Credits

Producer
CWO4 Kenneth W. Megan Jr.
Engineer
MU1 Kuljit Rehncy
Booklet Design
MUCS Mark E. Weaver
Liner Notes
MU1 Leah G. Abbott
Public Relations Officer
MUCS Albert E. Lyman Jr.

Recorded at Leamy Hall Auditorium
The United States Coast Guard Academy, New London, CT

The United States Coast Guard Band
LIBERTY FOR ALL
Commander Lewis J. Buckley, Director
with special guest Merlin Olsen
Fanfares

Morton Gould (1913-1996) led a multi-faceted career, composing for television, film, stage, and the concert hall. He hosted and composed for television’s *World of Music* series and appeared with his orchestra in the film *Delightly Dangerous* with Jane Powell. Gould collaborated with choreographers Jerome Robbins, Agnes DeMille, and George Balanchine. As a conductor, he led over 100 recordings and received over a dozen Grammy nominations. In 1995 he won a Pulitzer Prize for Stringmusic, commissioned by the National Symphony Orchestra in tribute to Music Director Mstislav Rostropovich.

After attending a performance of the University of Michigan band in 1941, Gould became an advocate of the concert band, for which he composed major works, including *Jericho Rhapsody* and *West Point Symphony*. In 1942 Gould was among a group of composers asked by Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, to write a fanfare for brass and percussion; *Fanfare for Freedom* resulted. Aaron Copland’s *Fanfare for the Common Man* was another contribution for Goossens.

John Williams (b. 1932) is best known for his film scores and ceremonial music. He was commissioned to write *Liberty Fanfare* in 1986 for the Boston Pops’ Fourth of July concert unveiling the Statue of Liberty’s restoration. Since the relighting of Lady Liberty, the *Fanfare* has been used for ceremonial occasions and as a concert opener.

Saluting the Armed Forces

Three compositions on this disc honor the efforts of our armed forces: *Vigil, Music of Appreciation, and Inchon*. Leland E. Forsblad (b. 1922) composed over 800 works for band, orchestra, and chorus; he also wrote scores for radio and film and taught in the Fresno, California public schools. Forsblad was a combat pilot in World War II, during which he became a prisoner of war and composed for his prison camp band. *Vigil* pays tribute to “the forces of the Coast Guard” in its three sections—Coast Watch, Cutter, and Search and Rescue—depicting different scenes from life in the Coast Guard. The USCG Band premiered *Vigil* in New London, Connecticut in January 1995.

Forsblad and his fellow composer Roger Nixon (b. 1921) have much in common: both are native Californians; both served in World War II, Nixon as a line officer in the Navy; and both are retired teachers, Nixon from San Francisco State University. Both composers also wrote works in tribute to armed-services personnel. According to notes in the score of *Music of Appreciation*: It “was composed as a tribute to the men and women in our Armed Forces. The imagery includes reflections on family and friends from whom they must be separated in times of crisis, challenges faced during their tours of duty, and triumphs achieved on behalf of their country.”

Robert W. Smith (b. 1958) dedicated *Inchon* to his father, Benjamin F. Smith, a retired Staff Sergeant in the U.S. Army and a veteran of the Korean and Vietnam Wars. “This work honors Sergeant Smith and his fellow heroes and commemorates the fifteenth anniversary of the Korean Conflict,” according to notes in the score. *Inchon* was motivated by the Korean Conflict and General Douglas MacArthur’s assault at Inchon, South Korea in 1950. Smith employs an ocean drum, alto flute, and—to give the effect of a helicopter—six off stage bass drum players. Here, Musician First Class Kuljit Rehny, recording engineer, uses a recorded helicopter sound to achieve the dramatic helicopter takeoffs and landings.

The Belwin-Mills published score of *Inchon* describes the musical landscape thusly: “From the quiet sound of the waves on the lonely Korean beach to the landing of the helicopter on Hill 812, ‘Inchon’explores this clashing of cultures through sound. Even the simple Korean prayer in the center of the piece is answered by the more powerful Western statement of the same melody. As quickly as the invasion begins, it ends as the helicopters fly into the distance, leaving the beach once again in solitude.”

Works with Narrator or Vocalist

Vincent Persichetti (1915-1987) was an American composer, conductor, theorist, educator, and pianist. At age five, Persichetti enrolled in the Combs Conservatory in Philadelphia, where he studied piano, organ, and double bass; he studied theory and composition with Russell King Miller. There he earned a Bachelor of Music degree and, at age 20, became the head of the theory and composition department. During this time, he also studied conducting with Fritz Reiner at the Curtis Institute. In 1941 Persichetti was appointed head of the theory and composition department at the Philadelphia...
Fanfares

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Conservatory. A long association with The Juilliard School ensued when Persichetti joined the faculty in 1947; he eventually became chairman of the composition and literature and materials departments. In addition, he received three Guggenheim fellowships, two grants from the National Foundation on the Arts and Humanities, and a grant from the National Institute of Arts and Letters, of which he was a member from 1965.

The only major conflict in the composer’s accomplished career occurred with the commissioning of *A Lincoln Address*. Eugene Ormandy and the Philadelphia Orchestra had been contracted to perform at the second inaugural address of President Richard Nixon, when Ormandy recommended that Persichetti compose a new work for the occasion. In December 1972, Persichetti was asked to write a work for orchestra and narrator using text from Lincoln’s second Inaugural Address of 1865. Actor Charlton Heston would be the narrator. Persichetti began composing, but “I started getting a lot of phone calls,” he wrote, “from inaugural committee members, asking me to delete certain lines [sic]. Although I’m completely against what’s going on in Vietnam, I agreed to the deletions... I agreed to cut out a line that goes something like, ‘insurgent agents in the city seeking to destroy it without war.’ These aids were very sensitive to lines like these.”

Persichetti refused to make further cuts and learned just ten days before the scheduled performance that his work would not be heard. Persichetti claimed, and the inaugural committee denied, that the work had been excluded from the event because it might embarrass President Nixon. The incident received much press, including an article on the front page of *The New York Times*. Orchestras throughout the country wanted to perform *A Lincoln Address*, and the honor was bestowed upon the St. Louis Symphony Orchestra, Walter Suskind, conductor, on January 25, 1973.

American composer James Beckel (b. 1948) is the principal trombonist of the Indianapolis Symphony and teaches at both DePauw University and the University of Indianapolis. His concert for horn and orchestra, *The Glass Bead Game*, was nominated for a Pulitzer Prize in 1997.

*Liberty for All: A Patriotic Work for Band and Narrator* quotes the Declaration of Independence, discourse from George Washington and John F. Kennedy, and correspondence from Abraham Lincoln. In 2002 the Coast Guard Band commissioned Beckel to arrange *Liberty for All* for concert band. The arrangement is dedicated to Admiral James M. Loy, 21st Commandant of the Coast Guard and Master Chief Vincent W. Patton, III, 16th Master Chief Petty Officer of the Coast Guard, for their vision, energy, and extraordinary leadership during a critical time in our nation’s history.”

The narration of *Liberty for All* concludes with lyrics from “America.” These lyrics, written by Samuel F. Smith in 1832, inspired Musician First Class Ian Frenkel to compose *America, Of Thee I Sing*. Frenkel is the arranger and pianist of the Coast Guard Band and describes this patriotic medley for soprano with wind ensemble accompaniment as appropriate for an American military band: “I thought that jazz and gospel harmonies and melodic material along with more traditional ‘Copland-esque’ sonorities would work well in representing the American culture.”

Merlin Olsen, narrator of *A Lincoln Address* and *Liberty for All*, played professional football with the Los Angeles Rams for fifteen years and was also a distinguished television and film actor. He is probably best known for playing Jonathan Garvey on NBC’s *Little House on the Prairie*. The Coast Guard Band first worked with Olsen in December 2003 during the National Christmas Tree Lighting Ceremony in Washington, D.C., where he donned a Santa suit and read Clement Clark Moore’s “‘Twas the Night Before Christmas.”

**Marches**

The “March King” John Philip Sousa composed over 136 marches in his career as composer, conductor, businessman, and patriot. Titles to Sousa’s marches often evoke a sense of patriotism; the marches included here, *The Liberty Bell* and *Hail to the Spirit of Liberty*, are no exception. Sousa’s biographer Paul E. Bierley said his patriotically-named marches “were intended to inspire fighting men on to greater efforts and to instill in fellow citizens the loyalty and enthusiasm which he himself felt.”

Commander Lewis J. Buckley (b. 1947), in addition to being director of the Coast Guard Band, is also an accomplished composer and arranger. Among his compositions are two dozen marches, including the *D.H.S. March*, written to commemorate the Coast Guard’s transfer to the Department of Homeland Security in March 2003.
THE UNITED STATES COAST GUARD BAND

Liberty for All

1. Fanfare for Freedom 1:44
   Morton Gould
   G&C Music Corp. Chappell & Co.

2. Liberty for All 11:03
   James A. Beckel Jr.
   James Beckel Music
   Merlin Olsen, narrator

3. Hail to the Spirit of Liberty 3:27
   John Philip Sousa
   John Church Company
   Merlin Olsen, narrator

4. Music of Appreciation 7:54
   Roger Nixon
   Neil A. Kjos Music Co.
   Theodore Presser

5. A Lincoln Address 11:18
   Vincent Persichetti
   John Philip Sousa
   John Church Company
   Neil A. Kjos Music Company

6. The Liberty Bell 3:43
   Robert W. Smith
   Belwin-Mills Publishing Corp.

7. Inchon 9:09
   Leland E. Forsblad
   Neil A. Kjos Music Company

8. Vigil 6:09
   CDR Lewis J. Buckley
   Cinmaron Music Press

   John Williams
   Jenson Publications

10. Liberty Fanfare 4:37
    arr. Ian Frenkel
    manuscript

11. America, of Thee I Sing 7:19
    MU1 Lisa Taylor, soprano

THE UNITED STATES COAST GUARD BAND

Commander Lewis J. Buckley, Director - Miami, FL
Chief Warrant Officer Kenneth W. Megan Jr., Assistant Director - Norwood, MA

Piccolo
MUCS Cheryl L. Six - Littleton, CO

Flute*
MU1 Amanda D. Baker - Germantown, WI
MU1 Elizabeth C. Dretweiler - Houston, TX
MU1 Ann C. Galbraith - Ann Arbor, MI
Cheryl L. Six

Oboe
MUC Stephen R. Wade - Arlington, MA
MU1 Barrett E. Seals - Miami, FL

English Horn
Barrett E. Seals

E-Flat Clarinet
MUC Daniel J. Lukens (c) Kensington, CT
MU1 Leah G. Abbott - Coral Springs, FL
MU1 Kathryn J. Bolton - Shepherd, MI
MU1 Rachel L. Browning - Galveston, TX
MU1 Michelle J. Grotto - Chicago, IL
MU1 Chantal D. Hoveid

MUC Andrew G. Sherwood - Milwaukee, WI
MU Jonathan N. Towne - Danvers, MA

Bass Clarinet
MUC Andrew F. Greci - Washington, PA

Bassoon*
MUCS Judith L. Buttery - Grand Haven, MI
MUC Rebecca J. Noreen - Bellevue, WA

Contrabassoon
Rebecca J. Noreen

Alto Saxophone
MU1 Greg R. Case (p) - Doylestown, PA
MU1 Joshua C. Thomas - Plano, TX

Tenor Saxophone
MU1 Adam R. Williamson - Delmar, NY

Baritone Saxophone
MUC Richard E. Wyman - Hampden, MA

Coronet/Trumpet
MUCS Carroll M. Potts (p) - Richmond, VA
MU1 James B. Avery - Washington, DC

MUC Joel K. Flunker - Neenah, WI
MU1 Thomas H. Brown - Sparity, MD

MUC Gregory W. Martin - Raleigh, NC
MU1 Kelly L. Watkins - Henderson, TX

French Horn
MUC Virginia Sturm (p) - Memphis, TN
MUC Heather Beyrent Dougherty - Gilford, NH
MU1 Aimee D. Gambone - Bloomington, IN
MUCS Matthew J. Melone - Cranston, RI
MU1 Brian A. Nichols - Bradenton, FL

Trombone
MUCS Mark E. Weaver (p) - Peru, IN
MUC Vince A. Yanovitch - East Stroudsburg, PA
MUC Gregory S. Wirt - Charlotte, MI

Bass Trombone
MUCS Victor V. Johnson - Westland, MI

Euphonium
MUC Dan S. Vinson (p) - Henderson, TX
MU1 James E. Jackson, III - Lexington, KY

Tuba
MU1 Adam B. Crowe (p) - Tuscaloosa, AL
MUC Richard C. Denton - Pound Ridge, NY
MU1 Stephen R. Lamb - Plano, TX

String Bass
MUC Mark E. McCormick - Wantagh, NY

Percussion
MUCM Constance I. Coghlan (p) - Fort Atkinson, WI
MUC Thomas E. Briggs - Pittsfield, MA
MUCS Albert A. Lyman Jr. - Uncasville, CT
MU1 Robert S. McEwan - Albany, NY
MU1 Steven R. Petersen - Scottville, MI
CAPT Greg Candy (USN retired) - Newtonville, CT**

Harp
MU1 Megan Sesma - Las Vegas, NV

Keyboard/Arranger
MU1 Ian Frenkel - Moscow, Russia

Vocalist
MU1 Lisa A. Taylor - Alexandria, VA

** guest artist (p) - principal chair (c) - concertmaster
* players rotate principal position

MUCM - Master Chief Musician
MUCS - Senior Chief Musician
MUC - Chief Musician
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Cheryl L. Six

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MU1 Barrett E. Seals - Miami, FL
Barrett E. Seals

MU1 Chantal D. Hovendick - Blair, NE
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