

UNITED STATES AIR FORCE  
Band of Mid-America



# Auroral Skies

New Commissions for Wind Band

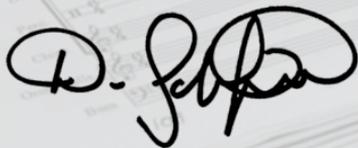
*Major Donald E. Schofield, Jr.*  
*Commander and Conductor*

The commissioning of a new work is an exciting opportunity. It enables composers and performers to bring new horizons of creative expression through the creation of original art. The United States Air Force Band of Mid-America embarked on a mission of furthering American musical culture by commissioning composers to write for concert band, jazz band and small ensembles. Our vision was to engage American composers and have them create new works for winds that enhance both the educational and professional field of existing compositions.

The resulting project reflects the great diversity of our society and highlights the individualism that makes our country unique. One can listen to this collection of new music and hear the future of our culture: Kim Portnoy's personal family experiences in "Sasha," Greg Danner's patriotic and moving "Of Thee I Sing," Steven Bryant's texturally brilliant and complex

"Concerto," Dean Smith's first-hand account of traveling across Europe in "Journey to the Cathedrals," Shawn Okpebholo's passionate and sensitive setting of the spiritual "Balm in Gilead," David Gluck's flashy and fun "Auroral Skies," Bob Chamberlin's exquisite manipulation of themes in "Mid-America Overture," and Kim Archer's tribute to the 40th anniversary of the Saint Louis Arch in "Westward Sentinel."

These works represent our commitment to preserving our musical heritage while investing in our cultural future. Kudos to all of the composers for all of their creativity and flexibility—we hope you enjoy the recording project as much as we enjoyed its production.

A handwritten signature in black ink, appearing to read "D. Jeffrey". The signature is fluid and cursive, with a large, stylized initial "D" and a long, sweeping tail.

# The United States Air Force Band of Mid-America

Major Donald E. Schofield, Jr. – Commander & Conductor  
Chief Master Sergeant Paul T. Runyan – Command Band Manager  
Senior Master Sergeant Mark A. Hansen – Band Superintendent  
Master Sergeant Dawn M. Striker-Allan – Noncommissioned Officer in Charge

## Flute/Piccolo

MSgt Jodi Pratt  
-Perkins, OK  
SSgt Linda Foster†  
-Merrill, WI  
Mrs. Courtney King  
-Chicago, IL

## Oboe/English Horn

MSgt Dawn Striker-Allan†  
-Salem, IL  
A1C Justin Hummer  
-Boise, ID

## Bassoon

MSgt David Metzger†  
-Salina, KS  
TSgt Robert Jordan  
-Memphis, TN

## Clarinet

SMSgt Bob Baumann<sup>1</sup>  
-Eureka, MO  
MSgt Constance Galbraith  
-Uwchland, PA  
MSgt Gail Tucker†  
-Hollidaysburg, PA  
TSgt Mary Nan Jordan  
-Dallas, TX  
SSgt Shannon Dooley  
-Fayetteville, GA  
SrA Misty Weaver  
-Pontotoc, MS

## Bass Clarinet

TSgt Michael Witte  
-West Allis, WI

## Alto Saxophone

SSgt Dwight Wiest†  
-Portland, OR  
SSgt Jeremy Nee  
-Middletown, MD

## Tenor Saxophone

SrA David Fatek  
-Philadelphia, PA

## French Horn

TSgt Frank Groome  
-Indianapolis, IN  
TSgt Peter Hensel  
-Mindoro, WI

SSgt Peter Dahlstrom  
-Columbus, OH  
A1C Gerald Welker†  
-Tuscaloosa, AL

## Trumpet

SSgt Eugene King†  
-Atlanta, GA  
SSgt Scott Dooley  
-Hawkins, TX  
SSgt Ben Peterson  
-Wisconsin Rapids, WI  
SSgt Tom Salyers<sup>2</sup>  
-Pittsburgh, PA  
SrA Brenna Dooley  
-Pella, IA

## Trombone

MSgt Rick Thorp †  
-Lombard, IL  
TSgt Steve Frioux  
-New Iberia, LA  
SSgt Erik Dahlgren  
-Duluth, MN  
SrA Jeffrey Dahlseng  
-Lowry, MN

## Euphonium

MSgt Tom Vincent  
-North Chicago, IL  
SrA Shawna Kuebler  
-Union City, OH

## Tuba

SSgt David Hartung  
-Frankfort, KY  
SSgt Matt Kuebler†  
-Evansville, IN

## Percussion

TSgt Paul Shaw  
-Millville, NJ  
SSgt Kevin Maret<sup>1</sup>  
-Des Moines, IA  
SSgt Christi McGowan  
-Charleston, IL  
SSgt Jarrett Robinett†  
-Jonesboro, AR  
A1C Joseph Hadacek  
-Fostoria, OH

## Keyboards

MSgt (ret.) Mike Elyard  
-Mascoutah, IL

## String/Electric Bass

Mr. Todd Allan  
-Abilene, TX

## Staff Arranger

MSgt Dean Smith  
-Mascoutah, IL

† Denotes Principal

<sup>1</sup>Member, ANG Band of the Central States

<sup>2</sup>Member, Band of the USAF Reserve

## CREDITS:

Commander, Conductor, Executive Producer:  
Major Donald E. Schofield, Jr.  
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Master Sergeant Dean Smith  
Command Band Manager:  
Chief Master Sergeant Paul T. Runyan  
Band Superintendent:  
Senior Master Sergeant Mark A. Hansen  
Noncommissioned Officer in Charge:  
Master Sergeant Dawn M. Striker-Allan  
Recording Producer:  
Staff Sergeant David Hartung  
Recording Engineer:  
Mr. David Henderson  
Assistant Engineer:  
Staff Sergeant Ethan Hall  
Slate:  
Mr. David Boggs  
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## BAND INFORMATION:

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<http://www.bandofmidamerica.af.mil>

### Recorded at:

Russel E. and Fern M. Hettenhausen  
Center for the Arts  
McKendree University  
Lebanon, Illinois  
3-7 June 2007

### Additional recording/mixing at:

Music Masters Studio  
St. Louis, Missouri  
23 August 2007

\* The performance of 'Westward Sentinel' contains substantial score alterations. A recording and score of the work in its entirety are available by contacting the composer: [karcher@siue.edu](mailto:karcher@siue.edu).

The Air Force Band Program seeks talented individuals from all backgrounds, reflecting our nation's rich cultural diversity. Discover the performing careers available in your United States Air Force.

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The United States Air Force Band of Mid-America is the principal musical ambassador of Headquarters Air Mobility Command. The band has headed at Scott Air Force Base, Illinois since 1944. Its roots can be traced to the 28th Army Air Force Band stationed in Atlantic City, New Jersey in 1942. The band's mission is to uniquely support the Air Force mission through the presentation of world-class musical products and services that promote troop morale, recruiting, community relations, and the preservation of our national heritage.

Although primarily assigned to the Midwest, the Band of Mid-America has a rich heritage of performing

diverse musical styles for audiences around the world. These talented Air Force ambassadors are often called upon to provide musical support for visiting dignitaries, and have had the distinction of performing for many US Presidents and hundreds of other US and foreign leaders. Additionally, the band performs civic outreach and recruiting concerts for audiences throughout the Midwest, playing approximately 400 engagements each year. Whether making professional recordings or performing for live, radio, or television audiences, band members reflect Air Force excellence to millions of people each year.

*Click on tracks to view detailed composer's notes*

1. Sasha Takes A Train - Kim Portnoy 6:38

2. Of Thee I Sing - Greg Danner 7:11

3. Concerto for Wind Ensemble - Steven Bryant 8:31

4 - 8. Journey to the Cathedrals - Master Sergeant Dean Smith

I. St. Basils Moscow 1:59

II. Westminster Abbey 2:34

III. Duomo Milano 2:33

IV. Dom Kirch Cologne 2:06

V. Notre Dame 3:47

9. Auroral Skies - David Gluck 7:35

featuring Master Sergeant Rick Thorp, Technical Sergeant Steve Frioux,  
Staff Sergeant Erik Dahlgren, Senior Airman Jeff Dahlseng

10. Balm in Gilead - Shawn E. Okpebholo 6:20

11. Mid-America Overture - Robert Chamberlin 5:32

12. Westward Sentinel\* - Kimberly K. Archer 12:42

featuring Euphonium Soloist Master Sergeant Tom Vincent

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# Sasha Takes a Train

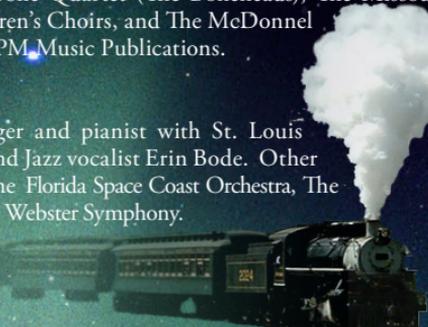
By Kim Portnoy

Mr. Portnoy's compositions have been performed at two International Association of Jazz Educators conferences: New Orleans 2000 (featuring the Webster University Jazz Singers with Max Jazz recording artist Christine Hitt) and Atlanta, 1997 (by the Kim Portnoy Jazz Orchestra.) In 2005 his work *Intermezzo* was debuted by the Hanser/McClellan Guitar Duo at the Guitar Foundation of America Conference at Oberlin Conservatory of Music in Ohio.

He is the recipient of two Fiscal Year Creative Artist Project Awards from the Missouri Arts Council and a music copying grant from the Thomas Talbert Foundation. He has received commissions from Duo Albireo, The St. Louis Trombone Quartet (The Boneheads), The Missouri Music Teachers Association, The St. Louis Children's Choirs, and The McDonnell Planetarium. His music is published by JPM Music Publications.

Recently he has been featured as arranger and pianist with St. Louis Symphony concert master, David Halen and Jazz vocalist Erin Bode. Other arrangements have been performed by The Florida Space Coast Orchestra, The Jacksonville Symphony Orchestra and The Webster Symphony.

Sasha Takes a Train, commissioned by the USAF Band of MidAmerica, was inspired by a memorable overnight train ride in Eastern Europe taken by the composer's family. The music is intended to evoke the motion and sounds of the train and the noisy, scary, surprising and joyous character of the journey. Sasha refers to the composer's then 13 month old son Alexander who managed to sleep through much of his first train adventure.



# Of Thee I Sing

By Greg Danner

Greg Danner is Professor of Music at Tennessee Technological University. He received a B.A. from Southeast Missouri State University, a M.M. from the Eastman School of Music, and a Ph.D. from Washington University. His awards include the College Band Directors National Association Music for Young Band prize, vocal category and grand prize in the Delius Society composition contest, first prize in the Composers Guild composition contest, first prize in the Taghkanic Chorale composers competition, and the Louisiana Music Teachers Association Composer Commission Award. Dr. Danner has received annual ASCAP awards for composition since 1989. He is currently hornist with the Brass Arts Quintet, the Bryan Symphony Orchestra, the Tennessee Philharmonic, and is a freelance and studio musician in the Nashville area.



“Of Thee I Sing” was commissioned by Major Donald E. Schofield for the United States Air Force Band of Mid-America. As the title suggests, the composition is based on the familiar patriotic tune “America”. The piece is organized in three major sections that develop material from the song. Following an introduction, an original melody, lyrical and flowing in character with only a vague reference to the tune, is stated first in the horns and then throughout the ensemble. The middle section is driven by motivic fragments interspersed with intense percussion. The fragments coalesce into recognizable phrases from the tune, building to a peak. The music then transitions to the third and final section, a developed setting of “America” in

its entirety. The piece ends with a glorious statement of the theme in the full ensemble.

# Concerto for Wind Ensemble

By Steven Bryant

Steven Bryant is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web.

Steven's music has been performed by numerous ensembles across North America and Europe, as well as Japan, Australia, and Singapore. His first orchestral work, *Loose Id for Orchestra*, hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony and will be featured on an upcoming release by the Bowling Green Philharmonia on Albany Records. His most recent orchestral work, *Alchemy in Silent Spaces*, commissioned by James DePreist and The Juilliard School, was premiered by the Juilliard Orchestra in Alice Tully Hall in May, 2006.

Steven is a founding member (along with Eric Whitacre, Jonathan Newman, and Jim Bonney) of the composer-consortium BCM International: four stylistically-diverse composers from across the country, dedicated to enriching the repertoire with exciting works for mediums often mired in static formulas.

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He resides in Austin, TX. For more information, please visit his website at <http://www.stevenbryant.com>.



When Commander Schofield requested a new work to showcase the USAF Band of Mid-America's considerable skill, and to viscerally demonstrate their commitment to excellence as representatives of the United States Air Force (analogous to the way the USAF Thunderbirds Air Demonstration Squadron demonstrates precision and professionalism), I realized this was a perfect opportunity to explore the virtuosity of individual players and sections to a far greater degree than is common for the wind band medium.



Our initial discussions concerning the project centered around a concerto grosso concept. The idea evolved into one of surrounding the audience with three groups of players who, along with the onstage ensemble, intentionally form a diamond shape, which is a core formation for the Thunderbirds. As a further analog to that group, Trumpet 5 and Clarinet 5 are placed together in the back of the hall, serving as an “inversion” of

the ensemble onstage, which mirrors the role of the No. 5 pilot who spends the majority of the show flying inverted. The music itself is not meant to literally depict flight, but rather to showcase the musicality, precision, and dedication of this professional group of musicians.

Composing this work was extraordinarily rewarding, and I anticipate expanding the work by creating two more movements at some future date. Special thanks to Don Schofield for commissioning me, and for his strong interest in, and support of, new works for the wind ensemble.

# Journey to the Cathedrals

By Dean W. Smith

Dean W. Smith is currently composer, staff arranger, and trombonist with the United States Air Force Band of Mid-America at Scott Air Force Base, Illinois. He grew up in Mascoutah, Illinois, and earned his bachelor of music education degree from Murray State University in 1987 and his Master of music degree from Louisiana State University in 1989. His teachers include Ran Conklin, Dennis Johnson, Larry Campbell, and Doug Sertle. His composition "Undaunted Courage" took second place at the 2006 Armed Forces Music Competition. Dean has been commissioned to write original music for school bands and professional bands and performers all over the country.

When I was stationed in Europe in the late 90's with the United States Air Forces in Europe Band I toured 14 different countries in 3 years. Occasionally I had time to visit the local cathedral. Nearly every town in central Europe has a church or cathedral of some kind. I always made it a point to visit the large and very famous cathedrals I had always seen in books as a kid. I chose 5 of my favorites and wrote a movement for each. The movements are how I envisioned the cathedral when I was there. I saw them in different seasons and that played into how I have depicted them in this music.

## I. St. Basil's Cathedral

The famous St. Basil's Cathedral was commissioned by Ivan the Terrible and built on the edge of Red Square between 1555 and 1561. Legend has it that on completion of the church the Tsar ordered the architect, Postnik Yakovlev, to be blinded to prevent him from ever creating anything to rival its beauty again (He did in fact go on to build another cathedral in Vladimir despite his ocular impediment!).



Both times I visited Moscow it was the dead of winter. It is one of the only cathedrals with color on its exterior. The opening fanfare depicts the awesome sight that I saw when I first walked into Red Square. The minor renaissance section is the feeling I got the closer a walked toward the St. Basils. It just has an old, dark Bolshevik feel to it.

## II. Westminster Abbey

Westminster Abbey is an architectural masterpiece of the thirteenth to sixteenth centuries. Founded as a Benedictine monastery over a thousand years ago, the church was rebuilt by Edward the Confessor in 1065 and again by Henry III in the thirteenth century in the Gothic style we see today. It has also witnessed numerous royal occasions such as weddings and funerals. I visited Westminster Abbey a few different times, mostly in the summer when all the foliage is in full bloom. Westminster Abbey is the apex of royalty. It is the resting place for monarchs, poets, scientists, musicians and military heroes. This movement is my stately interpretation of Westminster Abbey.



## III. Duomo Milano

The Duomo Milano is the biggest and greatest late gothic architecture in Italy and third largest in the world. You can even go on the roof for a spectacular view of the city and even of the Alps. Milano was one of my favorite towns to visit mostly in the fall. The entire city is based on the center of the town and the Duomo. It is Italian in every sense. 145 spires shoot up out of it reaching to the sky and 3,159 statues stand guard. I use the solo clarinet and solo flute to play my interpretation of an Italian folk song.



#### IV. Dom Kirch Cologne

The Gothic Cologne Cathedral houses the golden Shrine of the Three Magi and other numerous outstanding art treasures. It is Germany's largest cathedral, five-aisled Gothic basilica with triple aisled transept. I visited this Dom Kirch in summer and winter. At first look at the cathedral has a very scary look. Because of the pollution and wars over the years the Cologne Cathedral is almost black on the outside. It gives off an ominous feel. However, once you enter the interior you are treated by many beautiful sights and mediaeval sculptures. This movement starts with an ominous march feeling, but then goes to a flowing melody of the interior. The themes go back and forth depicting the beauty and the mediaeval.



#### V. Notre Dame

Preceded by a Gallo-Roman temple to Jupiter, a Christian basilica, and a Romanesque church, construction of Notre-Dame de Paris began in 1163 during the reign of Louis VII. Pope Alexander III laid the foundation stone. Construction was completed roughly 200 years later in about 1345. When you ask someone to list the great cathedrals of the world the Notre-Dame de Paris would be at the top. The architecture on the outside is a work of art in itself. Once you enter, the absolute majesty of the interior leaves one in awe. In this movement I start out with a dark open medieval feel that depicts the first look I got of Notre Dame. It then goes into a more lively section with the entry theme. The last section is a huge organ chorale that clearly states the majesty of the high ceiling.



# Auroral Skies

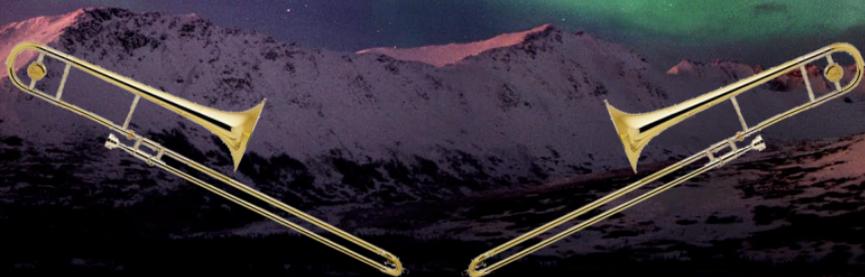
By David Gluck

Originally from Utica, New York, David currently lives in the celebrated art haven, Beacon, New York, nestled along the banks of the scenic Hudson River. Presently, he teaches at Purchase College, State University of New York where he an Assistant Professor of Studio Composition. As a founding member of Rhythm & Brass, he has toured the world as percussionist extraordinaire and has been acclaimed as a virtuoso mallet performer and drummer. He has appeared as a featured clinician in hundreds of universities across the globe. Many of David's compositions and unique, pastiche-like arrangements have been performed and recorded by Rhythm & Brass and his orchestral arrangements have been played by multiple symphonies throughout the United States.

While rapidly gaining notoriety as a distinguished composer, he has received numerous commissions from various collegiate and professional ensembles with a most recent premier at Carnegie's Weill Recital Hall in New York City. He received his Bachelor of Music degree in performance from Ithaca College where he won the first annual Louis Smadbeck Award in composition. After serving as a teaching assistant at the University of North Texas, David toured with Dallas Brass for three years before co-forming Rhythm & Brass. David received his Master of Fine Arts degree in Studio Composition from Purchase College where he was the recipient of the prestigious Alvin Brehm Award for composition. David is a Yamaha, Zildjian, and Innovative Percussion performing artist. He has recorded for the Koch, d'Note and Bear Claw record labels and his music has been featured in Jazz Player magazine, The BET Network and NPR's Fresh Air.

Having always been fascinated with the mystical nature of the Aurora Borealis and its southern counterpart, the Aurora Australis, I decided it would be a great opportunity with this commission to capture the essence of the auroras through musical gestures and form. After having been contacted by the USAF Band of Mid-America, I decided to visit their web site on a whim. I found it to be quite serendipitous that the USAF and NASA were teaming up in an unprecedented exploration into the elusive properties of the Auroras. To say the least, the timing of this collaborative effort gave me additional incentive.

“Auroral Skies” attempts to emulate the many different elusive, unpredictable and ever changing qualities of the auroras. The fluctuation between the initial five note (D,E,F,G,A) overlapping motif disseminated amongst the trombone soloists and the unison syncopated rhythms in 5/4 meter represents the constantly changing conditions of the auroras (from calm to dancing). The sudden and unpredictable interjections constantly provided by the ensemble symbolize the erratic flares that can occur at any given time in an aurora. The reoccurring conspicuous pitch shifts between “A” and “E-flat” and then “D” and “A-flat” are meant to represent the coexistence of both the Northern (Borealis) and Southern (Australis) Lights. The “special effects” element of the improvised trombone solo section is meant to be an explicit portrayal of the kinetic and luminous activities of the auroras. The lyrical and groove sections of “Auroral Skies” are meant to conjure up an assortment of ethereal imageries.



# Balm in Gilead

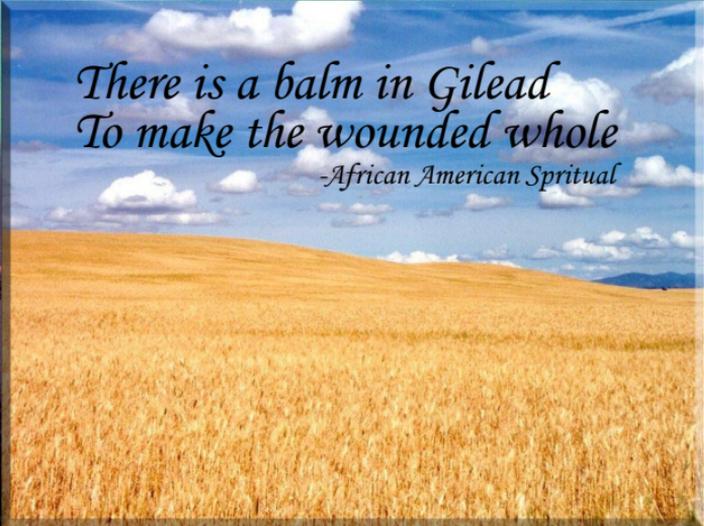
By Shawn E. Okpebholo

Dr. Shawn E. Okpebholo is a free-lance composer and educator currently living in Cincinnati, Ohio. Shawn is on the faculty of Northern Kentucky University as Lecturer in Theory and Composition. He has previously taught at the University of Cincinnati, College-Conservatory of Music and Cincinnati State Technical and Community College. His music has been performed in over twenty-five states, Canada, and Europe. Some performers and ensembles include the United States Army Field Band, Blue Ash/Montgomery Symphony Orchestra, Cincinnati Chamber Players, Boise State Symphony Winds, College-Conservatory of Music Wind Symphony, among other noted ensembles. His music has been published both domestically and internationally and been featured on radio broadcast and commercially released recordings.

Shawn has won many awards for his compositions, and has been commissioned numerous times by major organizations and ensembles including the United States Air Force Band of Mid-America, the Ohio Music Education Association, the International Tuba and Euphonium Association, as well as high school bands across the nation. His music has been performed at CBDNA, BOA, and NBA conferences, and the state music festivals of Kentucky, Ohio, Indiana, and Texas. Shawn had the privilege to study with the noted Disney film composer, Buddy Baker, at New York University in an ASCAP-sponsored film-scoring workshop. He also participated in the National Band Association and Bands of America Young Composer Mentor Project (YCMP) where he was one of five composers selected to have intense composition study with Mark Camphouse and Frank Tichelli. As a part of the YCMP, the United States Army Field Band, conducted by Colonel Finley R. Hamilton, premiered *Ritual Dances*, a work specially composed for the occasion.

Shawn received his Bachelor of Arts degree in composition from Asbury College where his primary teacher was James Curnow. He received his Master of Music degree in composition from the University of Cincinnati, College-Conservatory of Music in 2005 and with his dissertation composition, *Symphony on Spirituals*, graduated Doctor of Musical Arts in 2007.

For a long time, I have had a strong penchant for the Negro Spiritual—its history, spiritual implications, and unique compositional qualities. “Balm in Gilead” is a setting that seeks to embody the attitude of the slaves that would have sang this Negro hymn. With the steady snare ostinato juxtaposed with a more flowing melodic line, I tried to portray a sense of longing for freedom in a world filled with continuous hardships, which was the daily reality of the slaves.



*There is a balm in Gilead  
To make the wounded whole  
-African American Spiritual*

# Mid-America Overture

by Robert Chamberlin

Robert Chamberlin is Associate Professor of Music at Webster University, where he has taught music theory and composition since 1973. He is a graduate of St. Olaf College and Southern Illinois University in Carbondale and has completed additional graduate study at the University of Illinois in Urbana-Champaign. His works have been performed by orchestras, wind ensembles, soloists and chamber ensembles, and as incidental music for dance and theatrical productions throughout the U.S., Canada, the Netherlands, and Poland. He is also a church musician and has composed a number of hymns and choral compositions as well as works for solo organ.

In addition to the commission of "Mid-America Overture", he has received commissions from the Webster Symphony, MidAmerica Dance Company, Metro Theatre Company, and Tapsichore. A number of his compositions are published by MMB Music in St. Louis, Missouri. In 1991, he received a Creative Arts Award from the Missouri Arts Council.

"Mid-America Overture" was composed for the United States Air Force Band of Mid-America between January and May of 2007. This brief overture features antiphonal drums and frequently changing meters. The composition is essentially monothematic with the theme presented in a variety of settings, including a brief fugal exposition. The piece ends with a broad chorale statement played by the entire ensemble and punctuated by the antiphonal drums.



# Westward Sentinel

By Kimberly K. Archer

Kimberly K. Archer is currently serving as Assistant Professor of Composition at Southern Illinois University - Edwardsville. She holds a Bachelor of Music Education from Florida State University, a Master of Music in Composition from Syracuse University, and a Doctor of Musical Arts in Composition from The University of Texas at Austin. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, and Charles Carter.

Dr. Archer maintains an active schedule as a freelance composer and arranger, with a primary interest in music for winds and percussion. Her commissions include such organizations as Kappa Kappa Psi and Tau Beta Sigma, the International Center for New Music at Central Michigan University, the International Women's Brass Conference, the Iowa All-State Band, and consortiums including high school and collegiate bands across the United States. Her work has been performed both nationally and internationally, including the Midwest International Band and Orchestra Clinic and several CBDNA conventions.

"Westward Sentinel" was commissioned in honor of the 40th anniversary of the St. Louis Arch.

This performance of "Westward Sentinel" contains substantial score alterations. A recording and score of this work in its entirety is available by contacting the composer:  
[karcher@siue.edu](mailto:karcher@siue.edu)

In February 2004, The Instrumentalist published an article titled, "Kimberly Archer Turned Sadness into a Five-Movement Memorial", highlighting her work for band, "for those taken too soon...(Symphony No.1)"