

AMERICAN JOURNEYS

U.S. COAST GUARD BAND
CAPT KENNETH W. MEGAN



WILLIAMS · GOULD · DAUGHERTY · KING · GRANTHAM · CHEETHAM

JOHN WILLIAMS

(b. 1932)

AMERICAN JOURNEY (19:58)

(trans. Paul Lavender)

(Hal Leonard)

1 IMMIGRATION AND BUILDING (5:48)

2 CIVIL RIGHTS AND THE WOMEN'S MOVEMENT (4:42)

3 POPULAR ENTERTAINMENT (2:45)

4 FLIGHT AND TECHNOLOGY (6:41)

MORTON GOULD

(1913-1996)

5 SANTA FE SAGA (10:51)

(Chappell)

MICHAEL DAUGHERTY

(b. 1954)

6 NIAGARA FALLS (10:03)*

(Peer Music)

KARL KING

(1891-1971)

7 KENTUCKY SUNRISE (3:20)

(C.L. Barnhouse)

DONALD GRANTHAM

(b. 1947)

8 J'AI ÉTÉ AU BAL (9:40)

(Piquant Press)

TRADITIONAL • arranged by

LEWIS J. BUCKLEY

9 THE YELLOW ROSE OF TEXAS (7:25)**

(Cimarron Music)

JOHN CHEETHAM

(b. 1939)

10 KITTY HAWK (4:12)

(Jenson)

TOTAL TIME 65:41

of thirteen hour-long programs. In addition, he has supervised both the Band's popular Young People's Concerts and the Coast Guard Band Recital Series. Over the span of his career, his musical excellence and versatility have earned him two Coast Guard Meritorious Service Medals, two Coast Guard Commendation medals and the Coast Guard Achievement medal.

Megan has represented the Band as an unofficial ambassador on several occasions. During the Coast Guard Band's visit to the former Soviet Union in June 1989 he served as liaison between the Ministry of Culture in Leningrad, the Soviet Armed Forces and the American Consulate in Leningrad, coordinating the first tour of an American military band in that country. During the tour, one of Megan's most memorable moments was conducting *The Stars and Stripes Forever* during a joint performance with the Leningrad Military District Band. In January 1993 Megan was the Coast Guard's sole representative in the farewell program "An Armed Forces Salute to President Bush." He represented the Coast Guard twice by serving on the Armed Forces Inaugural Committee for the inaugurations of Presidents Ronald Reagan and George H.W. Bush.

CAPT KENNETH W. MEGAN

has been Director of the U.S. Coast Guard Band since October 2004. A native of Norwood MA, CPT Megan began his musical studies on clarinet at age 8, adding saxophone at age 12. He holds a Bachelor of Music degree from the Eastman School of Music and has done post-graduate study in composition and conducting at the University of Connecticut, the Hartt School of Music and Connecticut College. He earned a master's degree in Business Administration with a concentration in management and organization from the University of New Haven in 1990. Megan joined the U.S. Coast Guard Band in June 1975 and was appointed the Band's assistant director in July 1986.

Megan's multi-faceted background within the Coast Guard Band has included work as musician, arranger, assistant director, director of public information and producer of the Band's acclaimed radio broadcast series. His body of work as a composer and arranger includes more than thirty pieces. For eighteen years he served as both assistant director and announcer for each performance. He produced a radio series featuring the Band, which included three complete, internationally-broadcast seasons each consisting

U.S. COAST GUARD BAND

CAPT KENNETH MEGAN, Conductor

***CWO RICHARD E. WYMAN**, Conducting

****MUC DAN S. VINSON**, Euphonium

RECORDED 2006 AND 2008 IN LEAMY HALL AUDITORIUM,

U.S. COAST GUARD ACADEMY, NEW LONDON CT

RECORDED AND EDITED BY MUC Kuljit S. Rehncy

PRODUCED BY CWO Richard E. Wyman

MASTERED BY Bruce Leek

LAYOUT BY Stacie A. Heyen

JOHN WILLIAMS'S suite *American Journey* originated as the score for a Steven Spielberg documentary depicting the American experience in the twentieth century. The film was shown at the Lincoln Memorial in Washington, D.C., as part of the multimedia event entitled “The American Millennium” during the celebrations of 31 December 1999. In 2005 U.S. Coast Guard Band Director Commander Kenneth Megan asked Paul Lavender to transcribe selections from the suite for band. The music of John Williams is without doubt distinctly American, and its soaring melodies and brilliant wind writing almost always transfer seamlessly to the wind ensemble.

Each of the four movements of *American Journey* presents a different theme in twentieth-century American history. *Immigration and Building* captures the bravery, determination and ingenuity of the diverse population who built up our industries. Emphatic, repeated notes in the theme of *Civil Rights and the Women's Movement* are introduced by a solo Horn like inspiring spoken words. The tune is passed and repeated throughout the ensemble with little variation but incessant growth. *Popular Entertainment* is characterized by light-hearted syncopation. *Flight and Technology* features a sweet, soaring

Jacinto, despite the vehement protests of his lieutenants. On the afternoon of 21 April, Houston's army attacked an unprepared Santa Anna, resulting in a victory for Houston and the subsequent establishment of the Republic of Texas. While historians cast doubt on this colorful account of events, the tale certainly makes for a fine song! It is unclear who composed this tune, which became popular as a marching song during the Civil War. At the time, tunesmiths would often sell their work to a publishing house, which would claim authorship.

To conclude, we visit the Outer Banks of North Carolina and Kill Devil Hill, site of the Wright Brothers' historic first flight of a powered aircraft. John Cheetham's score for *Kitty Hawk* evokes the majesty of flight, and the proud and hopeful spirit of American ingenuity. In that spirit of ingenuity, the piece has been praised for its fresh-sounding harmonic structure and creative twists and turns. Its title has since been changed to **A.B.A. Symphonic March** to reflect the fact that it was commissioned by the American Bandmasters Association.

*From notes by
MUC Barrett Seals, MUC Leah Abbott, MU1 Brooke Allen and MU1 Lisa Williamson*

(*Let's go dancing, Colinda*) is a boy's attempt to coax Colinda into going dancing, and part of his argument is "it's not everyone who knows how to dance the two-beat waltzes." This touching little tune does work better in a syncopated two, but is usually represented in notation as 3+3+2. The second Cajun song is *Les flammes d'enfer* (*The flames of hell*), most often performed as a heavily-accented two-step. My version is much faster and lighter, and is introduced by a country-fiddle-style tune. The brass-band section begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation.

It is widely believed that ***The Yellow Rose of Texas*** refers not to a flower, but to a minor figure in Texas history: Emily West Morgan, an indentured servant credited for the rout of the Mexican army at San Jacinto on 21 April 1836. The story tells us that Morgan was of mixed ancestry, "yellow" in the parlance of the time. At the time of the battle, her master left her in charge of loading Texan provisions boats in New Washington, at the mouth of the San Jacinto River. On 18 April, General Antonio Lopez de Santa Anna overran New Washington, and he took Morgan as one of his prizes. From captivity, Morgan sent a spy to inform Texas General Sam Houston of Santa Anna's position. Using her charms, she "delayed" Santa Anna on the plains of San

melody that ambitiously intensifies before becoming suddenly more calm, like the serenity of space flight achieved.

John Williams says of his patriotic work "There is so much for Americans to be proud of, even in some of our misfires and outright failures . . . We wanted to look at the good things and the bad things and frame them in such a way as to take heed, and to take heart at the same time, and have this be an uplifting experience."

MORTON GOULD wrote *Santa Fe Saga* for the 1956 convention of the American Bandmasters Association, which was held in Santa Fe, New Mexico. Gould recalled "Because the meeting was held in Santa Fe, and Santa Fe having charisma, climate and character, it seemed appropriate to compose a piece evoking that area and its history." Since that time *Santa Fe Saga* has become a classic of the wind ensemble literature. Its four sections, *Rio Grande*, *Round-Up*, *Wagon Train* and *Fiesta* give us a vivid taste of the American Southwest.

MICHAEL DAUGHERTY'S composition *Niagara Falls* celebrates one of the spectacles of New York State. About the piece, the composer has written:

Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores and tourist traps, as well as countless stores that sell “Niagara Falls” postcards, T-shirts and souvenirs. This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of “Niagara Falls,” and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass.

The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime.

KARL KING was a bandmaster in Fort Dodge IA and knew well the tradition of horse breeding and racing that developed to the south in Kentucky. He was also the composer of many celebrated marches which are still in the repertoire today. One of these is *Kentucky Sunrise*, which was dedicated to horse trainer Rhoda Royal and is named for a show horse in the famous Barnum & Bailey Circus.

DONALD GRANTHAM'S *J'ai été au bal* evokes Louisiana's Cajun heritage. Grantham tells us that

“J'ai été au bal is a celebration of some of the popular/folk music styles of Louisiana--in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title (“I went to the dance”), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. *Allons danser, Colinda*