together, much as a dance suite, with the sudden *scherzando* giving way to the fifth variation, emphasizing a running motif in the woodwinds. Greater emphasis shifts to the brass accents in the final variation of this trio.

A sense of call and response between the trumpets and the upper winds opens the sixth variation, growing in intensity until three sharp flourishes bring abrupt closure. The slower tempo of variation seven finds the timpani providing counterpoint to the winds, which are joined by the brass as the passage ends in a triumphant tutti. The gentle duet between alto saxophone and horn that follows soon passes to a rapidly moving duet between the oboe and clarinet solos. This *Lilting* character continues in the tutti woodwinds of the ninth variation, eclipsed in the tenth by the assertive presentation of alto saxophone and horns. The final two variations use metric shifts, grinding dissonances, and call and response to build intensity before the finale, which moves from *Solemn* to *Very forceful* to *Lively and spirited* as it recalls the jaunty character of the work’s opening.

**American Overture for Band**

Joseph Willcox Jenkins (b. 1928) has enjoyed a successful career as both composer and educator. While a pre-law student at St. Joseph’s College, Jenkins studied composition with Vincent Persichetti at the Philadelphia Conservatory of Music. He then went on to earn undergraduate and graduate degrees from the Eastman School of Music, studying with Howard Hanson, Bernard Rogers, and Thomas Canning. After graduation,
Jenkins was drafted and joined The U.S. Army Field Band as a staff arranger. Following his discharge from the Army, he began teaching at Catholic University, and during this time reenlisted to become the chief arranger and assistant conductor of the newly formed U.S. Army Chorus. He eventually composed and arranged over 350 works for the ensemble. Jenkins completed his doctorate at Catholic University, and joined the faculty of Duquesne University in 1961, over time teaching virtually every music course until his retirement in 2000. He still teaches at Duquesne as Professor Emeritus.

*American Overture* is Jenkins’ first piece for band, written in 1953 at the age of 25. Jenkins dedicated the piece to the Field Band and its commander, Colonel Chester E. Whiting. “Colonel Whiting was a real father figure to me—I was just a kid!” Jenkins continues, “I wanted to write something for our magnificent horn section, because I was tired of them having to play off-beats. That was the inspiration for the piece.” He also credited his mentor at the Field Band, Master Sergeant Earl Mays. “I learned more about orchestration from Earl Mays than I ever did from my classes at Eastman. He was a brilliant arranger and a great teacher.”

The opening theme, presented by unison horns, is suggestive of American folk music. The woodwinds answer with a related theme; Jenkins uses call and response as one of the principal unifying factors of the work. An extensive development section follows, trading short phrases between soloists and instrumental choirs. The recapitulation makes the antiphonal statements even clearer, leading to a bright, jubilant coda. The composer reminisced, “I have to admit that I was inspired somewhat by the last movement of the Bartok *Concerto for Orchestra*. I heard it on a Boston Symphony Orchestra broadcast as a teenager and it really impressed me. Some of the themes in *American Overture* remind me of that piece.”
Aria and Allegro

Master Sergeant (Retired) Gregory Pascuzzi (b. 1952) began his musical studies at an early age. “I became aware at age seven, or so, that I would have to write for the various instruments in different keys if I wanted it to sound good.” His father’s connection to the Pittsburgh Symphony Orchestra (PSO) allowed him to study conducting and composition with PSO Associate Conductor Henry Mazer and trumpet with Tony Pasquarelli. The orchestra programmed one of his compositions by the time he reached age sixteen. His military career began with the U.S. Military Academy Band in 1972 and culminated with The U.S. Army Field Band in 1999. His arrangements and compositions have been performed by major American symphony orchestras, including Baltimore and Dallas, as well as by The New English and European Orchestra, the BBC Big Band, and the Russian Volga Wind Band. Aria and Allegro was written for and premiered by Master Sergeant (Retired) Tedd Griepentrog. The composer accompanied this premiere at the North American Saxophone Alliance 1989 symposium. Sergeant First Class Jeffrey Price, who performed the work at the 2004 symposium and on this recording, described his experience. “Being coached by the composer makes possible an authentic representation of what he intends. When you’re with the composer, the piece is a living document, and anything can change. Each performance is a re-creation. In the recording studio, the collective effort of the artists present resulted in that day’s story.”

Although of differing moods, the two movements share certain characteristics. Primary among these is the manner in which Pascuzzi has written thematic presentations: each theme is foreshadowed by other instruments in the band before being performed by the solo soprano saxophone. Aria begins with a lyric entrance by the soloist, followed by gently terraced entrances in the upper woodwinds. As the work progresses, supporting instruments continue these terraced entrances. The cadenza, accompanied only by vibraphone, leads into Allegro, in which the brass suddenly become more prominent, especially in highlight-
ing rhythmic displacements and off-beat accents. The multiple hemiolas of the coda create a dramatic conclusion.

**Epilogue: Lest We Forget**

Robert Jager (b. 1939) has won numerous awards as a composer, and is an accomplished conductor and educator. After graduating from the University of Michigan, he served as staff arranger at the Armed Forces School of Music until 1965. He then conducted the band at Old Dominion College before joining the faculty of Tennessee Technological University in Cookeville, Tennessee, where he currently is the Director of Composition and Theory. Jager holds the distinction of being the only three-time winner of the Ostwald Award, given by the American Bandmasters Association. In addition, he has been honored by the National School Orchestra Association, the American School Band Directors Association, Kappa Kappa Psi, and Phi Mu Alpha. He was a MacDowell Colony Fellow in 1985.

**Epilogue: Lest We Forget** was commissioned by Colonel Jack Grogan to commemorate the fiftieth anniversary of World War II. In his introduction to the published score, Jager writes: “It is...music to commemorate the decent people who suffered through the agony of World War II, and those who gave their lives for peace and freedom. It is not funeral music, but rather a solemn hymn to the indomitable spirit of those who were touched by tyranny, and who were able to rise above it—both in life and death. It is these people that we remember.” The work was premiered at the Kentucky Music Educators Association Convention on February 6, 1992.

The piece is a slow hymn in several sections, reminiscent of the chorales of Brahms and the slow movements of Mahler symphonies. It begins with the first theme stated by clarinets
and solo horn, and gradually adds voices. A chorale leads to a second melody, played by solo trumpet and continued by the woodwinds. This section climaxes in a tutti fortissimo.

The trumpet and flute then introduce a new theme with allusions to the second. The first theme returns in a woodwind chorale, gathering voices and culminating in an even greater crescendo. After restating the flute and trumpet theme, the piece slowly gains momentum to a long, hope-filled chorale for the full band. Finally, after a hushed beginning, the coda builds to a triumphant ending. Epilogue: Lest We Forget is a work of great emotional depth, and a fitting tribute to the men and women who sacrificed so much for the freedom Americans enjoy today.

Sunrise at Angel’s Gate

London native Philip Sparke (b. 1951) studied composition, trumpet, and piano at the Royal College of Music, where he developed a lasting fascination with the repertoire for concert band and wind ensemble. While known particularly for his works for brass band, Sparke has also become known as a champion of wind music, earning commissions around the world and particularly in the United States. His works include Gaudium, Celebration, and Dance Movements. Sparke wrote Sunrise at Angel’s Gate in 2001 as a commission for the Field Band’s fifty-fifth anniversary.

The composer has written, “Sunrise and sunset are the best times to view the [Grand] Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. Angel’s Gate is one of the many named rock formations on the northern side of the Canyon and in this piece, I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky and the gradual revelation on the Canyon itself as sunlight reaches into its rocky depths.” The photo...
graph on the back of this CD package is from a sunrise at Angel’s Gate.

Following the ethereal opening chord, solos in the oboe, clarinet, English horn, and bassoon embody the birdsong described by Sparke. Throughout the work as a whole, woodwinds remain prevalent in providing melodic structure, particularly the oboe and the clarinet, and later, the saxophones. The brass family serves a supporting role much of the time, whether in the style of a chorale or in creating a fuller, more polyphonic texture.

The gentle nature of the opening passages gives way to a sudden vivo in which the mood drastically changes; Sparke has likened this section to “the area waking up with tourists.” The upper winds exchange interlocking eighth-note/sixteenth-note patterns, leading to a call and response between solo woodwinds and muted trumpets. Muted brass instruments remain prominent throughout the remainder of the section and into the reprise of the earlier themes of the piece. Trills in the horn section provide impetus to the molto lento, reviving the rhythmic gestures of the first section’s saxophone duet. As the work trails to a close, twelve tolls on the bells “remind us of our mortality” and inspire a prayerful conclusion.

Dance of the Southern Lights

Master Sergeant (Retired) Eric Richards (b. 1959) is Director of Bands and Assistant Professor of Music Theory and Technology at Midland Lutheran College. He earned a Doctor of Musical Arts in Composition from the University of Maryland, and a Master of Music in Composition from Duquesne University, where he studied with Joseph Willcox Jenkins. Richards served as staff arranger for The U. S. Army Field Band from 1984 to 2004. Throughout his career, his compositions have been programmed in diverse settings such as Carnegie Hall, the Berlin Philharmonie, and the Montreux, Nice, and North Sea Jazz Festivals. He states, “As a composer, I enjoy exploring the
possibilities of combining elements of disparate music dialects ‘stirring in’ sounds and traditions of other cultures.”

*Dance of the Southern Lights* was written in 1985 for Sergeant Major (Retired) Nan Raphael, flutist and principal piccolo with The U. S. Army Field Band from 1979 to 2003. The collaborative relationship between composer and soloist becomes evident in “an unaccompanied solo cadenza which is designed to be improvised or ‘pre-composed’ by the soloist. That is exactly what takes place on this recording, as the cadenza is solely Nan’s creation.”

According to Richards, “In this piece, the underlying rhythmic pulse is based on a 3/4 vs. 6/8 hybrid known as a *nañigo*. Musicians also refer to this rhythmic concept as an ‘Afro-Cuban feel.’ The use of percussion instruments specific to this genre like agogo bells, shaker, samba whistle, and cabasa capture the essence and authentic flavor of this rhythmic concept.”

The opening orchestral fanfare leads to the initial presentation of the *nañigo* rhythm by the percussion. Following the first statement of the primary theme in the solo piccolo, the solo line is often accompanied by the full ensemble or by woodwind, brass, or percussion choirs. A secondary bridge theme appears after several contrasting presentations of the initial theme. The concept of choirs continues into a set of variations for the soloist, shifting accompaniment as the variations build to the final improvised cadenza.

**March, Op. 99**

Known for many years as the *enfant terrible* of Russian music, Sergei Sergeevich Prokofiev (1891–1953) studied at the St. Petersburg Conservatory with Rimsky-Korsakov. His 1914 graduation project, *Piano Concerto No. 1*, showcased his virtuosic skills as a pianist but struck many of his professors as “reckless,” thereby beginning his reputation as a radical. Prokofiev left Russia during the Revolution, settling in Paris and traveling extensively in Europe and the Americas. Prokofiev returned to the Soviet Union in 1932, and although he faced mild antagonism, his willingness to compose politically appropriate material shielded him from the
level of persecution accorded other composers, including Shostakovich. His death in 1953 was eclipsed by that of Josef Stalin, who died the same day.

Prokofiev wrote his *March, Op. 99* in 1943, at the height of his most recent political rehabilitation. Major Ivan Petrov, the Soviet Union’s leading bandmaster, conducted the premiere during a radio broadcast in April 1944. This concert piece carried the subtitle “March to Victory.” The First Combat Infantry Band, which would later become The U.S. Army Field Band, gave the American premiere on May 31, 1945. A crowd of 20,000 filled Madison Square Garden for a “Salute to the GIs of the United Nations,” sponsored by the National Council of American-Soviet Friendship. Serge Koussevitzky, famed Soviet émigré and chair of the Council’s music committee, conducted the Combat Infantry Band in a variety of marches by American and Russian composers. Guests at this rally included baritone Paul Robeson, Senator Claude V. Pepper, and Lieutenant William D. Robertson, the first Army soldier to shake hands with a Soviet sergeant on the ruins of the bridge over the Elbe River at Torgau.

In his own salute to the Allied soldiers, President Harry S. Truman sent this message to the event sponsors: “We must now bend our every effort and work together to assure that these sacrifices shall not have been in vain, by building the peace on the four essential human freedoms—freedom of speech and religion, freedom from want and from fear.”

A strong *allegro* introduction leads to the vibrant main theme of the march, presented by solo trumpet and punctuated by the cadences characteristic of Prokofiev’s music. Clarinets, saxophones, and euphoniums join forces to introduce the more relaxed second theme, which recurs in a slightly inverted form to avoid modulation before the main theme’s return in a triumphant finale.
Dmitri Dmitrievich Shostakovich (1906–1975) experienced a childhood of privilege prior to the Russian Revolution, attending private school and studying piano with his mother. A piano prodigy, he entered the newly-renamed Leningrad Conservatory at age 13 and studied composition with Maximilian Steinberg. After completing his Symphony No. 1 as a graduation project, Shostakovich embarked upon an early career as notable for his extraordinary creativity as for his apparent ideological enthusiasm. The persecution which dogged Shostakovich’s middle and later career, and which became so well-known in the West, began with his Symphony No. 4 and continued intermittently thereafter.

The facts surrounding the Symphony No. 5 have long been a subject of controversy among Shostakovich scholars, particularly in view of Testimony, the composer’s alleged memoirs, and the firestorm of research and rebuttals that followed. Some of these facts, however, are not in dispute: the subtitle “a Soviet artist’s creative reply to just criticism” was attached to the symphony by a journalist, not by the composer, and Shostakovich himself never proclaimed one interpretation or another of this composition to be definitive. These ideas alone present the opportunity for musicians to experience the piece as an objective masterwork and not merely as a programmatic statement.

The Field Band commissioned R. Mark Rogers to create a new transcription of the symphony’s final movement for a 2003 premiere at The Midwest Clinic. The arranger viewed this commission as a way to faithfully render the orchestral original while preserving the intangible qualities of the work. He reminds us, “Shostakovich knew that art was a deadly serious business, able to illustrate the best or worst of a culture and civilization.” By creating a transcription rooted in authenticity, Rogers strives to keep this legacy alive for generations of young musicians.
Rogers placed a particular emphasis upon finding an objective basis for interpretation, examining the full score as published by the state press of the Soviet Union as well as the recordings of great conductors such as Mravinsky, Bernstein, Rostropovich, Levi, and Maxim Shostakovich. Although these conductors’ interpretations have varied in many ways, Rogers found them to be valuable tools in distilling Shostakovich’s intent from the orchestral score. He has also established a more complete instrumentation, restoring parts for piano, harp, and contrabassoon that were eliminated from more frequently performed transcriptions.

Rogers writes, “An encounter with a great piece like this should leave none of us the same as we were before, and if we grow through the experience, then we have all taken benefit from it.”
Credits

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The United States Army Field Band gratefully acknowledges the contributions of the following individuals for their assistance in this project: James Barnes, Bonnie Jo Dopp, Peter Filardo, Robert Jager, Joseph Willcox Jenkins, Margarita Mazo, Gregory Pascuzzi, SFC Jeffrey Price, Eric Richards, R. Mark Rogers, Tadd Russo, Dmitri Serjanov, Liza Serjanova, Philip Sparke, and Deborah Wilson.
1. **Golden Festival Overture** (7:13) .............................................................James Barnes
   Commissioned by The U.S. Army Field Band in 1996 • Published by Southern Music

2. **Variations on an American Cavalry Song** (11:44) .............................Donald Grantham
   Commissioned by The U.S. Army Field Band in 2001 • Published by Piquant Press

3. **American Overture for Band** (4:36) ......................................Joseph Willcox Jenkins*
   Composed for The U.S. Army Field Band in 1953 • Published by Theodore Presser

4. **Aria and Allegro** (10:09) .................................................................Gregory Pascuzzi*
   Composed for MSG (Retired) Tedd Griepentrog in 1989
   Soloist for this recording, SFC Jeffrey Price, soprano saxophone
   Published by Band Leader Publications

5. **Epilogue: Lest We Forget** (10:17) ............................................................Robert Jager
   Commissioned by The U.S. Army Field Band in 1992 • Published by Neil A. Kjos Music Company

6. **Sunrise at Angel’s Gate** (8:50) ................................................................Philip Sparke
   Commissioned for The U.S. Army Field Band in 2001
   Published by Anglo Music

7. **Dance of the Southern Lights** (6:59) ....................................................Eric Richards*
   Composed for SGM (Retired) Nan Raphael in 1985
   Soloist for this recording, SGM (Retired) Nan Raphael, piccolo
   Unpublished work

   American premiere with The First Combat Infantry Band, conducted by Serge Koussevitzky in 1945
   Published by Hal Leonard

9. **Finale from Symphony No. 5** (11:10) ...... Dmitri Shostakovich, trans. R. Mark Rogers
   Transcription commissioned by The U.S. Army Field Band in 2003
   Unpublished work

*Former staff arranger for The U.S. Army Field Band*
Concert Band Personnel

**Piccolo**
SSG Natalie Boyd Klima ............. Seminole, FL

**Flute**
SSG Sarah Eckman .................. Springfield, VA
SSG Nancy McCaskill ............... Columbia, SC
SSG Diana Powers^ ...................... Shelby, OH

**Oboe**
MSG Cynthia Bartolomeo* ........ Washington, DC
MSG Kerry Willingham*^ ........ Sabinal, TX
SSG Jennifer Gabrysh ............... Royal Oak, MI

**English Horn**
MSG Cynthia Bartolomeo .......... Washington, DC

**Bassoon**
SFC J. Daniel Bowlds .......... Lexington, KY
SFC Michael Lee, Jr.*^ ........ Washington, DC
SSG Holly Wood .................... Mandan, ND

**Contra Bassoon**
SSG Holly Wood ..................... Mandan, ND

**E-flat Clarinet**
SFC Julia Mahan ..................... Orange Park, FL

**Alto Clarinet**
MSG Susan Kelley* ................. Mt. Pleasant, MI

**Bass Clarinet**
SSG C. Michael Sears .............. Lithia Springs, GA
SSG Luke Tomkinson ................ East Lansing, MI

**Saxophone**
SGM J. Loran McClung*^ .......... LaVerne, CA
SFC Sheila Connor Nevis* .......... Medfield, MA
SFC Jeffrey Price .................. Morgantown, WV
SSG Joreen Cain .................... Lemont, IL

**Trumpet**
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SFC John Altman .................... West Islip, NY
SFC Michael Klima .................. Sartell, MN
SSG Paul McLaughlin ............ Las Cruces, NM
SSG Jesse Tubb .................... South Lake Tahoe, CA
SSG James Wood ................... Chapel Hill, NC

**French Horn**
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MSG Patrick Lipphardt* .......... Colorado Springs, CO
SFC Robert Cherry*^ .............. Bridgman, MI
SFC Alan White ..................... Baltimore, MD
SSG Chandra Cervantes .......... Healdsburg, CA
SSG Shawn Hagen .................. Paragould, AR

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SFC Aaron Karim .................... Fargo, ND
SSG Colleen Crafton ................ Endicott, NY
SSG Todd Sturmiolo ................ Hagerstown, MD

**Bass Trombone**
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SFC Daniel Sherlock* ............. Phoenix, AZ
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SSG Melissa Dunne ................ Phoenix, AZ

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SFC William Elliott ............... Shelbyville, KY
SSG Phillip Kiamie, Jr.* .......... Pelham Manor, NY
SSG Steven Owen .................. Eugene, OR
SSG Brian Spurgeon ............... Pittsburgh, PA

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The Musical Ambassadors of the Army
## Legacy

**The United States Army Field Band**

Colonel Finley R. Hamilton, Commander and Conductor

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