

Summer 8-2008

Jack Stamp: A Biographical Sketch and Analysis of Symphony No. 1 - "In Memoriam David Diamond"

Dawn Anna Perry
University of Southern Mississippi

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Composition Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Perry, Dawn Anna, "Jack Stamp: A Biographical Sketch and Analysis of Symphony No. 1 - "In Memoriam David Diamond"" (2008). *Dissertations*. 1130.
<https://aquila.usm.edu/dissertations/1130>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact aquilastaff@usm.edu.

The University of Southern Mississippi

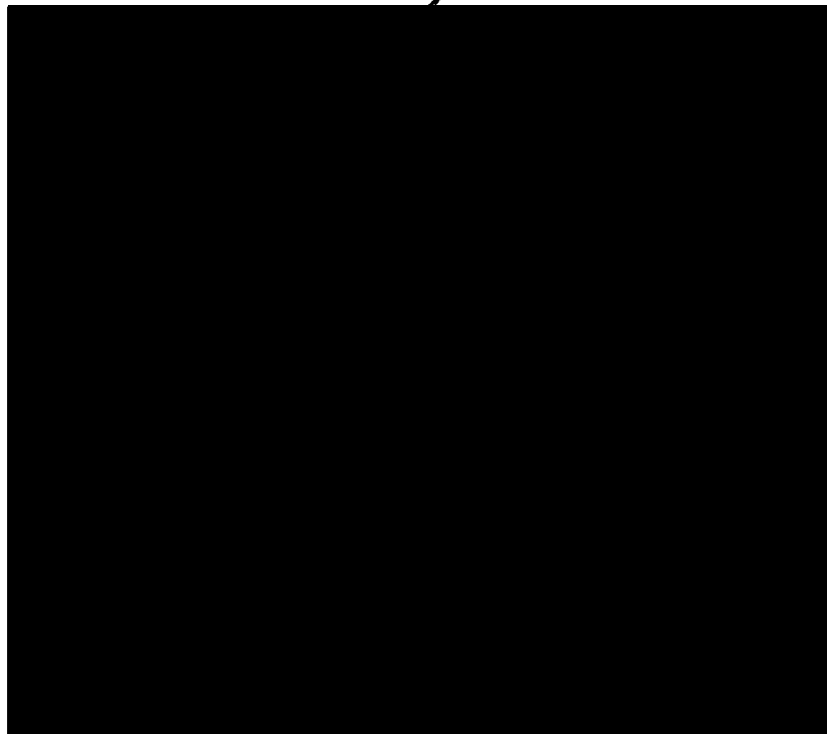
JACK STAMP: A BIOGRAPHICAL SKETCH AND
ANALYSIS OF SYMPHONY NO. 1 – “*IN MEMORIAM DAVID DIAMOND*”

by

Dawn Anna Perry

A Dissertation
Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved:



August 2008

COPYRIGHT BY
DAWN ANNA PERRY
2008

The University of Southern Mississippi

JACK STAMP: A BIOGRAPHICAL SKETCH AND
ANALYSIS OF SYMPHONY NO. 1 –
“IN MEMORIAM DAVID DIAMOND”

by

Dawn Anna Perry

Abstract of a Dissertation
Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

August 2008

ABSTRACT

JACK STAMP: A BIOGRAPHICAL SKETCH AND

ANALYSIS OF SYMPHONY NO. 1 –

“IN MEMORIAM DAVID DIAMOND”

by Dawn Anna Perry

August 2008

The purpose of this research was to provide information about Jack Stamp as a prominent composer of wind band literature, with a focus on his compositional techniques. An analysis of Symphony No. 1 - *“In Memoriam David Diamond”* illustrated Stamp’s varying compositional styles from lyrical to highly contrapuntal with syncopation, changing meters, modal and extended harmonies, and colorful use of percussion – characteristics found in his works at all ability levels. An interview with the composer documented his compositional influences, his thoughts on wind band literature, conducting, and specific techniques employed in Symphony No. 1. To date Stamp has published over 50 works primarily for band, but also for orchestra, percussion ensemble and chamber ensembles. This information serves as a resource for conductors interested in teaching and performing his music.

DEDICATION

First and foremost, this document is dedicated to my parents, Donald Perry and Carolyn Perry, for their unending support and encouragement of my career aspirations. It is also dedicated to those band directors who have served as my teachers and mentors through the years: Ralph Caldwell, David Teague, Bruce Weissert, Sandy Boone, Jim Crocker, Winford Franklin, Joe Brashier, Jay Jackson, William Gora, Robert Clark, David Deese, and Ed Kiefer. I am grateful for all you have taught me, and I hope I can pass it along to my students.

ACKNOWLEDGEMENTS

I would like to thank the committee chair, Dr. Thomas V. Fraschillo, and the other committee members, Dr. Gary Adam, Dr. Joseph Brumbeloe, Dr. Edward Hafer, and Dr. Steven Moser for their advice and support throughout the duration of this project.

A very sincere thanks goes to Jack Stamp for his enthusiastic contributions to this project through personal interviews, e-mail communication and sharing of important materials. I also appreciate his willingness to read and comment on a draft of this dissertation. I have truly enjoyed the opportunity to work with him over the last few years, and more importantly, I have gained a friend and mentor. It is my sincere hope that conductors are encouraged by this document to study and perform his music.

TABLE OF CONTENTS

ABSTRACT.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS.....	iv
CHAPTER	
I. INTRODUCTION.....	1
Purpose of the Study	
Methodology	
II. REVIEW OF RELATED RESEARCH.....	5
III. BIOGRAPHICAL SKETCH OF THE COMPOSER.....	10
IV. ANALYSIS OF SYMPHONY NO. 1.....	23
Movement I: Elegy	
Movement II: Scherzo – <i>Dance of the Hippos</i>	
Movement III: Romanza – <i>with a nod to Aaron Copland</i>	
Movement IV: Finale	
V. CONCLUSIONS AND RECOMMENDATIONS.....	62
APPENDIXES	
APPENDIX A, INTERVIEW WITH JACK STAMP.....	66
APPENDIX B, LIST OF WORKS	113
APPENDIX C, DISCOGRAPHY OF WORKS.....	118
BIBLIOGRAPHY.....	123

CHAPTER I

INTRODUCTION

In spite of the modern band's popularity, relatively few composers have contributed to its standard literature. This repertoire serves as the educational curriculum for ensembles of all levels, and therefore should be of high musical quality and substance. Yet, "the advent of institutionalized music education and the business of music education has sometimes produced educational products which are less than artistically viable."¹ Frank Battisti even declared, "Most of the best selling original concert band pieces are trite, contrived and calculated to make the band 'sound good.'"² Some composers, however, do write quality didactic works worthy of the great standards of the wind band literature and do strive to expose performers to the art as well as the methods associated with a wide variety of compositional techniques. One such person who successfully combines the educational and the aesthetic and who is recognized as a prominent composer of quality wind band repertoire is Jack Stamp.

Stamp, currently Professor of Music and Director of Bands at Indiana University of Pennsylvania, conducts the university Wind Ensemble, Symphony Band, and teaches courses in undergraduate and graduate conducting. His primary composition teachers have included Robert Washburn and Fisher Tull, although he was also strongly influenced by his music theory teachers at Indiana University of Pennsylvania and East Carolina University. He has most recently studied with noted American composers David Diamond, Joan Tower, and Richard Danielpour.

¹Jack Stamp, "Composing Music That Educates" in *Teaching Music Through Performance in Band*, Vol. 2, ed Richard Miles (Chicago: GIA Publications, 1998), 93.

²Frank L. Battisti, *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, MD: Meredith Music, 2002), 230.

Many of Stamp's works for band exhibit a high degree of compositional craft and contain important musical constructs necessary for the development of musicianship such as a variety of keys, meters, and articulation styles. These characteristics, along with an orchestration that encourages musical independence of both individuals and sections, are among the criteria for selection in Dvorak's *Best Music for High School Band*, which lists several of Stamp's compositions. The composer says, "If we agree that music should appeal to our emotions and intellect, then surely the music being written for educational purposes must meet the same criteria," and that it is the job of the composer to write "quality music, enriched by the craft of the past masters, yet exploring the freshness of contemporary techniques."³

In the foreword to *Best Music for High School Band*, Frederick Fennell states:

Choosing music is the single most important thing a band director can do, and is the only thing a band director can do alone, made more important because of the substandard repertoire continually being published. So many publishers in the business today are printers who don't care about quality, but only about what will sell. We must not allow them to give the band a bad reputation nor to make our decisions for us, since the music we choose today can affect students forever.⁴

In 1960, composer Paul Creston presented a paper at a conference of the College Band Directors National Association, where he wrote:

The band's future concert repertoire should consist principally, and perhaps most completely, of music written originally and specifically for the band. This original music should be written by internationally established, first-rate composers. . . . What it [the band] needs now, more than ever . . . is compositions of major proportions It needs the tonal color of combinations

³Stamp, 93.

⁴Thomas L. Dvorak, Robert Grechesky, and Gary M. Ciepluch, *Best Music for High School Band*, ed. Bob Margolis (Brooklyn: Manhattan Beach Music, 1993), 7.

of instruments. It needs the presentation and development of vital and significant musical ideas in the framework of large and important forms.⁵

For this reason Stamp believes that the future of the band rests upon the band world striving to encourage the best composers to write for its medium and upon educators selecting a variety of repertoire to teach their students about both the history of the medium and its current trends.⁶ As a composer, Stamp states:

It is my goal when composing educational works to strive to expose the performers to a wide variety of compositional techniques explored not only by Bach and Beethoven, but by twentieth-century composers as well. This requires craft! I then must homogenize those techniques, filtering them through my own personality. It is at this point that I must appeal to the listener's emotions. Once a composer has the ability to do this, he/she acquires an identifiable style. The works may sound different, but there is something that suggests the identity of the composer.⁷

Purpose of the Study

The purpose of this research was to provide information about Jack Stamp as a prominent composer of wind band literature, with a focus on his compositional techniques. An analysis of Symphony No. 1 - "*In Memoriam David Diamond*" illustrated Stamp's varying compositional styles from lyrical to highly contrapuntal with syncopation, changing meters, modal and extended harmonies, and colorful use of percussion – characteristics found in his works at all ability levels. This information serves as a resource for conductors interested in teaching and performing his music.

⁵ Paul Creston, "The Band's Future Concert Repertoire," in *The College and University Band*, ed. David Whitwell and Acton Ostling, Jr. (Reston, Virginia: Music Educators National Conference, 1977), 28-29.

⁶ Jack Stamp, "Jack Stamp," in *Composers on Composing for Band*, ed. Mark Camphouse (Chicago: GIA Publications, 2002), 340-2.

⁷Stamp, *Teaching Music*, 95.

Methodology

My interview with the composer, exploring his thoughts on composing for the band and his compositional techniques, serves as the primary resource. The interview documents his compositional influences, his thoughts on wind band literature, conducting, and specific techniques employed in Symphony No. 1.

The second part of the work consists of a descriptive analysis of Symphony No. 1 – “*In Memoriam David Diamond*,” encompassing the historical background and characteristic musical elements, including form and structure. This piece, Stamp’s most significant work to date, is representative of the variety of techniques he employs in his compositions.

Symphony No. 1 is a four-movement work written to honor the composer David Diamond, who in Stamp’s opinion was “probably the greatest American symphonic composer.”⁸ In this composition, Stamp used motives from Diamond’s Third and Fourth Symphonies, as well as from the String Quartet in F by Diamond’s favorite composer, Maurice Ravel.

Conclusions and recommendations follow regarding Jack Stamp’s compositional techniques and their representation in his music of varying ability levels. Appendices include a complete transcript of the interview with the composer, a complete list of works to date for band, and a discography of recorded works.

⁸Stamp, *Composers on Composing*, 339.

CHAPTER II

REVIEW OF RELATED RESEARCH

A review of the related literature revealed only one source in which Jack Stamp was featured, along with three other composers of song cycles for solo voice and wind ensemble. Further inquiry revealed numerous sources concerning the life and work of composers, the historical perspective of symphonies for the wind band, and suggestions for conducting and interpreting works for band. The review also included a small number of books and journal articles in which Jack Stamp or his music was featured.

Schmidt's dissertation featured Jack Stamp's *Four Maryland Songs*, along with three similar song cycles for solo voice and wind ensemble by other composers.⁹ Brief biographical sketches of the composers were provided, as well as the historical background of the song cycle. He focused on the discussion of specific orchestration techniques combined with careful instrumentation practices to explain how each composer addressed the task of setting text and maintaining balance between the soloist and the band.¹⁰ Transcripts of interviews with the composers provided a great resource for the study.

A parallel avenue of research was evident in the work of Fletcher, Harkins, McRoy, Mathews, Turner, and Duff, who examined the life and works of living composers.¹¹ These studies serve as the primary models for the current study with the

⁹Daniel L. Schmidt, "An Examination of Four Song Cycles for Solo Voice and Wind Ensemble by Twentieth-century Composers Bernard Gilmore, William Penn, John Heins, and John Stamp" (D.M.A. diss., University of Cincinnati, 2000).

¹⁰Ibid.

¹¹John M. Fletcher, "Joan Tower's *Fascinating Ribbons*" (D.M.A. diss., University of Oklahoma, 2003); Roderick Harkins, "Luigi Zaninelli: A Biographical Sketch and Analysis of Selected Works for Wind Ensemble" (Ph. D. diss., University of Oklahoma, 1993); James W. McRoy, "An Analysis of Three

purpose of providing the conducting community with resources concerning wind band literature. All studies were similar in that they included brief biographical sketches of the composer, based on information collected from interviews with that person, and they presented background information and analyses of representative examples of that composer's work to showcase their compositional techniques. George and Daniel presented similar studies with the exception of the biographical information, which was collected in interviews with friends, colleagues, students and family members.¹² George interviewed eight prominent wind band conductors for their views and opinions of the composer and his music. The analyses were primarily descriptive and chronological in nature, incorporating discussion of various elements of writing style, with the exception of Fletcher, who also included a graphic and imagery analysis. McRoy developed a complete errata list of the three works featured, as well as a complete list of works including all genres of that composer. Studies by Mullins, Rhodes, Brown, Oxley, and Neal were similar in scope, but did not include an interview as a resource for information.¹³ In addition to the biographical sketches and descriptive

Works for Wind Band by David R. Gillingham" (D.A. diss., Ball State University, 2003); Jeff Mathews, "Martin Ellerby: A biographical sketch of the composer and descriptive analysis of *Paris Sketches* and *Symphony for Winds*" (D.M.A. diss., The University of Southern Mississippi, 2006); Timmy R. Turner, "Quincy C. Hilliard: A Biographical Study of the Man and an Analytical Account of Three of His Compositions for Wind Band" (D.M.A. diss., University of Memphis, 2004); John A. Duff, "Three Works of Karel Husa: An Analytical Study of Form, Style, and Content" (Ph. D. diss., Michigan State University, 1982).

¹²Roby G. George, "An analysis of the compositional techniques used in selected wind works of Warren Benson" (D.M.A. diss., University of Cincinnati, 1995); Joe R. Daniel, "The Band Works of Clifton Williams" (Ph. D. diss., University of Southern Mississippi, 1981).

¹³Joe B. Mullins, "Three Symphonies for Band by American Composers" (Ed. D. diss., University of Illinois, 1967); Stephen L. Rhodes, "A Comparative Analysis of the Band Compositions of William Schuman" (D.A. diss., University of Northern Colorado, 1987); Michael R. Brown, "The Band Music of William Schuman: A Study of Form, Content, and Style" (Ed. D. diss., University of Georgia, 1989); Terry A. Oxley, "J. Henry Spencer: His Life and Selected Wind Works" (D.A. diss., University of Northern Colorado, 1988); Christopher M. Neal, "Karel Husa's *Music for Prague 1968*: An Exploration of Compositional Process and Historical Background" (D.M.A. diss., University of Oklahoma, 2002).

analyses of three composers' works, Mullins also outlined a history of the symphonies for band to date and provided a comparative analysis of the three works with regards to stylistic characteristics.

Several studies included more in-depth research on the composers and their works, parallel to that of this study. Ambrose, Moore, Ragsdale, and Chin discussed the influences of their respective composers and the effects of those influences on their writing style.¹⁴ Ragsdale also provided interviews with the conductors who commissioned and premiered the featured works. Bolstad, Whiston, Belcik, Darling, and Martin contributed performance suggestions and stylistic considerations as a resource to conductors of the studied works.¹⁵ Bolstad's suggestions derived from interviews and rehearsals with the composer in attendance. He provided rehearsal notes on each section and movement of the work.

Jack Stamp was featured, along with ten other composers, in the first volume of the series *Composers on Composing for Band*, edited by Mark Camphouse. The purpose of this series was to provide insight and perspective into the world of music from the viewpoint of the composer. In their respective chapter, each composer gave

¹⁴Robert J. Ambrose, "An analytical study of David Maslanka's Symphony No. 2" (D.M. diss., Northwestern University, 2001); James S. Moore, "Biography of Andreus Makris and Analysis of *Aegean Festival* with New Edition for Band" (D.M.A. diss., University of Kentucky, 2003); Christopher D. Ragsdale, "A formal, historical, and interpretive analysis of *Equus* and *October* for Wind Ensemble by composer Eric Whitacre" (D.M.A. diss., University of Miami, 2006); Brian S. Chin, "The music of Daniel Bukvich: A biography, analysis of selected works, and annotated guide to the complete works, 1978-2005" (D.M.A. diss., University of Washington, 2006).

¹⁵Stephen P. Bolstad, "David Maslanka's Symphony No. 4: A conductor's analysis with performance considerations" (D.M.A. diss., The University of Texas at Austin, 2002); J. Alan Whiston, "Gordon Jacob: A Biographical Sketch and Analysis of Four Selected Works for Band" (Ph. D. diss., The University of Oklahoma, 1987); Mark G. Belcik, "Paul Hindemith's Symphony in B flat for Concert Band" (D.M.A. diss., University of Texas at Austin, 1996); John A. Darling, "A Study of the Wind Band Music of Frank Ticheli with Analysis" (D.M.A. diss., The Ohio State University, 2001); Mark G. Martin, "Donald Lee Gannon and His Symphony No. 1 for Wind Ensemble: A Biography and Formal Analysis" (D.M.A. diss., University of Texas at Austin, 2002).

personal perspectives on the creative process, orchestration, commissioning new works, teaching composition, and the future of the wind band. Each composer also listed ten works all band conductors should study and ten composers whose music speaks to them in especially meaningful ways. Personal life stories and a comprehensive list of works for band to date conclude each chapter.

The popular *Teaching Music Through Performance in Band*¹⁶ series provides band directors with theoretical, practical, and analytical information. Part III of each book, the Teacher Resource Guides, contains brief analyses of well-known and respected band compositions of varying levels of difficulty. Stamp's works have been featured in each of the six volumes, with analyses contributed by the composer. Stamp was also a featured author in Volume 2 of the series.

There has been only one journal article to date on the work of Jack Stamp. McCrann¹⁷ presented a brief biographical background and an analysis of the piece *Pastime*. An interview with the composer served as the primary resource for the article, giving insight into the background of the work as well as brief mention of the composer's compositional influences.

The works of Jack Stamp have been featured briefly in a few educational resources, and one of his works was analyzed in a doctoral dissertation. There are no doctoral dissertations or other scholarly research on detailed accounts of the composer's background and compositional influences or analyses of representative examples of his

¹⁶Richard Miles, ed., *Teaching Music Through Performance in Band*, 6 vols (Chicago: GIA Publications, 1997-2007).

¹⁷James P. McCrann, "An Analysis of Stamp's *Pastime* with comments by the composer," *The Instrumentalist* 56 (Mar 2002): 20-22+.

compositional techniques. There was, however, a vast amount of research that was parallel in purpose. These dissertations were written to document the life of the composer, establish the composer in a place of prominence, increase knowledge of new repertoire, and provide conductors with analyses of important band literature for use in educational settings.

CHAPTER III

BIOGRAPHICAL SKETCH OF THE COMPOSER

Jack Stamp (b. 1954) grew up in the Maryland suburbs of Washington, D.C. His earliest musical influence was his grandfather, an amateur musician to whom his mother referred as a “paid tenor” in the Episcopal Church.¹⁸ When his grandfather decided to purchase an organ, Stamp inherited his old piano. His family members were not individually musical, but they enjoyed music and were supportive. Family traditions such as singing carols around the piano at Christmas were “a strong influence because music was presented as a very positive thing.”¹⁹ By age 12, Stamp taught himself how to read chord symbols by looking at popular music.

Stamp’s high school band director encouraged his students to arrange for the jazz band; however, the realization that he would have to transpose parts for all the instruments caused him to put his writing on hold. During his junior year, the high school band played *Symphony for Band* by Robert Washburn, which Stamp loved.²⁰

What I liked about it is that Washburn wrote percussion parts that were not time-beating parts. ... There were lots of timpani solos in there that were tuneful. There were percussion interjections that gave energy to the music. And I can remember writing him a letter saying how much I enjoyed his piece and the percussion writing. And he wrote me back. I could not believe it! I still have the letter. He said, “Thank you for your perceptiveness. When one writes a piece and sends it out, they don’t really know how it’s being accepted until somebody writes.” So he appreciated me writing him.²¹

¹⁸Stamp, *Composers on Composing*, 335.

¹⁹Jack Stamp, interview by author, digital recording, Indiana, PA, June 6-7, 2007.

²⁰Robert Washburn, currently Professor Emeritus at State University of New York at Potsdam, received a Ph.D. in composition from the Eastman School of Music where he studied with Howard Hanson, Bernard Rogers, and Alan Hovhaness. He also studied with Darius Milhaud at the Aspen Music School and spent a season studying with Nadia Boulanger. Robert Washburn, “American Composer Sketches: Robert Washburn,” *Music Educators Journal* (May 1967), 53.

²¹Stamp, interview.

This initial communication with Robert Washburn eventually led Stamp to study composition with him later.

Stamp's love for composing extended from his interest in music theory. In 1972, he entered Indiana University of Pennsylvania (IUP), where his freshman theory teacher spent a lot of time teaching part-writing. He truly enjoyed this experience and said, "I was fascinated with how it worked, how the part-writing worked, and how to do voice leading." As his music matured, enjoyment of composing became more of a "selfish" thing for him.

I say it became a selfish thing, because there is something about hearing your piece played well, and there is some kind of personal ownership to it that is unlike anything. . . . You can play well, like on a recital, and you can play well on your instrument, but it is not like you own the moment. I have played where I felt like, yes, I really had control of that piece, but it is different when it is your music. You do not even have to be conducting it, but when the music is right, when it is just done exactly right, it is a high or a moment that you cannot replicate any other way. So, by selfish, I mean I became an "aesthetic experience junkie" or something like that for composing.²²

A defining moment for Stamp occurred in the fall of 1972 when he heard William Schuman's *George Washington Bridge* for the first time and was introduced to polychords. "I became a polychord freak. I'll always be a polychord freak, and every one of my pieces will have them." The teachers and directors at IUP recognized Stamp's interest in harmony and form and continued to suggest works for him to listen to such as Honegger's Fifth Symphony (also containing polychords), Robert Jager's *Chorale and Toccata* (the chorale is superimposed over the Toccata tune in Mixolydian mode), and Dvořák's Ninth Symphony for its cyclic nature. Formal structure, especially that of the Dvořák, began to fascinate him. By his own initiative, Stamp

²²Ibid.

acquired Persichetti's harmony book, *Twentieth-Century Harmony: Creative Aspects and Practice*, and worked through all the exercises in the back, especially those concerning polychords. When an assignment was given to arrange a piece for the marimba ensemble, he decided to write a new one instead. *Daybreak* became his first "real, original piece."

At the end of his sophomore year, Stamp communicated again with Robert Washburn and asked to study with him. Washburn worked out an independent study course for the summer of 1974 and again in 1975. This study began a relationship and influence that he regards highly.

It was his kindness. He accepted me as a student when I had not written anything. I mean, when I talked to him, I had not even written that little marimba piece, so I had not written anything. All I could show him was theory exercises. I guess he sensed my enthusiasm and let me come take lessons with him.²³

During their first summer of study, Washburn took Stamp through a book called *Twentieth Century Compositional Techniques* by Leon Dallin. "He made me write melodies in all the modes and made me do harmonies: quartal harmony, quintal harmony, whole-tone harmony. He took me through exercises. So I started to develop some chops, at least some harmonic and melodic chops."²⁴

Washburn's influence on Stamp's music is noticeable in his coloristic use of percussion and his ability to write counterpoint.²⁵ "Washburn was very influential [for] me. He taught me how . . . to write canons." He taught him to put melodies through as

²³Ibid.

²⁴Ibid.

²⁵McCrann, 26.

many permutations as possible to see what might work (i.e., canon, canon at one measure, canon at two beats, augmentation, etc.). Washburn recognized his affinity for polychords and suggested he listen to Peter Mennin's *Canzona*.

So I did, and I got a score and I looked at those opening chords in that piece. So then I can remember I said, "I wonder if they have anything else by Mennin." So I looked in the card catalog and there is Mennin's Seventh Symphony. So I go get the Seventh Symphony out and I listen to it, and it is a difficult piece. It is a variation symphony, and it is very dissonant, but on the backside of this album is David Diamond's Fourth Symphony. I had never heard of David Diamond, but I was sitting in the library, so I flip over the record, play it, and I go, "This is way better than Mennin's Seventh Symphony!" So you can see the line: if Washburn had not told me to go listen to Mennin's *Canzona*, I would have never heard Diamond.²⁶

After receiving a Bachelor of Science degree in Music Education from IUP in 1976, Stamp attended graduate school at East Carolina University (ECU), earning a Master of Music degree in Percussion Performance in 1978. While at ECU, he did compose and took a few composition lessons, but that was not his main focus. He did write his band piece, *Antithigram*, in 1977, which was played at ECU and later became his first published work in 1987.

Stamp began his teaching career as the band director at John T. Hoggard High School in Wilmington, NC in 1978. During his tenure there, he wrote marching band arrangements and an occasional jazz band piece, but nothing for the concert band. "You know the scene when you're teaching high school; you're just too busy. There's not a whole lot of time for just this kind of creative juice to flow." He did write a couple of pieces for a local colleague, his first commissions, although he wrote them for free.

²⁶Stamp, interview.

Another pivotal moment for Stamp occurred earlier in 1976, when he heard Fisher Tull's *Sketches on a Tudor Psalm* for the first time and fell in love with the percussion writing.²⁷ While at ECU, he conducted Tull's *Toccata* and corresponded with him, eventually asking to study with him. In 1982, immediately following his announcement to leave Hoggard High School to teach at Campbell University, Stamp's high school seniors presented him with a plane ticket to spend a week studying with Tull.

During the week Stamp studied with him, they had three- to four-hour lessons each day.

Half the lesson would be me writing something and half the lesson would be us studying his music, his musical styles and the way he used harmony and things like that. And I realized that I incorporated that stuff kind of by osmosis, and it took a while for that to ferment because that was very different than I had approached music before, but was very, very influential. He was very, very kind and wonderful to me and it opened my eyes to some neat stuff that I had not witnessed before. . . . It was so great to study with him. I wish I still had the note he wrote me. I sent him some of my music and he wrote me. It was typed on this special stationery that said "Fisher Tull," and it said, "Listened to your music, and you're a Lydian freak, aren't you?" There is a lot of my music that has Lydian implications in it, and I didn't realize that...but I loved it.²⁸

Stamp's "gentler" harmonies are a direct influence from Tull: "writing chords in inversions where it doesn't sound like the analyzed chord, but more like a combination of intervals."

²⁷Fisher Tull received three degrees in music at the University of North Texas, where his primary composition teacher was Samuel Adler. He taught at Sam Houston State University until his death in 1994. Tull wrote over 80 works of many genres but is primarily known and received numerous awards for his works for concert band, brass and percussion ensemble. Characteristics of Tull's music include mixed and rapidly changing meters, parallel chords, polytonality, and thematic development. Kevin Tutt, "A Comparative Analysis: *Sketches on a Tudor Psalm* and *Fantasia on a Theme by Thomas Tallis*," *Journal of Band Research* (Fall 2002), 65.

²⁸Stamp, interview.

Stamp taught at Campbell University in Buies Creek, North Carolina (near Raleigh) from 1982 to 1990 and served as the Chair of the Division of Fine Arts. He called a local high school band director and asked whether the director would play a piece if Stamp wrote one for his band, basically commissioning himself. “If you write a piece and nobody plays it, what’s the point of writing it?” Stamp left Campbell briefly to attend Michigan State University and to complete a Doctor of Musical Arts degree in Wind Conducting in 1988, where he studied with Eugene Corporon. Upon his return to NC, he received his first “official” commission in 1988 for *Past the Equinox*. Stamp also served as conductor of the Duke University Wind Symphony (1988-89) and musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989. In 1990, Stamp returned to Indiana University of Pennsylvania where he currently serves as Professor of Music, Conductor of Bands, and Assistant Chairperson of the Music Department.

As a music educator, Stamp is very passionate about the topic of providing quality literature for the band, and through his position on the College Band Directors National Association (CBDNA) Commissioning Board, has been able to convince great composers for the orchestra to discover the band. Joan Tower actually accused Stamp of being a “composer stalker.”²⁹

I call Jack the “composer stalker” because he has singlehandedly been responsible for the creation of many new works for band by major composers. And he did this by “stalking” them – not literally of course. He just kept

²⁹Joan Tower was the first woman ever to receive the Grawemeyer Award in Composition in 1990. She was inducted in 1998 into the prestigious American Academy of Arts and Letters, and into the Academy of Arts and Sciences at Harvard University in the fall of 2004. Since 1972, Tower has taught at Bard College, where she is Asher Edelman Professor of Music. G. Schirmer, Inc., “Joan Tower,” *Composers*, January 2007 [on-line]; available from http://www.schirmer.com/Default.aspx?TabId=2419&State_2872=2&composerId_2872=1605; Internet; accessed 14 September 2007.

pursuing them until they said yes. It took five years with me! I think that persistence lies in a deep concern for the music of the field – in helping to create a strong repertoire for bands. He is one of the most determined and concerned citizens of the band world. He is truly a visionary!³⁰

Stamp's concern lies with the issue that educational music is perceived as having different characteristics than the quality literature for band.

My big concern is that there should not be a difference. Educational music means technical limitations, not musical limitations. (I wish that were my quote; that is Frank Battisti's quote.) In other words, does the piece have to lose its musical quality because of technical considerations? When you are discussing music of quality, you do not talk about it in technical terms. You talk about it in musical terms. So, why can't educational music have the same musical quality with the technical limitations or considerations? Sure, I may not be able to do exactly what I want to do from a sonic standpoint. I cannot create a certain chord because they do not know those notes yet. I do not have to say, "Well, I cannot use counterpoint." Yes, I can. I think the concern is, what is the purpose of the music you are playing? Ultimately, the idea of the music you play is to open their ears, their eyes, their hearts to a new world where they start feeling music, they start responding from an emotional standpoint to music. And the quickest way to do that is through an instrument. I think that composers have a responsibility with band music and what they want to teach, and conductors and teachers have a responsibility of what they want to expose their students to. The idea would be that we should get composers to realize the valuable function of music for the wind ensemble. I am hoping that the professional world, by getting these great composers to write band pieces, understand that it is a viable performance medium of high quality.³¹

As a result of his commissioning efforts with composers such as Joan Tower, David Diamond, and Richard Danielpour, Stamp has not only helped to advocate for quality band repertoire, but he has also been able to further his own composition studies.

Stamp's relationship with Joan Tower began in the mid-1990s. He liked her music for its rhythmic aspects, e.g., "her ability to manipulate time via rhythm rather than speed." She is the biggest influence on his rhythmic characteristics such as syncopation, hemiola, and displaced bar lines. "I just like to make the listener uneasy. I

³⁰Joan Tower, personal communication, electronic mail, September 9, 2007.

³¹Stamp, interview.

don't want them to be able to tap their foot."³² Tower influenced how he approaches his writing of a pedal point: "You'll see the notes shift. Notes will just shift kind of like popcorn popping." He also learned some formal approaches such as bringing an opening statement back later in a movement. Tower was impressed with Stamp's willingness to learn.

He drove eight hours to have a lesson with me in the Hudson Valley, New York – which is an indication of his determination right there. He was very responsive to my suggestions of some changes in his music and "all ears" to other possibilities. I enjoyed working with him enormously because he wasn't closed to ideas – he was capable of being a "student" again and learning.³³

Stamp, through the CBDNA, commissioned Tower to write *Fascinating Ribbons*, which he premiered in 2001 with the Keystone Wind Ensemble, a professional recording group founded and conducted by Stamp and dedicated to the advancement of American concert band music.

Stamp's association with the orchestral composer David Diamond began in 1985.³⁴ Diamond's music is characterized as having strong rhythmic drive, a complex polyphonic approach, and is contrapuntal with balanced structure and "seemingly innate formal logic."³⁵ "Diamond urges his students to concentrate their efforts on developing

³²Ibid.

³³Tower, personal communication.

³⁴Diamond (1915 - 2005), studied composition at the Cleveland Institute of Music and with Bernard Rogers, Paul Boepple and Roger Sessions in New York. In 1928, he met Maurice Ravel, "the composer he revered above all others." At Ravel's suggestion, Diamond went to Paris in 1937 and studied with Nadia Boulanger. The composer received numerous awards and commissions throughout the 1940s, including a commission by the Koussevitzky Foundation for his Fourth Symphony. After becoming professor of composition at Juilliard in 1973, he taught well into the 1990s. Renewed interest in Diamond's music, beginning in the 1980s, came with several awards of the highest honor, culminating in the National Medal of Arts which he received at the White House in 1995. Jack Stamp, Liner notes, *Diamond: Heart's Music*, Keystone Wind Ensemble, Citadel CTD 88144.

³⁵Victoria J. Kimberling, *David Diamond: A Bio-Bibliography* (Metuchen, N.J.: Scarecrow Press, 1987), 3.

contrapuntal skills and a sense of melodic flow, both compositional imperatives for him.”³⁶ In 1985, Stamp wrote to Diamond, “expressing [his] fondness for his music and [his] concern that [Diamond’s] music remained neglected.”³⁷ Diamond wrote back and informed Stamp of a performance of his music at the Library of Congress in Washington, D.C. Stamp attended, carrying his score to Diamond’s Fourth Symphony with him, met Diamond, and “thus began a nearly twenty-year association with this most generous and gifted musician.”³⁸ A year later, as a final assignment for a class in graduate school, Stamp decided to write a paper on Diamond. While interviewing him, Stamp asked why he had never written a band work, to which Diamond responded, “No one has ever asked me!”³⁹ Stamp proceeded to form a consortium of eleven colleges to commission Diamond to write a piece for band. Completed in 1987, *Tantivy* was premiered by Eugene Corporon and the Cincinnati College Conservatory of Music (CCM) Wind Symphony in 1988. While Diamond did not enjoy all the transpositions required of a band score, he enjoyed the experience enough to write another work, *Heart’s Music*, premiered in 1989 by the CCM Wind Symphony.

Over the next several years, Stamp became a self-proclaimed “David Diamond groupie,” traveling to hear performances of his music and meeting with the composer. He hid his identity as a composer from Diamond for some time because he did not want to negatively affect the good relationship they had. “I had a good enough rapport with

³⁶Mark DiPalma, “David Diamond: An American Treasure,” *Guitar Review* (Summer 1993), 6.

³⁷Jack Stamp, *Symphony No. 1. – “In Memoriam David Diamond,”* (Boca Raton, FL: Masters Music, 2008), Preface.

³⁸*Ibid.*

³⁹*Ibid.*

him, and I didn't want to mess it up by him saying, 'You're a crummy composer!'"⁴⁰

Stamp finally had the nerve to share *Gavorkna Fanfare* with Diamond.

When I got up enough nerve to share some of my compositions with him I asked if I could have some composition lessons. He agreed, and thus began several lessons, not just in composition, but also in twentieth-century American classical music.⁴¹

Their lessons would consist of talking about Diamond's music and ear-training exercises. Stamp likes Diamond's music because "sonically it's very Romantic sounding, but formally it's very Classical sounding." Stamp's characteristic contrapuntal writing is a direct influence of studying Diamond's music.

I think one characteristic of my music would be the contrapuntal nature that I bring to it, and that I really worked on. That is a gift from Diamond. And it is not so much that he taught me – it is in his music, and I studied it, and I tried to do it.⁴²

Stamp learned of Richard Danielpour simply through listening to his music and realizing how much he liked it.⁴³ "I'm an avid listener. That's the way I study. I consider myself still a student of composition." Stamp communicated with him and met him at a rehearsal of Danielpour's *Concerto for Orchestra* with the Pittsburgh Symphony in 1996. They set up lessons, and for a time, Stamp flew to New York for a ninety-minute lesson and returned home in the same day. During those lessons,

⁴⁰Stamp, interview.

⁴¹Stamp, Symphony No. 1..

⁴²Stamp, interview.

⁴³Danielpour, born in New York in 1956, studied at the New England Conservatory and the Juilliard School with Vincent Persichetti and Peter Mennin. He serves on the faculties of both the Curtis Institute of Music and the Manhattan School of Music, while also participating in master classes and residencies around the country. G. Schirmer, Inc., "Richard Danielpour," *Composers*, August 2007 [online], available from http://www.schirmer.com/Default.aspx?TabId=2419&State_2872=2&composerId_2872=321; Internet; accessed 14 September 2007.

Danielpour would have him write anything but band music. Due to Danielpour's extensive travel schedule, the lessons became more and more difficult, but Stamp still travels to meet with him before premieres of his music. They meet and discuss the work and the process.

He probably changed me more than anybody except Washburn, who gave me the foundation. Danielpour's music is like if Stravinsky had discovered rock-n-roll, what would he have written? You see, it is not rock-n-roll. It is the rhythms of pop and rock music with the complexity of a Stravinsky kind of harmony and density. He is a brilliant orchestrator, but the way he incorporated popular music idioms into classical music without it sounding pop. He comes at you with classical music, and then you feel it – all these popular idioms kind of surging forth like, I say, if Stravinsky had been in a garage band or something. It was fresh. It was a different sound than I had heard before. Richard is just gracious, and he has always been that way to me, very nice.⁴⁴

Stamp credits his ability to communicate successfully with composers such as Danielpour, Tower, and Diamond to his having done his "homework." "I knew their music. I had scores. I'd studied their music. I could talk to them intelligently about their music, so they knew I wasn't some 'fan' that just wanted to get an autograph . . ."

The composers he has studied also influence Stamp's music. He considers himself a "Schumaniac," with the dense polychordal harmony of William Schuman being the major influence on his harmonic language.⁴⁵ His harmonic structures also reflect influences of Washburn, Vincent Persichetti, and Aaron Copland, with a lot of quartal and quintal harmonies.⁴⁶ Stamp uses modal harmonies throughout his music, taking a "non-functional approach to functional harmony, or at least the sound of traditional harmony used in a non-functional way."

⁴⁴Stamp, interview.

⁴⁵Stamp, *Composers on Composing*, 339.

⁴⁶McCann, 24.

There is more variety when you use that kind of harmony because there is not a tendency to want to pull in a traditional way. It is the combination of using an intervallically-derived harmony, or a triadic use of harmony in non-triadic ways, or the polychordal harmony that is using two triads and depending on what the interval is between those triads creates a more dense and consonant sound. I do not know. I cannot tell you why that appeals to me. Francis McBeth said this to me, “Jack, you’re a harmony composer aren’t you?” I said, “What do you mean?” He goes, “Well, you think a lot about your harmony and harmony drives your music.” Yeah, I think that is right. People might not say that. People might say it is rhythm, but I think it is harmony that drives my music.⁴⁷

Stamp’s approach to form is to use traditional forms in an untraditional way, combining elements of traditional forms.

You are not going to find my piece in a rondo, but you are going to find rondo characteristics in my piece. You are not going to find a sonata-allegro form, but you are going to find recapitulation and development and motivic development in my piece. You are not going to see variation, strict variation, but you are going to see that all homogenized so the piece has lots of forms in it.⁴⁸

One of Stamp’s favorite techniques, which he cleverly utilizes in his symphony, is simultaneous recapitulation with the occurrence of two themes simultaneously, an influence of Dvořák. Stamp identifies his use of counterpoint, however, as his “signature” trait.

I think what separates my music from most is my use of counterpoint. I think I use way more counterpoint than any of my colleagues in the band world. And maybe that is too predictable now. Everybody knows there is going to be a fugue somewhere or some kind of a canonic fugal episode. But the reason I started doing it is because I didn’t know any band music that was being written, in the 1980s and 90s that had any type of counterpoint. It was always song-form. There is harmony and there is melody. There are little contrapuntal episodes at all. So I decided to start writing them.⁴⁹

⁴⁷Stamp, interview.

⁴⁸Ibid.

⁴⁹Ibid.

“My music is a distillation of the sounds that are prominent in twentieth-century American orchestral music, and I hope it will encourage students to investigate the great composers and works of the past hundred years.”⁵⁰

⁵⁰McCann, 28.

CHAPTER IV

ANALYSIS OF SYMPHONY NO. 1, “*IN MEMORIAM DAVID DIAMOND*”

Background Information

Dr. Steven K. Steele, Director of Bands at Illinois State University, commissioned Symphony No. 1, “*In Memoriam David Diamond*,” on behalf of a consortium of 25 universities and colleges. During summer 2005, Stamp, serving as a mentor for young composers at a weeklong forum for the National Band Association, expressed to fellow composers and colleagues his interest in writing longer works. He also shared his grief over the recent death of his friend and mentor, David Diamond, and mentioned that he was “compelled to write a work in memory of him.”⁵¹ At the end of the week, Dr. Steele approached Stamp with the offer to commission his first symphony. The Illinois State University Wind Symphony premiered the work on November 16, 2006, with Steele conducting.

The introduction to the score opens with the following remarks, recounting Stamp’s personal relationship with Diamond:

To understand the full meaning of “*In Memoriam*,” one should read the included “Remembering David Diamond...”

Symphony No. 1 – *In Memoriam David Diamond* is cast in four movements: Elegy, Scherzo, Romanza and Finale.

The *Elegy* is based upon the theme in the first movement of Diamond’s Fourth Symphony. His Fourth was the first Diamond piece I had ever heard as a student of composition with Robert Washburn as a college junior the summer of 1974. The beginning and strident brass chords are my own musical “grief.” An intention “scoring quote” of Diamond’s occurs in measures 69-70. At the climax in the second movement of his Fourth Symphony, Diamond purposely

⁵¹Stamp, Symphony No. 1.

delays the cymbal crash a beat after the ensemble impact. He said it extended the musical arrival.

As stated earlier, Diamond responded to the death of his favorite composer by writing a work shortly after his death. I decided to use notes from the first movement of Ravel's String Quartet in F on which to base the *Scherzo*. Ravel was Diamond's favorite composer. And, believe it or not, the String Quartet in F was the first work of Ravel's I learned or heard. The subtitle is explained in the remembrance. At the end of the movement, the motive from the first movement returns.

A *Romanza* is a work written on a legendary subject. It is also the title of one of the most beautiful works ever written, that is, the third movement of Ralph Vaughan Williams' Symphony No. 5. In this case, the legendary musical subjects are David Diamond and Aaron Copland, who shared a friendship that lasted over fifty years. A specific meeting between Diamond and Copland is recounted in the "remembrance." The work has a "Coplandesque" style, reminiscent of the music from *Our Town*.

The *Finale* is patterned after the first movement of Diamond's Third Symphony, in which he bases the movement on a three-note theme. My work is based on the notes C-Eb-Bb-C. I've always been fascinated by form. In this movement, all of the themes from the symphony return, with a triumphant simultaneous recapitulation of the theme from the *Romanza* with the theme from the *Finale*. This movement is dedicated to Alex Jeschke and to the memory of William Black. Both gentlemen were friends of Mr. Diamond and included me in their professional lives, helping open up a new world of music to me.

Movement I: Elegy

In keeping with the tradition of the Classical symphony, the first movement is the longest and most serious of the four. Aptly titled "Elegy," it expresses Stamp's grief and mourning over the death of his friend and teacher, David Diamond. He pays tribute to the composer by basing the primary motive of the movement on the theme from the first movement of Diamond's Fourth Symphony, the first piece of Diamond's that Stamp had ever heard. Stamp spent a lot of time developing the tone colors in this movement:

I worked really hard on figuring out colors to make sure there is enough variety, because the music is so slow. It is slow developing. There are not a lot of

themes in it; it is all based on that little motive. It is all superimposing that motive in a certain way. In a song, if you do not change [the melody], at least the words change. The idea was, how do I change the words in this *Elegy* to keep making it sound fresh when I am still using the same five notes? So there is a lot of pitting back and forth, woodwind choir versus brass, etc.⁵²

The movement has elements of sonata form, with an introduction followed by a primary theme, a transition, and a secondary theme. The two theme areas are defined by their texture and melodic elements as opposed to the harmonic structure of traditional sonata form. The full ensemble plays only at the climactic midpoint of the piece and is followed by a lengthy development of the theme contrasting with chorale-like sections. The coda contains a final chorale with special sentiment to Stamp and a final statement of the motive.

Polychords, signatures of Stamp's harmonic language, begin the entire work first in the keyboard percussion, then again in m. 20 with the full brass choir at a fortissimo volume. These polychords are based on major triads (i.e., E-flat/C, D-flat/F-sharp, etc.). He calls these his "grief" chords, stating, "The whole opening to the first movement is nothing but polychords, pretty strident polychords because I am angry. I am angry that he died."⁵³

⁵²Stamp, Interview.

⁵³Ibid.

Example 1: Jack Stamp, Symphony No. 1, Movement I (mm. 20-26).

Stamp introduces the primary motive of the movement in m. 5 in the solo euphonium. The theme as heard in Diamond's symphony is a two-part theme, originally in A minor,⁵⁴ which Stamp combines to create his own, first as a partial theme and then later as a full statement.

Example 2: David Diamond, Symphony No. 4, Movement I: Theme 1A.

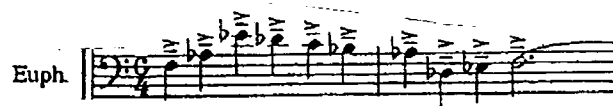
⁵⁴Kim F. Shirey, "The Fourth Symphony of David Diamond, Movement I: A Study of Tonal Organization and Motivic Manipulation and Their Relationship to Formal Design" (M.Mus. Thesis, University of Oklahoma, 1985).



Example 3: David Diamond, Symphony No. 4, Movement I: Theme 1B.



Example 4: Jack Stamp, Symphony No. 1, Movement I (mm. 5-7).



Example 5: Jack Stamp, Symphony No. 1, Movement I (mm. 71-72).

After the primary statement of the “grief” chords, a transition begins in m. 33, leading to the second-theme area. In developing the motive, Stamp said, “I know I cannot state the theme like he (Diamond) stated the theme. So I have to figure out all the things he did not do that I can do. It makes a great chord.” He presents the notes of the motive in m. 33 in the vibraphone and woodwinds through octave displacement, claiming the influence of Stravinsky.

Stravinsky influenced me in some of the techniques I use, like octave displacement. It is all through the first movement. You get a chord, and you create this texture. What it creates is what I call organic unity in the piece. The whole piece is derived from those notes. There are some things that trail away from it, but there is a unity. Even if you do not realize that harmony is that tune, for some reason it sounds right. Now, Stravinsky would never do that. He writes a fugue where he keeps throwing octaves out of the tune, but what I am doing is just setting up a harmonic structure where I do octave displacements. I use his technique, but in a different way....⁵⁵

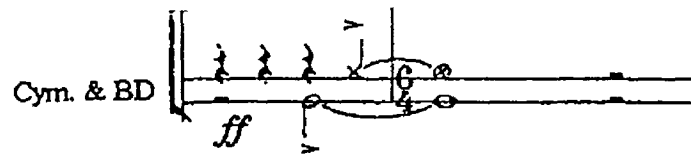
⁵⁵Stamp, interview.

The image displays a musical score for woodwind instruments, specifically measures 33-35 of the first movement of Jack Stamp's Symphony No. 1. The instruments listed on the left are Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). Each instrument has a staff with a treble clef, except for the Bassoon which has a bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a melodic motif that is imitated by different instruments in a contrapuntal fashion. Dynamics are marked as *mp* (mezzo-piano) for several parts. The notation includes various note values, rests, and slurs.

Example 6: Jack Stamp, Symphony No. 1, Movement I (mm. 33-35).

The secondary-theme area, characterized by a shift from chordal texture to a contrapuntal melodic texture, features woodwind solos presenting the melodic motive in imitative counterpoint. Seven statements of the minor motive are heard before chords in m. 61 lead to a dominant pedal on C in m. 64. The horns, trumpets and finally, the upper woodwinds add a melodic statement to the pedal that builds to climactic chords, forming the only tutti section of the entire movement. The first full statement of the motive follows at m. 71. The only intentional “quote” of Diamond’s music occurs in m. 70, with the delayed cymbal crash. “He (Diamond) said it extended the musical arrival.”⁵⁶

⁵⁶Stamp, Symphony No. 1.



Example 7: Jack Stamp, Symphony No. 1, Movement I (mm. 70-71).

The fortissimo statement of the motive in m. 71 occurs precisely at the center of the movement. Stamp originally ended the movement earlier, but he later extended it, reportedly unaware that the climactic statement lay in the center. When I asked him about this curious symmetry, he responded:

I thought the first movement was finished [but] it did not end right, so I went back and finished it. I felt like I had to extend the ending. Maybe I felt that it was not balanced that way, but [this] is the first I realized that.⁵⁷

Stamp thinks about harmonic progressions, not in the sense of chord progressions, but as “density of harmony versus scarcity of harmony.” A prime example of this type of progression occurs in m. 74, when the dense polychords end suddenly on a unison, a technique Stamp learned from Fisher Tull. “Tull was the one who taught me about going to the unison and also the dissipating character of a unison. You take this huge chord into a unison and let it just go away.”⁵⁸

⁵⁷Stamp, interview.

⁵⁸Ibid.

Example 8: Jack Stamp, Symphony No. 1, Movement I (mm. 73-74).

The unisons in m. 74 lead into a development section that features motivic ideas alternating, and sometimes intermingled, with chorale-like sections. The octave displacement treatment of the motive in the piano, vibraphone, bells and woodwinds begins the section, followed by a chorale section in the clarinet and saxophone choirs. Stamp changes the tone color in m. 88 to a brass choir with upper woodwinds stating the motive and leading into the full woodwind choir with a modified statement of the “grief” chords in m. 92. These polychords contain only four notes, as opposed to the six notes of the first statement. Stamp did not want to bring back the original polychords after stating them so strongly at the beginning. This statement of the “grief” chords dissipates into the low reeds stating the motive with “echoes” of the chords interrupting until the motive continues alone, descending to a C Major chord in the

horns and euphonium on the downbeat of m. 108. Although still interrupted by an E-flat in the low reeds and chimes, this major chord suggests a calming tone after the final statement of anger. The motive is again presented in imitation in the upper woodwind voices, with the starting note of each entrance emanating from the C Major chord. This continues into another chorale-like section at m. 114 in major harmonies of B-flat and E with suspensions. In m. 121, the A-flat Major chord is interrupted by E-natural in the low reeds and percussion, with the low reeds presenting a final, “angry” statement of the motive, marked with *ff* and accents, in m. 123. This statement again dissipates into the theme in octave displacement.

The coda begins in m. 127 with a chorale in the horns, euphoniums, and tubas.

Stamp compares this chorale with that of Stravinsky in his *Symphonies of Wind*

Instruments.

At the end he has that chorale. He wrote that first and then wrote the rest of the piece, and that was his chorale to Debussy. Well, that chorale is my final goodbye. There is a lot of tie-in there. There is a nod to Stravinsky. I am a band director, and I have conducted *Symphonies of Wind Instruments*. There is the idea that he wrote that when Debussy died. It is just another elegiac connection.⁵⁹



Example 9: Jack Stamp, Symphony No. 1, Movement I (mm. 127-132).

⁵⁹Stamp, interview.

Much of Stamp's music has what he calls "Lydian implications," or use of the Lydian mode, including this chorale in m. 132. The chorale concludes in m. 134 as the flute and oboe present a final statement of the motive. The movement closes with two statements of the theme in octave displacement and a final suspension that ends the piece, but does not sound final.

Washburn always taught me when you ended a movement, if the piece was not over, not to end it with a cadential kind of chord. I had not thought about that until right now. I think I did it instinctively. So, at the end of the *Elegy*, you get this sound that is not final. It is this cluster, and that is not a final sound.⁶⁰



Example 10: Jack Stamp, Symphony No. 1, Movement I (m. 142 – piano reduction).

Movement II: Scherzo – *Dance of the Hippos*

Dance of the Hippos, the lightest, fastest, and shortest movement of the symphony, relates to Diamond's fascination with hippopotami that he visited regularly at the Central Park Zoo in New York City.⁶¹ The hippo reference is expressed in the music by low winds presenting initial statements of motives throughout the movement. The initial motive is based on the initial motive of Ravel's String Quartet in F.⁶²

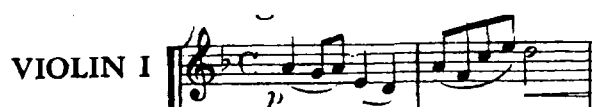
⁶⁰Ibid.

⁶¹Over the course of their friendship, Stamp recounted, "I must have given him nearly 25 different hippo statues." Stamp, Symphony No. 1.

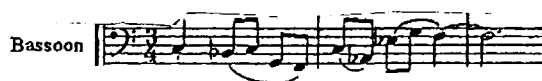
⁶²Ravel was Diamond's favorite composer. When Ravel died in 1937, Diamond composed *Elegy in Memory of Maurice Ravel*. Ibid.

The Scherzo features two motivic ideas and is representative of Stamp's rhythmic language, e.g., syncopation and hemiola. He emphasizes the interval of major seconds as well as the continued use of polychords. The form could loosely be described as a double theme and variations, although there are occasions where the two themes are presented simultaneously. While two sections in the movement create a sense of arrival, there is no true climactic point.

The initial motive is immediately stated in the first two measures by the low reeds. As the movement progresses Stamp divides this first theme into two smaller motives, labeled from this point as 1A (the first measure of the theme) and 1B (the second measure).



Example 11: Maurice Ravel, String Quartet in F, Movement I (mm. 1-2).



Example 12: Jack Stamp, Symphony No. 1, Movement II (mm. 1-3).

The second motive stated in m. 10 begins with the voices on the notes A and B, the interval of a major second, and moves in a contrasting contour with a syncopated rhythmic motive that creates the feeling of 3/4 followed by 6/8.



Example 13: Jack Stamp, Symphony No. 1, Movement II (mm. 10-12).



Example 14: Rhythmic motive.

The first polychord of the movement occurs in m. 15 and is comprised of two chords separated by a major second (F/A-flat/C and E-flat/G/B-flat). It contains the notes of theme 1, stated over the chord in the upper woodwinds.

Example 15: Jack Stamp, Symphony No. 1, Movement II (mm. 16-18).

In m. 19 the full ensemble plays a two-measure sequence starting with the same polychord and the upper voice outlining motive 1A, with the sequence a major second lower in the second measure.

Example 16: Jack Stamp, *Symphony No. 1*, Movement II (mm. 19-20).

The first variation begins in m. 25 with a fragmented version of the first theme passed through the low reeds and low brass to the alto and tenor saxophones and finally to the upper woodwinds. These fragments are interrupted in m. 28 by two measures of major chords from the low brass. The chords are a major second (E-flat and D-flat) and a major third (E-flat and C-flat) apart, reflecting the starting intervals of the two measures of the first theme. A hemiola statement of the 1A motive interrupts the fragments in mm. 32-33, a technique Stamp has assimilated into his rhythmic language.

There is going to be a lot of syncopation in my music. There [are] going to be a lot of displaced bar lines and hemiola figures in it, because I just like to make the listener uneasy. I do not want them to be able to tap their foot.⁶³

⁶³Stamp, interview.

The image displays a musical score for a full orchestra, specifically for the second movement of Jack Stamp's Symphony No. 1, measures 49-50. The score is written for a variety of instruments: two Flutes (Fl.), Oboe (Ob.), three Clarinets (Cl.), Bassoon (Bsn.), four Saxophones (A. Sax., T. Sax., B. Sax.), and Percussion (Perc.). The music is in 2/4 time. The notation shows a complex rhythmic pattern with polychords, where multiple notes are played simultaneously. Dynamics are marked throughout, including *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The score is presented in a standard musical notation with staves and clefs.

Example 19: Jack Stamp, Symphony No. 1, Movement II (mm. 49-50).

A final statement of the second theme in m. 51 thickens in texture and leads into one of the two arrival points of the movement.

The section at m. 55 is an arrival point, but not the climax of the piece. The full ensemble presents the rhythmic motive in polychords, with the 1B motive interjected by the upper woodwinds and keyboard percussion, an example of Stamp's use of percussion.

There are times when I say, "This is definitely going to be percussion." For instance, the crotales and bells [play] every time in the *Scherzo* when the [1B motive occurs]. If you do not have that, you will never hear the woodwinds. So the keyboard percussion sometimes I use just to strengthen the woodwinds.⁶⁴

⁶⁴Ibid.

The first theme is stated again, however this time through octave displacement moving from high to low voices in the manner employed in the first movement.

Example 22: Jack Stamp, Symphony No. 1, Movement II (mm. 85-86).

The second theme returns with the low brass and low reeds in a brief, mixed meter passage leading to the 1A motive, also in the low voices in thirds, answered by the upper woodwinds with the 1B motive in thirds.

The third variation begins with a three-voice fugue of the 1A motive fragmented. The fugue begins in the low voices, moving to mid-range and then high, with each consecutive entrance a minor third above. While the meter is primarily 3/4, interrupted by 2/4 every fourth measure, the percussion accents every other beat, giving

a solid duple pulse to the fugue and again creating hemiola. In m. 107, the second theme appears and leads into the tutti polychord statement of the 1B motive similar to that of m. 63; however, the variation occurs as the low voices answer a beat later and a major second lower.

Example 23: Jack Stamp, Symphony No. 1, Movement II (mm. 111-113).

The polychords are followed by a cascade of major seconds that descend from the upper woodwinds to the low reeds and euphonium creating a tone cluster or whole tone chord that, in turn, leads to the rhythmic motive in the horns and low brass. The rhythmic motive is answered by the 1B motive in the upper woodwinds as before. A tutti statement of the same motive is presented in polychords with the dotted eighth hemiola rhythm seen earlier, essentially making this section an extension with a hint of recapitulation.

A variation of the 1A fugue begins in m. 125 starting in the low voices with consecutive entrances in minor thirds and the duple percussion accents. The order of voices and the instrumentation changes slightly with upper voices entering before the mid-range and the addition of the first trumpet with the saxophones. This variation does not include the second theme but instead moves straight into the rhythmic motive stated in polychords in the full ensemble. The hemiola 1B motive appears over the chords in the woodwinds and keyboards as before, and then the composer changes the meter to 6/8 for a second statement of the same motive, thus removing the hemiola. This prominent statement of polychords ends on the downbeat of m. 145 with a unison G in the flutes and bells reminiscent of the unison gesture in the first movement. This leads immediately into the next section.

Starting at m. 145, the final section has characteristics of a variation, a recapitulation, and a coda. The unison G leads to a return of the first theme in octave displacement, moving again from high voices to low, only this time repeated as a sequence a minor second higher. A shortened, asymmetric version of the second theme is immediately followed by the brass and saxophone choirs playing two augmented statements of the 1A motive with major seventh chords in half-note triplets against running eighth notes in the basses and timpani. Upper woodwinds and mallet instruments interject the 1A motive at the end of the first triplet statement, followed by the 1B motive at the end of the second.

The image shows a page of a musical score for a full orchestra. The page is numbered 154 in the top left corner. The score is for a piece by Jack Stamp, Symphony No. 1, Movement II, measures 154-159. The instruments listed on the left are: Picc., Fl., Fl., Ob., E. Cl., Cl., Cl., Cl., B. Cl., Bm., A. Sax., A. Sax., T. Sax., B. Sax., Tpt., Tpt., Tpt., Hn., Hn., Tbn., Tbn., B. Tbn., Euph., Tbn., and Timp. The music is written in 4/4 time and features a complex arrangement of motifs, including a four-voice canon of the 1B motive. The score is marked with 'ff' (fortissimo) and includes various musical notations such as triplets and polychords.

Example 24: Jack Stamp, Symphony No. 1, Movement II (mm. 154-159).

The second theme returns at this point similar in voicing to m. 44 and leads to the four-voice canon of the 1B motive. M. 167, like m. 154, is a climactic spot in the piece, although still not a true arrival point. It is very similar to the previous half-note triplet statement of the 1A motive but different in that the bass line now has quarter-note triplets instead of eighths, and the full ensemble ends with the 1B motive in half-note triplet polychords.

167

The musical score is for a full orchestra. The instruments listed on the left are: Picc., Fl., Fl., Ob., Eb Cl., Cl., Cl., B. Cl., Bsn., A. Sax., A. Sax., T. Sax., B. Sax., Tpt., Tpt., Tpt., Hn., Hn., Tbn., Tbn., B. Tbn., Euph., and Tba. The score is written in 2/4 time. The key signature has one flat (B-flat). The music is characterized by a complex rhythmic pattern with many triplets and sixteenth notes. The dynamic marking 'ff' (fortissimo) is present in the upper woodwinds. The score shows measures 167 through 171, with a coda beginning at measure 173.

Example 25: Jack Stamp, Symphony No. 1, Movement II (mm. 167-171).

The coda begins at m. 173 with the upper woodwinds, horns, and marimba starting on a unison E building a cluster chord in each consecutive measure, first with three notes (D, E, F-sharp) and then with five notes (adding C and G). The movement

becomes cyclic as the composer suddenly superimposes the first half of the motive from the first movement over this chord that, with the exception of the F-sharp contains all the notes of the motive.

It makes a chord, but it does not necessarily make a traditional-sounding chord. So, it can be superimposed. I thought that might be a nice little thing to say, “Gone, but not forgotten.”⁶⁵

The chord continues to build to seven notes (adding A and B), and the entire motive of the first movement is stated in m. 181.

The final 10 measures of the movement recapitulate nearly every idea of the first two movements, beginning with the rhythmic motive in polychords and the horns’ superimposition of the first movement motive. The 1A motive is voiced in unison, the only full ensemble unison in the movement, and followed by the 1B motive in the pyramid canon. The last two measures bring the movement to a close with the final sounds being that of the recurring major seconds. Stamp said, “I decided to end it with that kind of blistering sound. I think it may be the only piece I have ever written that does not end with some kind of chord.”⁶⁶

Movement III: Romanza – *with a nod to Aaron Copland*

The slow and lyrical third movement, entitled *Romanza*, represents harmonically what Stamp refers to as his more “gentle” music. The subtitle, *with a nod to Aaron Copland*, suggests Stamp’s affinity for the “Americana” sound, a sound that he describes as “open” due to orchestration and folk-like intervals. The movement is an arch form (Intro-A-B-C-B-A-Coda) with a variation in the center section. It is unique in that it features a vocal soloist, thus incorporating Stamp’s love of writing for the

⁶⁵Stamp, interview.

⁶⁶Ibid.

voice. The sparse harmony and instrumentation build to the climax that Stamp actually composed first.

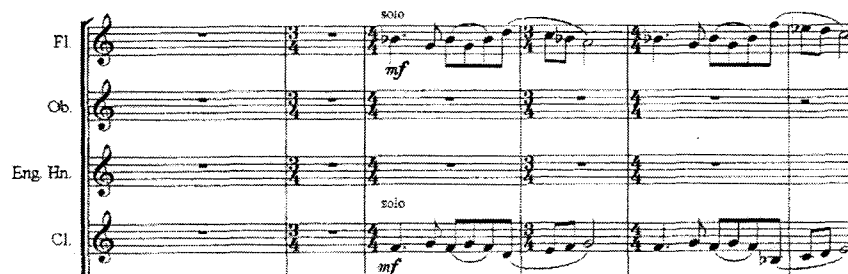
Piano and keyboard percussion also introduce this movement, but create a very different sound from the first movement due to the harmony. With open fifth intervals in these instruments and the foreshadowing of the melody with open fifths in the voice, Stamp creates a “‘Coplandesque’ style, reminiscent of the music from *Our Town*.”⁶⁷ The following examples compare Copland’s introduction and melodic intervals to Stamp’s.

Example 26: Aaron Copland, *Our Town* (mm. 1-3).

Example 27: Jack Stamp, *Symphony No. 1*, Movement III (mm. 1-6).

⁶⁷Stamp, *Symphony No. 1*.

The vocal solo presents the complete melody, “A,” in E-flat beginning in m. 9, with simple counterpoint in the bassoon. In m. 16, the flute presents a second melody, “B,” in duet with the clarinet. This instrumentation creates a diversion from the voice and opens on a fifth, E-flat to B-flat, the beginning interval of the original melody. The clarinet moves in contrasting motion, almost an inversion.



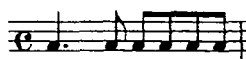
Example 28: Jack Stamp, Symphony No. 1, Movement III (mm. 14-19).

The density of the texture increases in the second half of the phrase as the oboe and euphonium on the melodic lines join a bass line in the low reeds and double bass.

Harmonically, the “B” section begins in B-flat, moves to D-flat, and then returns to B-flat. The melodic rhythm, prevalent throughout this section, is also interesting in that it almost mirrors that of the “A” section:



Example 29: Movement III, “A” rhythm.

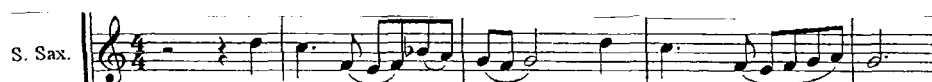


Example 30: Movement III, “B” rhythm.

The saxophone choir, with soprano saxophone used only in this movement, presents the “C” melody of the arch form in m. 24, also a variation of the “B” melody.



Example 31: Jack Stamp, Symphony No. 1, Movement III (mm. 16-19), “B” melody.



Example 32: Jack Stamp, Symphony No. 1, Movement III (mm. 23-27), “C” melody.

The harmony begins in G minor, changing to G-flat major at the midpoint of the phrase that, in turn, leads back into B-flat at m. 32 for the return of the “B” section. The voice returns in duet with the English Horn, one of Stamp’s favorite instruments. He states, “It has a sound that cannot be replicated.”⁶⁸ The woodwind choir joins the duet at m. 36 completing the texture. The addition of the suspended cymbal adds percussion color to the quintal harmony that crescendos into the pinnacle moment of the *Romanza*.

Stamp defines his more “powerful” music as having quartal, quintal and polychordal harmonies, which he contrasts in his “gentle” music by using harmony that is basically a combination of intervals.

If you look at the harmonies in the *Romanza*, a lot of them are inversion. In other words, the first chord in measure forty: there is a C in the bass, there is A-flat, there is B-flat, there is E-flat. Well, what is that? Is that a cm7 with a sharp fifth? No. It is really an A-flat 9 with a C in the bass, but it creates a sound that does not sound like an A-flat 9. It almost sounds like some type of combination of intervals. Fisher Tull was influential in showing me some of that. And some of that is a Copland kind of sound, where you do a combination of intervals rather than necessarily saying, “This is a B-flat chord.”⁶⁹

⁶⁸Stamp, *Composers On Composing*, 328.

⁶⁹Stamp, interview.

In terms of instrumentation, Stamp wanted to create a dark sound to contrast the voice; therefore, he scored the melody for alto flute (at the suggestion of a friend), flugelhorn, and horn.

If you look at that last chorale, there is no cylindrical instrument playing. It is as dark as I can score. It's horns, except the problem is the tune goes out of the range of the horn. It would be pretty screaming high, so I had to add another instrument. I decided I had to have flugelhorn because it would be darker than trumpet.⁷⁰

The vocal obbligato soars over this dark chorale, reaching a C above the staff at the highest point in m. 45. Stamp originally wrote the part for mezzo-soprano since the range extended from B-flat below the staff to G above the staff. The voice became another color in the overall texture. After the premiere performance, however, he changed the solo line from mm. 39 to 46 to extend the range of the voice allowing it to remain the prominent feature of the movement.

The closing section of the arch form begins with the flugelhorn and horn in a duet from the "B" section, and the euphonium and tuba are added. Reminiscent of the introduction, the piano and keyboard percussion return with the open intervals and the voice sings the open fifth interval. The final echo in the piano and mallets adds the Lydian scale degree to the final chord, creating a "bit of unsettlement." The idea of not ending the movement with a cadential chord is again employed.

You have an E-flat Major chord with an A natural, the raised fourth. The Lydian sticks its head in there, but it is not buried. See, if you bury it, then it is dissonant. If you [have] E-flat, G, B-flat, D, F, A, then it is tertian. If you do not put the F in [and have] E-flat Major 7 with an A on top, then it creates a bit of unsettlement.⁷¹

⁷⁰Ibid.

⁷¹Ibid.

The musical score for Example 33, Jack Stamp, Symphony No. 1, Movement III (mm. 53-55), is a full orchestral score. It includes parts for M.S., Flug., Hn., Tbn., Tbn., Euph., Tba., Db., Crot., Chim., Orch. Bells, Mar., Vib., and Pno. The music is in 4/4 time and features a variety of instruments playing in harmony. The score is written for a full orchestra and includes parts for M.S., Flug., Hn., Tbn., Tbn., Euph., Tba., Db., Crot., Chim., Orch. Bells, Mar., Vib., and Pno. The music is in 4/4 time and features a variety of instruments playing in harmony.

Example 33: Jack Stamp, Symphony No. 1, Movement III (mm. 53-55).

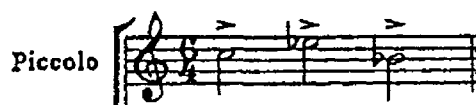
Movement IV: Finale

Stamp wanted the *Finale* to be an uplifting, up-tempo piece. While the form of the movement is not a strict rondo, it does have those characteristics as well as hints of sonata and variation form. He bases the entire movement on a three-note motive patterned after the first movement of Diamond's Third Symphony.

If you listen to Diamond's Third Symphony, that is what I am basing the last movement on. But it is not just the notes; it is the formal development of it. He has these contrapuntal chorale-type episodes in his music, usually in the strings. In other words, all of a sudden the whole string section will start playing this lush sound with fast moving notes. It is not like they just start doing block chorale, but it is very harmonic. It has energy; it has lots of rhythm in it, not syncopated necessarily, but lots of notes that are moving. It is like this episode that he does after he does something angular and muscular, and that is what I tried to do here.⁷²

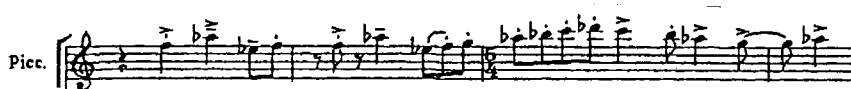
⁷²Ibid.

Stamp begins the movement with three block chords outlining the three notes of the motive: C, E-flat, and B-flat.



Example 34: Jack Stamp, Symphony No. 1, Movement IV (mm. 1-2).

The chords in m. 4 in the mid-range voices outline the motive again, however, this time a fourth higher: F, A-flat, and E-flat. These two versions of the motive are the most commonly used throughout the piece. There is an underlying syncopated counterpoint in the basses, and the snare drum enters in m. 8 to introduce the primary theme. This is the first of many examples of Stamp's use of percussion in this movement. He said, "Percussion are literally my crayons. I try to color the music with them." The full statement of the primary theme on the F motive begins in m. 9 and incorporates much syncopation as well as mixed meter.



Example 35: Jack Stamp, Symphony No. 1, Movement IV (mm. 9-12).

The mid-range voices accompany with minor seventh chords outlining the notes of the motive. The basses continue the moving counterpoint and end with a statement of the motive at the end of the section. Simultaneous with this statement are eighth notes in major seconds in the horns and marimba, reminiscing that same figure from the Scherzo.

The woodwind choir provides the first contrasting chorale-like episode at m. 20. With moving notes in all voices, the "lush counterpoint" occasionally includes hints of

the motive, counterpoint reminiscent of Diamond himself. The chorale ends with an accented statement of the F motive in the basses and timpani, and the major seconds appear again as the last measure fades away.

A transition occurs between m. 28 and 45 with a modulation that uses quartal chords in the horns and low brass and yields to polychords in the full brass choir as the texture and dynamics increase. Changes in harmony are punctuated by motivic statements in the upper woodwinds and bells with the notes of each motive included in the polychords.

A variation of the theme begins at m. 46 with a fugal ostinato based on the motive. The “subject” begins on A with a real answer a fourth higher. The ostinato is isorhythmic with the syncopated rhythmic groupings repeating every seven measures. The pitches repeat every three notes with occasional variation. This provides another example of how Stamp displaces the bar line.



Example 36: Jack Stamp, Symphony No. 1, Movement IV (mm. 46-53).

Each entrance of the ostinato subject is colored by tambourine, claves, and triangle. Once all the voices have entered, the euphoniums and tubas present an augmented, hemiola statement of the original C motive that modulates a major second higher after four bars. The motive again modulates up a fourth, and the trombones join with the motive now in thirds. A final statement of the motive by the low brass changes

the first interval to a major third. C, E, and B, are echoed in the timpani, chimes, and string bass.

The contrapuntal chorale episode returns in m. 68. As before, hints of the motive occur in various voices, and the section ends with the motive stated in the basses and echoed in the timpani. Instead of eighth notes with major seconds underneath this motive, the eighth notes are now a three-note cluster in the clarinets, saxophones, and marimba.

Another variation of the theme beginning in m. 78 also acts as a development section. It is an example of Stamp's trademark contrapuntal writing. The section starts with a four-voice fugue with the original syncopated four-bar theme as the subject. A countersubject is imitated in the other voices as well. Each entrance is a real answer in the dominant of the previous entrance: F, C, G, and D. After the subject each answer is again coupled with color percussion instruments, including tambourine, cowbell, and conga drums, playing solid accents on beats two and four. At m. 95 the fugue suddenly becomes a four-part canon separated by two beats with the motive starting on D.

The image displays a page from a musical score, specifically Example 37 from Jack Stamp's Symphony No. 1, Movement IV, measures 95-96. The score is written for a large woodwind and saxophone ensemble. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), E♭ Clarinet (E♭ Cl.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone 1 (A. Sax. 1), and Alto Saxophone 2 (A. Sax. 2). The music is characterized by a complex rhythmic pattern, likely a canon, with accents and dynamic markings such as *f* (forte) and *ff* (fortissimo) indicating the intensity of the sound. The notation includes various note values, rests, and articulation marks, all set against a background of a repeating rhythmic motif.

Example 37: Jack Stamp, Symphony No. 1, Movement IV (mm. 95-96).

The motive modulates to E and changes to a two-part canon in octaves. Accents in the percussion continue throughout, but the change to the two-part canon is set apart by the addition of the hi-hat cymbal on the offbeat in the middle of each measure.

Example 38: Jack Stamp, *Symphony No. 1*, Movement IV (mm. 102-103).

Stamp attributes this level of contrapuntal writing to his teacher, Robert Washburn.

I love fugue and I love counterpoint. ... That was kind of fun to do, to see how many permutations I could take that tune through, if I could keep it going. ... That is something Washburn taught me. He would say, “Take it through all these permutations and see if it will work as a canon. See if it will work as a canon at a measure, or two beats, or see if an augmentation will work.” [Those are techniques] I learned from my very first composition lesson with Washburn that I bring back, but it is more sophisticated now in my music than it was back in 1975. The basic technique he taught me is still there. I run some things through filters. I did say, “I am going to make a fugue,” but I did not realize it would morph into that canon that it does.⁷³

This variation/development section ends with a three-measure homorhythmic, motivic sequence that descends in major seconds.

⁷³Stamp, interview.

Example 39: Jack Stamp, *Symphony No. 1*, Movement IV (mm. 106-109).

Another transition occurs at m. 109 that is similar to the first in instrumentation with the exception of added woodwinds and the addition of the full ensemble by the end. The polychords again modulate, and the section builds in dynamics and texture. The motivic statements are in the upper woodwinds only with no added keyboard percussion until the last two statements in the original key setting up the return to tonic in m. 29.

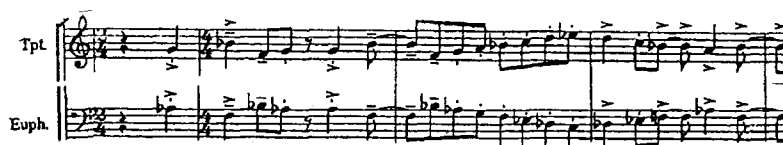
The recapitulation begins with another variation of the motive similar to the first variation in m. 46. A three-voice fugal ostinato starts with the original F motive; however, the entrances differ from previous use in that they are only two beats apart. Instead of color instruments in the percussion, three different keyboard instruments double with each voice of the ostinato. Where the augmented motive was heard before, the tenor saxophone and euphonium now present the theme from the *Elegy* in unison beginning with the same three-note motive, the last note of which is an octave higher.



Example 40: Jack Stamp, Symphony No. 1, Movement IV (mm. 129-134).

The texture thickens as the *Elegy* theme is presented in a two-part canon in thirds. A final statement of the motive, in A-flat, appears in the trombones.

The recapitulation does not include the contrasting chorale sections but instead moves to another contrapuntal variation/permutation of the motive. In m. 147 the solo trumpet plays the original theme simultaneously with the inversion of the theme in the solo euphonium. Both lines are doubled in the four-hand marimba.



Example 41: Jack Stamp, Symphony No. 1, Movement IV (mm. 147-150).

This statement is related to the earlier fugue section by the return of the percussion accents on beats two and four.

Another variation in m. 156 involves a cyclic return of the polychords from the beginning of the *Elegy* as short, heavy brass accents opposite the timpani solo.

Example 42: Jack Stamp, Symphony No. 1, Movement IV (mm. 156-158).

The timpani solo incorporates both the *Finale* and *Elegy* motives although not necessarily noticeable to the listener.

Example 43: Timpani solo (m. 156), *Finale* motive

Example 44: Timpani solo (m. 158), *Elegy* motive

The next variation in m. 165 begins with the clarinets and alto saxophones on the C motive answered three beats later by the low reeds in inversion. The motive then modulates to G, and this time is answered five beats later by the brass in canon. A short transition in m. 174 includes three statements of the motive outlined in chords, moving

sequentially up a major second. Each statement also ends with the return of major seconds in eighth notes.

The final statement of the movement begins at m. 181 as Stamp employs one of his most recognized techniques: simultaneous recapitulation. The *Elegy* theme presented in thirds in the saxophones and bassoons occurs simultaneously with the *Finale* motive in E.

This musical score snippet shows five staves: Oboe (Ob.), Bassoon (Bsn.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), and Tenor Saxophone (T. Sax.). The Oboe part begins with a melodic line marked *mf*. The Bassoon part begins with a melodic line marked *mp*. The saxophone parts (A. Sax. 1, A. Sax. 2, and T. Sax.) play a harmonic accompaniment in thirds, marked *mp*. The key signature has one sharp (F#) and the time signature is 3/4.

Example 45: Jack Stamp, Symphony No. 1, Movement IV (mm. 181-184).

The euphonium states the *Finale* motive twice at the end of the phrase over seventh chords in the saxophones. The oboe echoes this motive that is immediately followed by a statement of the first theme from the *Scherzo* in the bassoon and tuba. The oboe continues with the *Finale* theme.

This musical score snippet shows two staves: Oboe (Ob.) and Bassoon (Bsn.). The Oboe part begins with a melodic line marked *mf*. The Bassoon part begins with a melodic line marked *mf*. The key signature has one sharp (F#) and the time signature is 3/4.

Example 46: Jack Stamp, Symphony No. 1, Movement IV (mm. 194-197).

The second theme from the *Scherzo* returns in m. 199 including the interjection of the first theme and a sequence of the 1B motive. An extended polychord sequence similar to that of m. 19 in the *Scherzo* builds to the arrival at m. 213.

An influence on form in this piece for instance [was] obviously Dvořák. I love the idea of superimposing melody over melody. It took me forever to figure out the end of the fourth movement, when the [third movement melody] and [fourth movement motive happen] at the same time? But when I did it was like, “Eureka! This has to be the climax of this piece.”⁷⁴

The climax of the work features the triumphal return of the *Romanza* melody in the trumpets and horns against the *Finale* theme in the upper woodwinds and xylophone. Sustaining chords in the saxophones and low brass accompany. Stamp’s doubling of the woodwind line in the xylophone is crucial for the projection of that line.

Example 47: Jack Stamp, *Symphony No. 1*, Movement IV (mm. 213-220).

The *Romanza* melody is heard in its entirety, at which point Stamp states that he understood that he had to end the piece.

The idea was, how do I end the piece when I have that strong of a final statement? You feel the whole piece start to surge there. So then the idea is how do I end it? It has to crank up a notch, and it does rhythmically. The rhythm at that simultaneous recapitulation is simple. You have the [*Finale* motive], which we have heard the whole time, and then [the *Romanza* melody] and then you just have half-note and whole-note chords in the brass. So I said, “How do you get more glorious?” Well, you cannot get more glorious; you

⁷⁴Stamp, interview.

have to get more intense. So then I start to superimpose that tune with the [*Romanza* motive] with a rapid alternation back and forth.⁷⁵

The coda is very short and features this alternation of themes. The saxophones, horns, and trombones state the *Finale* motive outlined in major triads immediately answered with the *Romanza* motive in the upper woodwinds, vibraphone and chimes. The full ensemble follows with the *Finale* motive outlined in major triads and answered by the first theme of the *Scherzo*. The *Scherzo* theme is presented in octave displacement from low voices to high and then again in a sequence a minor second higher moving from high voices to low.

⁷⁵Ibid.

Example 47: Jack Stamp, *Symphony No. 1*, Movement IV (mm. 225-231).

After these alternating statements the bass voices state the *Finale* theme in G, then modulating to A after three measures. The rest of the ensemble provides driving intensity to the cadence with heavily accented and syncopated polychords. At m. 238, the full ensemble unites on a homorhythmic polychordal final statement of the *Finale* motive concluding on a unison E.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

The purpose of educational music is to expose performers to a wide variety of compositional techniques. Jack Stamp strives for this in all of his compositions and has thus created an identifiable style incorporating modal and extended harmonies, syncopation and changing meter, and counterpoint. These elements are found not only in Symphony No. 1, but also in his other works for band.

Harmonic Language

Stamp uses quartal and quintal chords, but his harmonic language is defined by his use of polychords. The beginning statements of the *Elegy* incorporate what Stamp called “strident” polychords comprised of two major triads. In the *Scherzo*, the polychord sequence in m. 19 features triads a major second apart, the interval that is emphasized throughout that movement. Polychords are used in the final statement of the *Finale* with a syncopated rhythm that creates a sense of driving intensity to the last measure. When rehearsing these sections, the conductor should make the players aware of their function within the chord and work to achieve a balance that will allow all chord tones to be heard. This characteristic sound was influenced by Stamp’s study of the scores of William Schumann. He said, “Now it’s part of my language and I just write them. I know the music and when I want that sound . . . without necessarily some theoretical thought process going on.”⁷⁶

“Intervallic harmony” is Stamp’s term for chords made up of non-third combinations, in other words a combination of intervals. He uses this type of harmony throughout the *Elegy* in the chords created by the octave displacement of the motive.

⁷⁶Stamp, Interview.

The chords at the climax of the *Romanza* are also of this type of harmony. He likes this technique because it “creates a dense and consonant sound.”⁷⁷

Modal harmonies are also a trademark of Stamp’s music. This is reflected in that his scores do not have key signatures and use accidentals throughout. The *Elegy* chorale in m. 127 uses the Lydian mode. This same raised fourth also appears at the end of the *Romanza*. The chorale-like episodes in the *Finale* also incorporate modal harmony. Stamp said, “There is more variety when you use that kind of harmony because there is not a tendency to want to pull in a traditional way.”

Rhythmic Language

Stamp’s strong sense of rhythm comes, in part, from his being a percussionist. Syncopation and meter changes are characteristics of his rhythmic language. Meter changes are prominent throughout the Symphony. In addition to changing duple meters, the *Scherzo* also features asymmetric meters (i.e. 3/8 and 5/8). The *Scherzo* rhythmic motive incorporates syncopation that gives the 3/4 meter a feeling of 6/8. The melody of the *Finale* is also highly syncopated and features meter changes as well.

Both Robert Washburn and Joan Tower influenced Stamp’s rhythmic language. Washburn used hemiola, as does Stamp in the *Scherzo*. In m. 32, a segment of the melodic motive is stated as four dotted eighth notes in a 3/4 measure. Later in that same movement the motive is stated in half-note triplets against eighth notes in 4/4 time. Stamp liked the rhythmic aspects of Tower’s music and credits her influence of the way in which he writes ostinatos. Rather than a static rhythm, he instead writes a constantly changing rhythm that displaces the bar line. The horns and marimba play this type of

⁷⁷Ibid.

ostinato in m. 73 of the *Scherzo*. The fugal ostinato in m. 46 of the *Finale* not only changes rhythm, but also has a three-note melodic ostinato.

Stamp specifically marks the articulations of rhythms in his works. The ensemble should observe these markings carefully and play with precision and clarity. The conductor will help with the subdivision of the syncopated rhythms by providing a clear, solid pattern with the baton.

Counterpoint

Counterpoint is Stamp's genuine trademark. He uses imitative counterpoint throughout the work. The *Scherzo* features two fugal treatments of the motive in m. 95 and 125. The highlight of imitative counterpoint in the Symphony, however, occurs in the *Finale* where the four-voice fugue condenses to a four-voice canon and then to a two-voice canon. Stamp also considers counterpoint in the sense of different types of sounds, rhythms, or textures happening at the same time. The beginning of the *Finale* would be an example with the melodic motive in the upper woodwinds, block chords in the mid-range instruments, and running eighth notes in the bass line.

As mentioned earlier, Stamp began writing counterpoint in his music because there were very few band works at that time that used this technique. Ensemble members are required to play independent lines and, with fugues and canons, must play all lines equally and match in style. Clarity of articulation is important and should be played with a detached, lifted style. Stamp says that playing this type of counterpoint “demands linear musical thinking and must be played with a forward motion.”⁷⁸

⁷⁸Stamp, *Teaching Music*, 671.

Recommendations

While Symphony No. 1 has been the focus of this document, the stylistic elements discussed above are found in Stamp's other works as well. To date, he has written 48 original works for band. These works range in difficulty from middle school to professional level. He has also written for other genres, e.g., orchestra, brass ensemble, woodwind quintet, and percussion ensemble. Stamp encourages conductors who perform his works to study them and have a concept of the formal structure. He said, "Hopefully you can teach the students about music and composition through my pieces because of the way I put them together. I'm hoping that there is an educational reason for [performing my works], not just a performance, sonic reason for doing it."⁷⁹

Stamp formed relationships with several of his composition teachers through his efforts in commissioning them to write works for band. With just those composers he has helped contribute several works to the repertoire, e.g., *Kilimanjaro – An African Portrait* by Robert Washburn, *Fascinating Ribbons* by Joan Tower, and *Tantivy* by David Diamond. Just as Stamp, conductors and music educators are urged to commission worthy composers to contribute quality literature to the band's repertoire and then take advantage of the learning opportunity gained through communicating with the composers about their works.

⁷⁹Stamp, interview.

APPENDIX A

TRANSCRIPT OF THE INTERVIEW WITH JACK STAMP

Conducted by Dawn A. Perry

June 6 - 7, 2007

DP = Dawn Perry

JS = Jack Stamp

Wednesday, June 6

DP: Let's start with some background information. When did you become interested in music, and where did your talents first appear?

JS: My grandfather. My grandfather was an amateur musician. My mom said he was paid. She liked to say "paid tenor" in the Episcopal Church, so I guess he got paid to sing in the choir in Washington, D.C. But he was kind of an amateur piano player, and I remember when he wanted to get an organ. So he got a Wurlitzer organ, a two-keyboard organ, and would play it. He could play it OK. Of course, I was 5 or 6 years old from what I remember, so I don't know how great he was. But of course we played Chopsticks, you know, and I would play the actual melody and he would accompany it, harmonize it. My uncle was fairly musical, my mom's brother, but my folks weren't. Not that they didn't like music, but they weren't individually musical. But I think I got it from my grandfather and my mother's side of the family, but particularly my grandfather – there's music all the time. He didn't go to the symphony and stuff like that, he just played...it was one of those, you know, that era when everybody had a piano in their house. That was something that they did, and I guess when he was a kid and my mom was a kid, they would stand around the piano and sing songs and stuff like that. It was a tradition, not that I can remember doing that, except at Christmastime. We'd gather around and sing carols at the piano, but that was a strong influence because music was presented as a very positive thing.

DP: So your talents came out through sitting and playing at the keyboard?

JS: Oh yeah, I should tell you further. Then, when he got the organ, we got his old piano. So I used to make up songs and stuff on the piano.

DP: So you were already composing...

JS: I taught myself how to read chord symbols. Guitar chord symbols, you know, the little "D," like a fake book? But it wasn't a fake book. Back then when I was a kid, you could buy sheet music to pop tunes. That stuff would come out still. They don't do that as much anymore, you can get a song once in a while. So I'd buy, you know, a Blood, Sweat, and Tears tune that came out, and I taught myself. I couldn't read the

notes fast enough. I could read music, but I couldn't read the notes fast enough to play the chords, but I could read Dm, Cm7, and all like that. I taught myself to do that, so I could play through these things. So, now if there was a jazz gig, I don't think I could solo very well on the piano because I don't have the dexterity, but I comp because I taught myself to read those chord symbols back when I was 12 years old, 13 years old, here at the piano.

DP: So when did you realize you wanted to compose?

JS: Well, I remember as a high school student... I was even talking to my high school band director, he's still alive, actually lives in the eastern part of the state, and we've kind of reunited now after so many years, and he's come to a couple of my concerts. I was reminiscing about – he was encouraging us to do arrangements for the jazz band, and I was going to do an arrangement of "Fire and Rain," James Taylor tune, but Maynard Ferguson had come out with his version just then, so I was thinking more along the lines of kind of a rock-funk jazz version. I can remember I started coming up with some chords and he showed me some substitute chords, and I started writing it and I went, "God, you gotta write this out for 15 different instruments! And you gotta transpose!" And that's way too much work, and I wrote out 9 measures and never got it finished. Then, when I became a freshman up here, my theory teacher – he was a great teacher. I don't know how great of a theory teacher he was, because he spent the whole time with us on part writing. I mean, we didn't talk about forms and things like that much in freshman theory, but we did learn to write a lot, and I just loved it. I just loved it. So, I think it was theory that turned me on to writing because, that was 1972/1973, and the summer of '74 is when I first studied with Washburn. So, I had just finished my sophomore year when I went up there and took composition lessons. And it was pretty much becoming a music major and that kind of thing, and theory, because – I had theory in high school, but it wasn't like college theory where the professors are really good! So it was a whole different concept and ballgame, and I really got into that. And I hadn't written anything, so it wasn't like I was.... later, it became more of a selfish thing, but I just enjoyed it. I say later it became a selfish thing, because there's something about hearing your piece played well, and there's some kind of personal ownership to it that's unlike anything. I mean, you can play well, like on a recital, and you can play well on your instrument, but it isn't like you own the moment. I mean, I've played where I felt like, yes, I really had control of that piece, but it's different when it's your music. And, you don't even have to be conducting it, but when the music is right, when it's just done exactly right, it's a high or a moment that you can't replicate any other way. So, I mean, part of it is I became, like an "aesthetic experience junkie," or something like that for composing. But initially it was just that I really got into it. I was fascinated with how it worked, and how the part writing worked and how to do voice leading and all that stuff. And I can remember, a defining moment for me was I was a freshman and I was walking down the hallway and I heard these big brass chords coming out of the room. I wasn't in the Wind Ensemble my freshman year, or my first semester – I was my second semester. So I'm walking down during Wind Ensemble time and I hear these incredible chords, and I opened the door and peek in and one of the percussionists sees me and motions for me to come in. And I guess they

need an extra player, he goes “can you play woodblock on this piece?” I said, “Sure.” It was *George Washington Bridge*, William Schumann, with all those big polychords. I can remember going up to my teacher, the band director, and saying, “What kind of chords are those?” “Polychords.” And he goes, “Here, I’ll give you the condensed score and you can go play through it.” And I can remember sitting down and playing through it, and then I discovered polychords in Robert Washburn’s music, and I became a polychord freak. I’ll always be a polychord freak and every one of my pieces will have...I call them – polychords are really bi-chords. There are two triads moving and creating dissonance and consonance, and I’ll always have that in my music, but it was *George Washington Bridge*, hearing it, because I had never heard those kind of sounds. My high school band was great, but we never played that piece. And I can remember (I know, I’m going off on a tangent here), but the tuba teacher took over Wind Ensemble, and I can remember him telling me to go listen to Honegger’s Fifth Symphony. And Honegger’s Fifth Symphony starts off with all these huge polychords, even more strident than *George Washington Bridge*, and I can remember going to the library, getting a score and writing out the opening for piano. I mean, it must have taken me six days to transpose it all. And then I can remember him telling me... We were doing a piece by Robert Jager called *Choral and Toccata*. I don’t know if you know that piece, but the chorale’s pretty nice in the beginning and the toccata’s mixolydian mode, which I kind of got into because I thought that was cool, with the flat seventh. But then he superimposed the chorale on top of the mixolydian tune, the toccata tune, and I thought that was cool, and again the same teacher said, “Do you know Dvorak’s Ninth Symphony?” No, I didn’t know that. You know, the New World Symphony, where he starts bringing themes back... So then I got fascinated with the formal side of it too. Obviously, especially in the (my) Symphony, that’s a big reflection – the formal side of it, especially in the last movement. So, it’s like things start stacking on top of each other. I mean, I have these experiences that I start logging, and I can remember...so, I’m into polychords, and to join Phi Mu Alpha you had to give a presentation to the brothers on some aspect. So I remember looking up polychords, and I got the Persichetti harmony book - - this is my sophomore year in college, we’re not studying polychords, but I’m this polychord freak. So, I do all the exercises in the back of this Persichetti book, and then I present that and I play it for the brothers, and I kind of got into it. Then, later in that year, our assignment in marimba ensemble is to arrange a piece for marimba ensemble. Well, I decided I would write a piece. So I wrote a piece that’s called *Daybreak*, and it got published several years ago. But, again, there’s this little tune that gets harmonized pretty gently, and then it gets harmonized in these big polychords at the end. It still works. I mean, the piece is not overly technical or intricate in its formal design. It’s just kind of a tune and harmony, but that was probably my first piece – real original piece – where I experimented. And of course I’m writing for instruments I knew, the marimba, so I didn’t have to deal with ranges and timbres and transpositions and things like that. But, again, that was all evolving from my freshman to sophomore year. And now that I think about it, that was pretty fast – how I started accumulating that information. It’s what I tell my students too, I said, “You need to be inquisitive.” I mean, no one said to me, “You need to go read the Persichetti harmony book.” They might have said, “If you’re interested in polychords, go to that...” but it wasn’t a class. I was genuinely interested, and I would follow up on

it by kind of figuring out what it was or researching it or something like that. And I started doing that with listening. When I studied with Robert Washburn, that first summer 1974, he said, “You really are a polychord nut.” He said, “Do you know Peter Mennin’s *Canzona*?” And I said, “No.” He goes, “You need to go listen to that.” So I did, and I got a score and I looked at those opening chords in that piece. So then I can remember I said, “I wonder if they’ve got anything else by Mennin,” so I looked in the card catalog and there’s Mennin’s Seventh Symphony. So I go get the Seventh Symphony out and I listen to it, and boy, it’s a very difficult piece. It’s a variation symphony, it’s very dissonant, but on the backside of this album is David Diamond’s Fourth Symphony, and I’d never heard of David Diamond, but I was sitting in the library, so I flip over the record, play it, and I go, “This is way better than Mennin’s Seventh Symphony!” And so, I mean, you can see the line: if Washburn hadn’t told me to go listen to Mennin’s *Canzona*, I would have never heard Diamond. I’m an avid listener. I mean, that’s kind of the way I study now. I consider myself still a student of composition. So, I get recordings of new stuff or go to performances of new stuff and get ideas. The art of originality is the ability to hide your sources. And, I think I’ve stolen from so many people that I start to sound like myself! Well that kind of got off track, that’s a lot of information...

DP: That’s quite all right. I’ve learned a lot of great stuff! Since you’re talking about Robert Washburn, what was he known for at that time and how did you get connected with him?

JS: Well, it’s interesting, there’s a high school band that I was going to. We’d make a record. You know what a record is Dawn? (Laughs) We’d make a record every year at their spring concert. I mean, it was live. And I can remember getting the 1968 recording of the High Point High School Symphonic Band, and they played Washburn’s *Symphony for Band*. And I loved it. I probably wore out the record. And what I liked about it is that Washburn wrote percussion parts that weren’t time-beating parts. They weren’t “keeping tempo” parts. There were lots of timpani solos in there that were tuneful. There were percussion interjections that gave energy to the music. And I can remember, I wrote him a letter. We actually, my junior year, we played it in our high school band. And I can remember writing him a letter saying how much I enjoyed his piece and the percussion writing. And he wrote me back. I couldn’t believe it! I still have the letter. I should – it’s at school, I could show it to you. He wrote me back and said, “Thank you for your perceptiveness. When one writes a piece and send it out, they don’t really know how it’s being accepted until somebody writes.” And so he appreciated me writing him. Well I saved that letter, and I thought, “Gee, maybe I could try to study with him.” So when I came to school, my sophomore year, I’d written him to see if he taught during the summer. And he said he wasn’t going to be teaching composition that summer formerly, but he could possibly arrange something to teach me. And he was here at Pittsburgh – there used to be this thing called Mideast that Duquesne University ran – and he was going to be guest conducting at Mideast. So I drove into Pittsburgh and met with him and we talked about it. So he made arrangements for me, it was like an independent study kind of thing. In the summer of ’74, I went and studied with him and I’ll never forget this. I mean, I had wonderful

teachers and wonderful opportunities. There was this Dean of Women, then she became Dean of Students – Genevieve Bowman was her name – I guess her husband was a big person at the university. He passed away and they named a dorm after him. Ms. Bowman was so impressed that I would want to come all the way to New York and study with Washburn that she gave me in-state tuition. She waived the out-of-state tuition and gave me in-state tuition. And I saved my money and I went up there and studied. The next summer I went back. That first summer I just learned how to...scoring ideas, and he took me through a book called “Twentieth Century Compositional Techniques” by Leon Dallen and made me write melodies in all the modes and made me do harmonies: quartal harmony, quintal harmony, whole-tone harmony and things like that. He took me through exercises. So I started to develop some chops, at least some harmonic and melodic chops. And then I wrote this piece called *Reticulum* that summer, summer of '74, and it's really a bad piece. I don't know, it's like Robert Washburn meets William Schumann in Francis McBeth's basement or something. (Laughs) But I learned. And my high school band director played it – programmed it and played it. I have a tape of it, and actually the band director here (IUP) read through it for me. So I taped it so I could hear what worked and what didn't work. So I learned a lot from the bad stuff. So then I scaled it down in the summer of '75 and wrote it for brass quintet. For when I wrote it, it's still a pretty good piece. Actually, I call it the “coat tail effect,” you know, like in politics. It got published in 1999 or something, wrote it in 1975, because my other music was so popular, the publisher said, “Well, sure, we'll publish your brass quintet.” I still like that piece. It was really neat 32 years ago, and that's kind of scary – 32 years ago this summer! But Washburn was very influential on me. He taught me how to write canonically, taught me how to write canons and things like that. He had studied with Boulanger in Paris. Of course, at that time I kind of knew who Boulanger was because I had read enough about Copland. He had actually lived out of a Volkswagen bus. He had bought a Volkswagen camper in France, and instead of trying to find a place to live, he camped and lived in the camper in France, and he went for his lesson every other day or three times a week or something. But he had a wealth of knowledge. So, he's still around. I'm going to try to go visit him this summer; I haven't seen him in a while. He's just very open.

DP: Where is he?

JS: He's at State University of New York at Potsdam. Taught there his whole career - went to school there. Went to Eastman and studied with Bernard Rogers, Howard Hanson, Alan Hovhaness I guess was there. He studied with Milhaud at Aspen for a summer and then went to France on a fellowship then studied with Boulanger and I think that was a summer or a semester or something. I mean, it was his kindness – because, he accepted me as a student when I hadn't written anything. I mean, when I talked to him, I hadn't even written that little marimba piece, so I hadn't written anything. All I could show him was theory exercises. I guess he sensed my enthusiasm and let me come take lessons with him. Have you ever heard the name Arthur Frackenpohl?

DP: Oh yeah.

JS: Frackenpohl – I took a scoring class with him. He taught me a lot about instrumental ranges and pairings and doublings and things like that. He was amazing because he was a great piano player, and he could transpose a full score. So if I brought in a full score that I had been working on or an arrangement of something, he could sit down and just play through it. He wouldn't let you play a part. "Do you want me to play?" "NO!" He wanted to feel it all in his hands where he could sense it, so he was quite good too. He wasn't quite the warm body, compassionate figure that Washburn was. Not that he was cold or anything, but he wasn't quite the same type of teacher that Washburn was, but a great musical mind, a good teacher.

DP: OK, so after Washburn and that experience, who was your next...

JS: Well, and then I went to graduate school and I was a percussion major. So I wasn't doing much composing. I composed *Declamation on a Hymn Tune* for brass and I composed a piece for voice and vibe and I composed a wind quintet during that time. And I took some composition lessons at East Carolina, but that wasn't really my main focus, just something I did. I wrote a couple of those things for a recital, so I had a recital of chamber music where I played percussion pieces with other instruments and then I premiered this brass piece and woodwind piece. I wrote the vibe and voice piece for another graduate percussion major to play on his recital. I did that during exam week because I didn't have any exams my first year. But then I started teaching, see, I started teaching high school down in Wilmington (NC), and to save money – I always thought that buying marching band arrangements wasted money because you never played them more than once. I mean, you wouldn't think of it – I mean, you would now if it was a Sinatra show or something, but you wouldn't think, if you were playing something off the radio, you wouldn't think of playing it four years later like you might do with a Holst Suite or something. So, we had limited budget for music and I'd taken, at East Carolina, a marching band arranging course, which again, I learned a lot about scoring. So I decided I would write my own marching band arrangements when I was at Hoggard because then I – I could control our weaknesses and I wouldn't be spending money on marching band charts. So I could save the money and spend it on concert band. So at Hoggard I wrote all the marching band arrangements and occasionally I would write for the jazz band. I wasn't writing any concert band music at all. The only concert band piece I wrote for them was that Libby's jingle, the Libby's contest jingle that I entered because I was trying to make money for the band and we actually won! You know the scene when you're teaching high school; you're just too busy. There's not a whole lot of time for just this kind of creative juice to flow. In the summer I'd crank out the marching band arrangements.

DP: Was it something still in the back of your mind, though, that that's what you wanted to do?

JS: Yeah, I can remember – I take that back, because I remember Steve Skillman. Did you know Steve Skillman?

DP: Yes.

JS: Steve asked me to write him a piece for his first chair horn player that I guess he had taught horn to since she was a pup, and asked me if I'd write a piece for her and his band. And I can remember writing a piece called *Concertpiece* and I don't even know where it is now. He probably still has the score to it, but I wrote a piece for horn and band. That was my first commission. He didn't pay me anything.

DP: I think he told me about that actually.

JS: Then I wrote another piece for him called *Four Contrasts* that I think he did pay me for, like \$300 or something. I wrote another original piece for him. And then when I went to Campbell, then I got a commission from – well, I actually commissioned myself! I called David Rockefeller who was teaching at Enloe (HS) and said, “If I write a piece, will you play it?” He said, “Sure.” Because that's the first thing as a composer – if you write a piece and nobody plays it, what's the point of writing it? That's my feeling. And then he eventually commissioned me to write *In Remembrance of Things to Come*, and then when I was at Campbell, two of my friends that I had gone to Michigan State with – I left Campbell and went to Michigan State for my doctorate, came back to Campbell – two of my friends commissioned me to write *Past the Equinox*. This was, like, 1988. That was my first “official” commission. I think I got \$500 for that. As a graduate student, I had written one band piece called *Antithigram* that they had played at East Carolina in 1977. But it was in pencil, and I went through and I cleaned up the score eventually, but it took me ten years to do it. In 1987 I submitted it to Manhattan Beach and they published it. So my first published work is 1987, but I'm 33 then and the published work is ten years old. I had written it ten years before. So then I sent in *Canticle*, and they didn't like *Canticle*, this piece that I had written for David Rockefeller. He didn't like it because he said it didn't sound like *Antithigram*. Well sure, I had written it ten years, or more like eight years after. You know, it's the typical publisher thing: you write *Antithigram*, and if it's successful they want *Son of Antithigram*, *Beneath the Planet of Antithigram*, and all like that, so... (Laughs) It was interesting, when I wrote *Gavorkna*, which is still probably my most popular piece, the publisher said, Manhattan Beach said, “Well, nobody's interested in publishing a minute and a half fanfare for full band.” So I guess that got proved wrong... I just kind of escalated through some things there, but... Oh, one pivotal moment: when I graduated from here, my high school band director, for my graduation present, let me come conduct the high school band on the Washburn symphony, which was way cool. On that concert he played a piece that just blew me away. I'd never heard this piece before, never heard of this composer before, and he was like that – he could find these pieces. It was a piece called *Sketches on a Tudor Psalm*. Now this is the summer of '76. I think that piece was written in '75 or '74... It had just come out and he's playing it, and I thought, “Holy moly, I've never heard a piece like this at all.” All this great percussion writing. I mean, as much as I love Bob Washburn, the percussion writing dwarfed Washburn's percussion writing. And of course, being the percussion hound that I was, I was really into that. So, when I went to East Carolina for

my master's, I got assigned to be the conductor of what was then called the Varsity Band. I got a double assistantship. One of my biggest peeves as a musician ever is, as a graduate student, I got them to change the name away from the Varsity Band because I thought that sounded like an athletic band. So I got them to change it to the Concert Band. There was the Wind Ensemble, Symphonic Band, and I thought the third band should be called Concert Band. I actually instigated that, and it got passed. I decided I was going to do a Fisher Tull piece, so I did his *Toccata* which won the Ostwald Award back in 1970. And I wrote him and of course he wrote me back, and we corresponded. So then, my audacious self, I wrote and asked, could I come study with him? He goes, "Well that would be fine, we just have to figure out how we could do that." So I can remember, and it's sad because I left Hoggard that same summer, but the senior class gave me a plane ticket to go study with Fisher Tull as a senior class gift. So the summer of '82 I went down, and it doesn't sound like much because I only spent a week with him, but I'd have a three- or four-hour lesson every day. Half the lesson would be me writing something and half the lesson would be us studying his music, his musical styles and the way he used harmony and things like that. And I realized that I incorporated that stuff kind of by osmosis, and it took a while for that to ferment because that was way different than I had approached music before, but was very, very influential. He was very, very kind and wonderful to me and it opened my eyes to some neat stuff that I hadn't witnessed before, and I think I paid him, like, \$250 or something for the week, which I guess back then was maybe a lot of money. It was so great, so great to study with him. I wish I still had the note he wrote me. I sent him some of my music, and he wrote me and said, "You're a Lydian freak, aren't you?" There is a lot of my music that has Lydian implications in it, and I didn't realize that so... But I loved it. It was typed on this special stationery that said Fisher Tull and it said, "Listened to your music, and you're a Lydian freak, aren't you?"

DP: And who else have you "officially" studied with? I know you studied with Joan Tower.

JS: Joan Tower – I had some lessons with. David Diamond – I had some lessons with, and Richard Danielpour. Joan Tower, started out I was...

DP: She's the one that accused you of being a "composer stalker"?

JS: Right. I kept pestering her until she agreed to meet with me actually. And I showed her some of my music, and I also was trying to get her to write a piece for band.

DP: What is it you liked about her music?

JS: It was the rhythmic aspects of her music – motivic aspects and rhythmic aspects - her ability to manipulate time via rhythm rather than speed. She could create these feelings of surge, and she was doing it by changing the rhythm and doing some kind of a polyrhythmic – well, I don't want to say polyrhythmic – kind of a metric modulation, but she isn't modulating. In other words, if you were beating time you would still be beating the same time, but the music is surging that makes it feel like a completely

different tempo. Just her manipulation of time... And I was working on *Divertimento* when I saw her, and I showed her that piece. She just ripped it apart, especially – there's one movement that I wrote and showed her, it was called *Fury* – and I can remember it was wonderful. I can almost state it the way she said it to me. I had this pedal point – I guess it was a B natural I think (sings rhythm) – and this very angular tune comes in. And she said, "What's this?" And I went, "It's a pedal point." She goes, "Well it just stays on one note." And I went, "I know. That's what a pedal point does." She said, "Well look at what you're doing here. This tune that you've written, this angular tune – you write a little bit, then it gets bigger, and it's expanding and it's expanding. The intervals are more, the rhythm gets more intense. Your pedal point isn't doing the same thing. Your pedal point needs to do the same thing. It needs to get more active. It needs to maybe have a note that pops out off the pedal point." And I've never forgotten that. So I can pass pedal point.

DP: Yeah, I can see examples of that.

JS: Yeah, so you'll see the notes shift. Notes will just shift kind of like popcorn popping. She was interesting about form. The beginning of that movement starts with this woodwind lick, this big woodwind run (sings). So I'm showing her the piece, and she goes, "Well you never bring these sixteenths back. Ever. You ought to bring them back." So there's this awful mallet lick in that, in the middle of that piece, and it's based on those opening sixteenth notes. She taught me some formal things, too, and then, but part of the process with that is she said, "I want you to listen to this ballet of mine. I think the last movement would work as a band piece." Then I transcribed that – I think it's called *Fanfare from Stepping Stones*? – I transcribed it for band, and then I think I eventually got her to write a band piece after I did that. That's a great story – doesn't have anything to do with my composition. We brought her in as a guest of CBDNA – I think we were in Austin – and we conversed about her music, and I said, "I want to show you something, Joan." I said, "If Joan Tower were to write a band piece, stand up if you'd play it." And everybody stood up. And she said, "I can't believe that." I said, "It's true. We embrace new music." So she wrote a piece called *Fascinating Ribbons*, which is really a good piece. We premiered it with Keystone at the CBDNA. Diamond was the same thing, only a little bit in reverse. When I was a doctoral student, I decided I would pursue Diamond in a report that I was doing for 20th Century music. So I found his address – I met Persichetti that way, too – but I found his address in a book. So I wrote him a letter and asked him if I could do a phone interview, much like we're doing here, but I had to do it over the phone. So he said, "Sure." So he wrote me and sent this specific time I could call him, and we talked and I can remember asking him why he'd never written a band piece. And he said, "No one's ever asked me." He said, "Freddy Fennell (pronounced FINel) – he didn't say Fennell (pronounced fiNEL), because he was known as Fennell when he was at Eastman – Freddy Fennell always wanted me to write a piece, but he never had any money." So I thought – now I'm a doctoral student, like you. I'm on a leave of absence from Campbell University, which had no money. As a graduate student, I call band directors around the country and ask them if they'd be interested in a David Diamond band piece. A lot of them didn't know his name. So I sent them recordings. Now I'm doing this

while I was a doctoral student. So I get eleven schools to agree, and I asked Mr. Diamond how much he'd charge and back then – he was amazing – he charged me \$7000 to write *Tantivity*. So I got \$11,000 – everybody committed \$1000, and Mark Rogers of Southern Music wrote out the parts – that was still kind of pre-Finale and stuff. So I got him to write this piece and Corporon performed it because he was on quarters, and the piece was finished late enough that he was the only one that could actually do it still in that concert year. So he performed it, and that was the year he started his CD project at Cincinnati, so that was on the first disc. And Diamond came out for the performance. He was just amazed at the wind playing. So, when we were recording it, I called him and said, "We've just recorded it." He goes, "I could feel your energy, so I've written one more band piece this weekend, called *Heart's Music*." Do you know that piece?

DP: No.

JS: I'll make sure I give you a recording of that. So, still, I haven't told Diamond I'm a composer because I had such a good relationship with him. The summer after my doctoral residency, they were celebrating his 70th birthday, because he was born in 1915, so this was 1985, actually the summer of 1986, so a year later. They were celebrating his birthday and did a concert of his music at the Library of Congress. So, I went there, took my score (this is in the program notes), I met him and we struck up a friendship. Then I started asking if any of his music was going to be played in celebration. He said, "Well, Waterloo." The Waterloo Music Festival which was in New Jersey and Gerard Schwarz was conducting it – would be doing some of his music, so I went there. So I started becoming this David Diamond groupie, and he doesn't have any idea that I compose. So eventually, I can't even remember when this was, I eventually get up enough nerve to share *Gavorkna* with him. Well, he thought it was marvelous. He said it was the best piece on the disc or something that I sent him. He kind of offered if I could come up, he would love to talk to me. So, I don't know how many times – I can't remember how many times I went there – not many, maybe four or five. I went up there and had lessons with him. We'd talk about his music, and then he'd do some ear training things with me. It was very interesting. Just to hear him talk about music was just incredible. I mean, he was a walking American music history book. It was amazing. So that's how I got to Diamond, because I was trying to get him to write a band piece. Well, I was doing a report on him and then I got him to write the band piece and then I had enough guts – because I had a good enough rapport with him and I didn't want to mess it up by him saying, "You're a crummy composer!" And what was interesting, I would go up there – Rochester's about a five-hour drive from here – so I'd drive up there to see him. Sometimes, occasionally I'd fly. I'd get there, and we'd have a lesson in the afternoon, and then go out to dinner. He wouldn't let me pay him for the lesson, and he'd treat dinner, saying, "You came all this way." I said, "I know, but I came to study with you. I'm taking your time." "No, no, no, that's OK. I'm happy to see you," he said. So I'd still be a Diamond groupie and go to performances and see him there. But the Diamond experience goes all the way back to 1974 when I heard that Fourth Symphony on the back of that Mennin record.

DP: What did you hear that specifically turned you on to that piece?

JS: I can't tell you what it was then. I can tell you what it is now. That it probably was then, but I couldn't identify it then – does that make sense? Diamond has the romanticism of, like, Howard Hanson – the lyricism, the beauty of Howard Hanson, but he has the formal structure of, like, Piston. The piece formally makes a lot of sense. But, yet, sonically it's very romantic sounding, but formally it's very classical sounding. It's the combination of those two. And he's just a brilliant orchestrator. It's traditional orchestration, but it's brilliant – the way he uses brass and timpani and percussion and all of that. And the woodwinds, I mean, he uses the winds within the orchestra. He was a string player. I love – it was the Americanism of it, you know? It sounded American. All of his music sounds American. Not like Copland American, though. That cowboy incident where he played that music from *Tom* still fascinates me. I put that in the program notes – it was pretty neat. I'll play that for you, and you'll hear what I mean. He was baiting me, so I'd say, "Copland," and he said, "Well, that was two years before *Rodeo*." It was pretty interesting.

DP: I was going to ask you about that. That quote is in the score or something else that you've written where you talk about him being the "quintessential American sound" or something like that. I got into a discussion with my history professor about the "American sound," which has nothing to do with this so we can talk about that later...

JS: Well, the reason is, if you take all the schools of composition in America that were traditional. I'm not talking, like, Cage or Henry Cowell – I'm not poo-pooing them, saying that's not traditional – but if you take someone like Roger Sessions, who was influential with his students, his music wasn't quite influential. Piston is kind of the same thing: his music wasn't very influential, but as a teacher he was very influential. Copland, Howard Hanson... Copland, which was very Americana, that "open" kind of sound. Hanson's, which was very romantic, but Romantic-American. You've got Piston who's Classical-American. His music could have been written – if Haydn was American, you know, in the 20th Century, that's what Haydn would have sounded like. But you've got Diamond, who was kind of like – you could hear the thread of all that in his music. Hanson never sounds like Copland. Piston never sounds like Copland. He might have some lyricism, but Copland never sounds like Piston or Hanson. Diamond's music, it still sounds like Diamond, but it has those threads that connect all those sounds into what he sounds like. That's why I say he's quintessential. I think he is. I still think Copland established the "American" sound, whatever that means. I mean, Virgil Thompson said, "If you want to sound American, be an American composer and write anything you want." But that's not true. Part of it – I think I've figured it out – part of it's the use of open intervals, the use of modal harmony and modal scalar use, and shifting modes, and the idea of the folk element of American music, or the gospel hymn element coming into the classical... I mean, that's what the British music – I mean, the reason Elgar kind of was the one who tipped the scale, but if you listen to British music before Elgar, it sounds like German music or classical music or whatever. And Elgar starts to sound British because they start to take – that's what Vaughan Williams' whole nationalism thing was: He said, "We can't compete with the Germans. We can't out-

German Germany, as far as the way we want to sound as classical composers.” So that’s why you have all that folk music coming out. That’s why Holst’s experimenting and all like that with the folk music and folkism in music, because then they established a real British sound. I mean, Vaughan Williams sounds British. There’s a sound that he has that no one else has, and what they do is look inside, and that’s what Copland did. Copland’s orchestration has something to do with it, with the openness of his sound. So, just the use of intervals that have a tendency to be more folk-like, Americana folk-like.

DP: What brought up that whole topic is that I had that quote in my prospectus. My professor brought this up because he has been teaching music history and some Intro to Music classes as well, and he had done some listening exercises at the very beginning of these classes, before the students knew anything about music, and they had to guess who the composer might be or what nationality, you know. So, he played Copland and people are guessing Beethoven. I mean, these are not inexperienced music students, these are freshmen music majors, and they’re guessing Beethoven. And not even American, they’re saying, “Oh, it’s German,” or something like that. You know, I understand what American sound is, but maybe somewhere that’s being lost.

JS: It’s also rhythm. It’s jazz rhythms. The syncopation, not swing. The use of syncopation. Germanic and European composers did not use that kind of syncopation. They would syncopate, but not in a jazzy, popular way. The American sound is that. It’s not – it doesn’t necessarily sound like jazz, but the rhythms are jazz-inspired.

DP: Alright, let’s see, tell me about Richard Danielpour.

JS: Oh! Yes! In fact, that’s where I was Thursday night – did I tell you about that? I went to Atlanta last Thursday. Richard wrote a piece about baseball, and he called it *Pastime* too and I’m a little upset with him about that.

DP: Oh really?

JS: Yeah, (laughs) but I called him because I hadn’t talked to him in a while and he said, “Hey, what are you doing next Thursday?” And I said, “Why?” And he says, “Well, we’re doing *Pastime* with the Atlanta Symphony. You didn’t get to hear it when we did it there.” Because they did it right here in Pittsburgh, but I wasn’t in town. I was supposed to hear it last summer and it got canceled, but he said, “Well, if you can come on Thursday because Hank Aaron’s going to be there.” He had been a batboy for the Atlanta Braves during spring training, and so he had met Aaron when he was like 10 or 12. So I went, and I got to meet Hank Aaron. I can show you some pictures I took, that was kind of cool. Danielpour – see, I told you I listen a lot – and I would go to the record store, and if anything said, “Meet the Composer,” I’d buy it. (Goes to another room to find CD set and brings it back to show me.) So this was part of the “Meet the Composer” series and saw that it was Schwarz in Seattle. Of course, Schwarz was recording all of Diamond’s music at this time, but I had never heard of Richard Danielpour. I’d never heard who he was, so I bought this disc. I said, “Well, Schwarz

is recording it, maybe it's good." So I listened to it, and there was this piece called *First Light* and it was terrific. So, this is really crazy: I hear that the Pittsburgh Symphony has commissioned to write a concerto for orchestra. And they're doing a recording of it before the premiere. But not like right before, like, six months before. And they're recording it, and having a pre-recording rehearsal – open rehearsal. So they're recording this piece, you know, and they said, "You can come down for free and hear it." Well, unfortunately my former graduate student is moving to North Texas that day, and I'd already agreed to help him load his truck. So I missed this. So it sticks in the back of my mind. This is the summer – they don't program it until May of the next year. Well I look at when the program is, and I'm actually flying to California, like I'm getting ready to do, to edit a disc. So all I can do is come to a rehearsal. So, then again being my "shy" self, I look Danielpour's number up in the phone book and it's actually there. It isn't there anymore, but it was then! (Laughs) I called him. I said, "You don't know me, but I really enjoy your music. I love *First Light*, and I'm a fan of your teacher's music (Vincent Persichetti). I was wondering if you would let me come to a rehearsal of the concerto?" So he said, "Well, will the Pittsburgh Symphony let you do that?" And I said, "Well, yeah, I know those people. They said I had to ask you." He goes, "It's fine with me." So I get there and he flies in the morning of the rehearsal. So he walks into the hall, and it's just me and the associate conductor, and I'm sitting in the back. And I just walk up and say, "Hi, I'm Jack Stamp. It's a real pleasure to meet you." He goes, "Well, sit with me. Here." He hands me a score. So, I'm listening to the performance, to the rehearsal... Actually, I think the recording came out already, because I remember having heard it before I went to the rehearsal. I just listened to it like I listened to the Washburn symphony. So, I thought it was amazing. So, we sat there, and I'll never forget this – I could have killed myself – I had two graduate students coming in that afternoon for a seminar that I had to get back for. And he says, "I'm free this evening. You want to go out to dinner?" I said, "I can't. I have this seminar." Which was really stupid, I should have just blown it off... (Laughs) So, I say to him, "I would be interested in taking lessons with you if that would be a possibility." He goes, "Well, I'd have to see your music." He says, "I charge \$100 an hour." He wanted to see if I'd flinch. That's a lot of money. And I didn't flinch, because I thought, if I flinch it doesn't... why am I asking? So, I sent him scores. Now here's the kicker: That night I went home and when I got my mail I'd gotten a *Fanfare* magazine, the recording magazine. In it's an interview with Danielpour which I find he was a batboy, and the Pirates were in town that night, and I could've gone to a ballgame. (Laughs) Of course, I didn't know. So, I send him my music and he says, "Can we set up some lessons?" This is when – I can't remember the airline – there's an airline that would fly to Kennedy Airport for \$99 roundtrip. And he said, "Well, if you're going to come this far, you're going to have an hour and a half lesson." So, there are times where I'd fly up on Friday, Friday morning in the spring especially, meet him around 11, have a lesson, walk around the city, take a cab back, fly back that night. So the lesson would be \$150, the cab ride would be \$50 (both ways) – that would be \$200 – the flight was \$300, meal would be \$20, parking wouldn't be much, but figure it was \$325 for a lesson – and it was every bit worth it. So what happened with the Danielpour experience is he made me write anything but band music. He made me write violin/viola duets, and he was getting me to write some songs, but he got real

popular. He was just on the verge of this explosion of popularity. So he said, “You know, this is getting harder and harder for us to do. I have an idea. Why don’t you, if you could arrange it in your schedule, I’ll let you know when I’m having premieres, and if you could come and kind of hang out for a day or two before the premiere, we could look at scores, we could talk about the music, you could see the process. That may be more beneficial to you than just coming to my apartment and us talking.” So that’s what I started doing. And I still try to do it if I can. And now we’ve become pretty good friends since that time. So I try to go to as many performances of his – I’m a Danielpour groupie now. What was interesting is that he’s two years younger than me. He was born in 1956. So it’s interesting studying with somebody that’s your own age, because you don’t get war stories, you know, “When I was your age...” (Laughs) I mean, you get - stuff he was referring to was stuff I understood because I grew up with it. Just the dynamics of that was interesting.

DP: What new ideas has he added to your way of thinking and composing?

JS: He probably changed me more than anybody except Washburn, who gave me the foundation. Danielpour’s music is like if Stravinsky had discovered rock-n-roll, what would he have written? You see, it’s not rock-n-roll; it’s not like Torke’s music, which is kind of pop inspired. It’s the rhythms of pop and rock music with the complexity of a Stravinsky kind of harmony and density. He’s a brilliant orchestrator, but the way he incorporated popular music idioms into classical music without it sounding pop – I don’t know if that makes sense... It isn’t that I don’t like Torke’s music, I love Torke’s music, but Torke’s music – right on the surface, it has a “popularness” to it. And not that he doesn’t have craft – he has great orchestration skills, but it comes at you with a pop flavor. And then you realize it’s very classically based. Of course, Danielpour’s just the opposite: he comes at you with classical music and then you feel it – all these popular idioms kind of surging forth like, I say, if Stravinsky had been in a garage band or something, this is what he would have written. It was fresh. It was a different sound than I’d heard before. And again, it wasn’t a pop sound; it was taking the aspects of that... And he said to me that he was influenced by the two B’s, and I said, “Well who are you leaving out?” He goes, “What do you mean?” I said, “Well, Bach, Beethoven, and Brahms.” He goes, “No, no, no, no – Beethoven and the Beatles!” I found out later he used to have a rock band when he was a kid, but he’s quite a piano player, a terrific piano player. He had an interesting – this is a great story he told me. And I can remember when he told me this, it was like this “hallowed” moment. He said studying with Lauren Hollander at New England Conservatory, and it’s interesting because Alfred Reed, not the composer, but a trumpet player – Danielpour was playing piano – and he didn’t prepare enough for his lesson. So he brought in his first piano sonata that he had written. You know, you don’t want to look bad in front of your teacher, so you pull this out instead of not playing what you were supposed to be playing. So he said he played his first piano sonata and Hollander said, “Do you have anymore?” And he said, “Well I have a second piano sonata.” “Bring that next week.” So he brought it and played it. He said Hollander looked at him and said, “Look, I’m going to level with you. You’re a really good piano player, but there are a lot of really good piano players in the world. And if you make it as a piano player, you’re just going to be another

really good piano player. But you have a voice. You have a gift and a voice. I want to take you to New York to meet a friend of mine.” So he arranges the trip, they went down to New York, went to the Juilliard School, knocked on this person’s door and he went, “Vincent, I want to introduce you to one of my students. Richard, this is Vincent Persichetti.” I think that’s a great story.

DP: That is awesome.

JS: Richard is just gracious, and he’s always been that way to me, very nice. Again, when you do what I’ve done – in other words, my ability to go talk to Fisher Tull, or ability to go talk to Robert Washburn, my ability to talk to Diamond or Tower – you have to have done your homework. I mean, I knew their music. I had scores. I’d studied their music. I could talk to them intelligently about their music. So they knew I wasn’t some “fan” that just wanted to get an autograph or something. Now understand with Diamond – Diamond was impressed. He goes, “Why would a young person like you be interested in my music?” I said, “Because I think I was born 40 years too late!” (Laughs) That music, that American music of the 40’s is the music I just love and identify with, though I can identify with some of the stuff that Richard’s writing now, Schwantner and those guys... A lot of garbage there, I guess...

DP: No! This is wonderful! I see where a lot of these experiences are going to tie in later, and I’m learning a lot about you too. This is great. So, if you could narrow down... Well, we’ve talked – those are your main teachers, your main influences...

JS: Yes, well I was influenced by William Schumann because I studied his music. I got to meet him actually, once, but I never studied with him. He never saw anything I wrote. But because I studied his music a bunch, I feel like he was kind of one of my teachers. Same with Copland. I studied Copland’s music. I still study Copland’s music, and still shake my head. I just heard the Third Symphony down in Atlanta, and the second movement just – everybody loves the fourth movement because that’s *Fanfare for the Common Man* – but the second movement is just incredible, what he does. And I just shake my head and smile. So I have some people I studied with and then some music that I studied. I mean, Stravinsky influenced me in some of the techniques I use that he used.

DP: Such as?

JS: Oh, like octave displacement. It’s all through the first movement, the *Elegy*. Instead of (sings notes from movement), you get (sings the way it is written), and you create this texture. Now he wouldn’t have done it...

DP: Yeah, that was fun figuring it out. It’s like, you don’t notice that unless you sit down and study it, and then you’re like, “Oh wait!”

JS: No, you see and that’s what’s so important...

DP: See, I found it!

JS: Well, yeah, but even if you didn't find it, what it creates is what I call organic unity in the piece. The whole piece is derived from those notes. Now, there's some stuff that trails away from it, but there's a unity. Even if you don't realize that harmony is that tune, for some reason it sounds right. Now, Stravinsky would never do that. I'm talking about Stravinsky's *Symphony of Psalms* in the second movement where his theme goes (sings), where he keeps throwing octaves out of the tune. He writes a fugue, but what I'm doing is just setting up a harmonic structure where I do octave displacements. I use his technique, but in a different way, in a pointillistic way that would be more Debussy-like. Debussy wouldn't have done that either. So, you just steal from everybody. That's what I'm saying; you homogenize it into your own thing.

DP: Yeah, that was cool finding those sections. So, let's narrow down specific influences on, say, your harmonic language.

JS: I'm still influenced by what Washburn taught me, and I'd say a lot of my harmonic language is from the Persichetti and Schumann school, that dense polychordal harmony I still use. I think I use it better than I used to. That whole opening – that whole brass opening to the first movement's nothing but polychords, pretty strident polychords because I'm angry. I'm angry that he died. Some of my more gentle harmonies would come from my study with Fisher Tull. If you look at the harmonies in the *Romanza*, the harmonies are inversion, a lot of them are inversion. In other words, the first chord on the (sings), there's a C in the bass, there's Ab, there's Bb, and there's Eb. Well, what is that? Is that a cm7 with a sharp 5th? No. It's really an Ab9 with a C in the bass, but it creates a sound that doesn't sound like an Ab9. It almost sounds like some type of combination of intervals. And Fisher Tull was influential in showing me some of that stuff. And some of that is a Copland kind of sound, where you do a combination of intervals rather than necessarily saying, "This is a Bb chord." He might say, "Alright, I'm going to take a Bb, an F, a G, a C, an Eb, and Ab." Well, what is that? Is it a polychord? But, no, it's just kind of a combination of intervals. So I think in some of my "gentle" music, I do more of that kind of harmony. In my more powerful music, sometimes its quartal and quintal and a lot of polychordal.

DP: Yeah, and it's a pain to analyze!

JS: (Laughs) Well, and it won't analyze...

DP: That's the thing, right...

JS: It won't analyze. You've got to analyze it just as a single chord. I can tell you about how I think about it. I can remember, too...I mean, it just comes out of me now, but I can remember asking Schumann if he thought about polychords. He went, "Well, I know they're polychords, but I don't think about them." And I went, "Gosh, why not?" And then I realized, it hadn't become part of my language. Now it's part of my language and I just write them. I know the music and when I want that sound, but as far

as me thinking about – “Well, I’ll do this one and then this one.” – No, it’s just a matter of evolving that. I guess that’s when it becomes a part of your style, when you can just “regurgitate” it. When it just comes out of you without necessarily some kind of theoretical thought process going on.

DP: Right, it’s just a part of you.

JS: A part of your musical makeup.

DP: OK, how about the influence on your rhythmic language?

JS: Yeah, I think as a percussionist I’ve always had strong rhythmic..., and I think the biggest influence would be Joan Tower. Because you’ll see how I keep – my rhythms keep displacing the bar. But, whether I’m doing that half-note triplet stuff or whether I’m doing a meter change.

DP: Or whether you’re doing those triplet 8th notes where everybody’s on a different beat...

JS: Right. (Sings section of second movement), where the tempo is this, but it sounds like I’m in 6/8. (Sings), where I try to displace the barline. So, there’s going to be a lot of syncopation in my music. There’s going to be a lot of displaced barlines and hemiola kind of figures in it, because I just like to make the listener uneasy. I don’t want them to be able to tap their foot.

DP: You like to make the conductor uneasy too!

JS: Yeah, it does that too!

DP: Who is the biggest influence on orchestration? Or is that your own personal thing?

JS: I think I’ve stolen from as many people as I can. But I think the most imaginative orchestration or band scoring would be somebody like Joseph Schwantner, though my music is more traditionally scored than his. I think my scoring is too...I steal from too many people to say there’s one influence. It’s interesting; a lot of my orchestration is based on the register where I’ve written the piece or the alternation of colors from what came before it. Or, there have been times where I say this has to be French horns, and I’ll go, “Oh crap, it’s too high for French horns.” So I’ve got to go back and either do some kind of modulation or some type of extension so I can bring this down, because I really want this to be French horns. In my orchestration sometimes I decide, “This is the instrument, so I have to make adjustments,” but a lot of times I’ll decide, “This is where I want it to be, who can play it and make it sound best and what kind of variety can I get from what just happened before?” Sometimes my orchestration is based on – it’s after the fact. Not all the time, but a lot of times I’ve written a piece and I’ll go, “OK, now who can play this? In this register, is this going to work?”

DP: How about specific influence on form?

JS: Oh I think traditional forms are important to me...not saying that right. I think the traditional forms I use in an untraditional way. So you're not going to find my piece in a rondo, but you're going to find rondo characteristics in my piece. You're not going to find a sonata-allegro form, but you're going to find recapitulation and development and motivic development in my piece. You're not going to see variation, a strict variation, but you're going to see that all homogenized so the piece has lots of forms in it. Form's the most important thing, because I want there to be a logical sequence in what happens in the music. But it's not going to be a traditional form; it's going to be all the elements of all the traditional forms, but in a way...

DP: You couldn't just sit down and put a label on it.

JS: Yeah, but in this piece for instance, obviously Dvorak. I love the idea of superimposing melody over melody. I mean, it took me forever to figure out the end of the fourth movement, when the (sings) and (sings) goes at the same time? It took me forever to figure out how I could make that work, but when I did it was like, "Eureka! This has to be the climax of this piece." Then the idea was, how do I end the piece when I have that strong of a final statement? And I mean, the place went nuts after it, when I did the performance. Leann came to the concert and she said, "I was OK with my movement, but when that tune came back, I lost it." Because you feel the whole piece start to surge there. So then the idea is how do I end it? It has to crank it up a notch, and it does rhythmically. See, the rhythm at that simultaneous recapitulation is simple. You've got (sings main motive), which we've heard all the time, and then (sings 3rd movement motive), and then you just have this in brass (sings) – you just have half-note and whole-note chords. So I said, "Well, how do you get more glorious?" Well, you can't get more glorious; you've got to get more intense. So then I start to superimpose that tune with the (sings), and with a rapid alternation back and forth. But I knew after I did that I couldn't sustain much more in the piece, and I had to make sure that that was late enough in the piece, because if it happens too early, forget it. You can't recover from it. I am thinking about – I think about the listener when I write, to see what their reaction will be. I want their reaction to be a positive one. I think about fooling them, cajoling them, entertaining them, maybe angering them, but also hugging them somewhere in the piece. So I'm thinking about the pacing of the piece. I don't think about the pacing of the piece from a composer's standpoint, I think about the pacing of the piece from the listener's standpoint. So, if I give something away too soon...not saying that right. I can't let my formal consideration override my consideration for the pacing of the piece from the listener's standpoint. There's some formal things you could do that maybe I didn't do, but if I did them, they would take the listener so far away I don't think I'd be able to get them back. Even though I'd know where I went, I want them, even if they don't know where I went, to not be so far off that they can't come back on their own. Does that make sense?

DP: Yes.

JS: So a lot of times in the pieces I'm thinking about, "What is the listener going to experience right now?" And the last movement, I'm also thinking about how many of these tunes from the other movements can I keep bringing back and keep alternating back and forth to create an interest in the piece?

DP: It's so wonderful when that starts to come in. I was playing for a friend, and I didn't tell her much about it, but she had the score there. And in the fourth movement, when the first movement theme comes back in, she recognized that and was like, "Oh!"

JS: Right, and you get a little bit of that at the end of the second movement (sings).

DP: Yeah.

JS: Just a little bit, and it's like a foreshadowing. Then the third movement, see, is the jewel that doesn't fit anything. That was the first movement I wrote – the third one.

DP: Although there's one spot – is it the third movement? There's one measure of the third movement, right there at the end, where you use that same rhythm, that little syncopated rhythm from the second movement. That could just be a rhythm with no connection...

JS: That could be something that was just residue...

DP: It just happened.

JS: Yeah, if it's there, it's there – whether I intended it to be there or not.

DP: Well, that's one of my questions: Did you intend that to be a tiny little link back to the second movement?

JS: No, because I wrote that movement first.

(Pause for a break.)

DP: OK, so we were talking about your specific influences and how they're coming through in your music. So now, going to the opposite of that, how do you try to make your music unlike any of your teachers?

JS: Oooh, that's a hard question! (Laughs) I don't think I do. I think, the problem is, my teachers didn't have the same influences as me, so that the stuff I borrowed from them takes on a whole new characteristic of its own. In other words, David Diamond was not influenced by Richard Danielpour or Fisher Tull, so his music...my music isn't going to sound just like his because of those influences. I think, for instance, if I had studied the music that Diamond loved: Roussel and Ravel, and tried to emulate those composers, then maybe I would sound like Diamond. There's spots in my slow music, especially spots in those songs I played for you, if you listen to those Diamond songs

you'll see that's a big influence, because those are shorter forms. But I think, hopefully I've been able to homogenize the influences enough that when they surface they surface as a whole new thing rather than, "Oh that sounds like Diamond or that sounds like..." That earlier piece I was telling you about in 1974, that was the one you could say, "There's Schumann. There's Washburn." You could just name them as they came up. Like a quilt, just patched together, you know. It's one of the hardest things to learn, the way to transition and weave music so it doesn't sound like, "Well there's a good idea, and there's another good idea, and another good idea." And young composers have a problem with that usually. I mean, I still have to work on it, but that's what tends to make a piece more mature: the cohesiveness that you can put in it. And, to that aim, it's not sounding like a certain person at each turn of the corner.

DP: So now let's look into the process itself. When you are going to sit down and just start a piece from scratch, where do you start and what is your process? And obviously I can see, you do it at the piano I guess, right? Based on what you said about orchestration, you go to the piano and write the whole piece?

JS: Yeah, what I'll do is I'll sit at the keyboard and I'll sketch on a six-line score. It was interesting, I'm writing this piece for the Pennsylvania All-State that I decided I'm going to start on the score. I've never done that before. Part of me – I know I won't stay there, but this whole opening, there is no sketch. I've put it all on the score. I thought about it and thought about it for about three months. And that's one thing that's different from when I was younger to now. I mean, I used to think at the keyboard. Now I don't. All the thinking's done before I get to the keyboard, or at least the impetus to get going is done before I sit at the keyboard. I used to sit at the keyboard and wait for something to go, "Pwang! There's your idea!"

DP: So, you're hearing it before you do it.

JS: Yeah, anymore I think about how the piece is going to go and how I want it to start and all that before.

DP: Is that formally or...

JS: It can change, but I'm thinking formally, I'm thinking stylistically, I'm thinking speed, tempo. I'm thinking densities. Do I want to start out quiet? See, for instance, the third movement, *Romanza*, that last section with the soprano – the part that I rewrote (sings). That's the first section I wrote – the harmonized section. Well, obviously you can't start with that, because I can't get any prettier, any warmer, and any lusher than that. So now, how do I write that piece? And the interesting thing, I started it with keyboard percussion. I hadn't planned to start the first movement with keyboard percussion. The first movement initially started with those big brass chords. And Bruce Yorko was here – you ever played Bruce Yorko's music?

DP: I don't think so.

JS: He's a good composer, and a good friend of mine. He was up here visiting last year and I was playing him the piece, and he said, "Don't start out with that. That's too much of an attack on the audience to start out with those chords. You need to ease into it. Why don't you start with your love, keyboard percussion?" So that's why I started those chords, which were still in the keyboard percussion and I introduced the theme, and then I bring all those chords back in that big brass thing. There is no Fourth Symphony reference in that big brass thing. But it was a way to give an introduction to the brass thing. Again, the maturity of a composer – see, when I was a younger composer, I would have never taken advice of a colleague. I would rather just write a new piece than change anything. But, the reason I'm saying all that is that I figured the colors that the keyboard create in the opening of the third movement are very different than what they create in the opening of the first movement. But the idea was I had to have an intro, so I introduce the tune, because I need that for some kind of formal unity. So the soprano would sing the tune, but then a single line accompanying her, so that's the bassoon line. Then I have to do a diversion. I have to go away from it, so that flute and clarinet...

DP: That second melody (sings)...

JS: Yeah, which the soprano brings back, so it's almost an arch form. And...

DP: So, what's that phrase in the middle then?

JS: The sax thing? (sings) Well, she sings that too.

DP: Where does she sing that?

JS: (Whistles)

DP: Yeah, but the sax one is a little bit different.

JS: Right, it's like a variation. So that's what I'm talking about. You've got an arch form with a variation in the middle. But that's not arch form. And it's not a variation, but that's what I'm talking about with my formal use. But they are both formal considerations that I put in, in a different way. That was a perfect example: I had the piece finished, and I didn't have the obbligato with the soprano, but I had that big statement and I had to get to it somehow. The fourth movement didn't evolve that way. And the second movement didn't evolve that way. The second one was started from the beginning. I through-composed the second movement. I started at the beginning and I went to the end.

DP: You just did it.

JS: Yeah.

DP: Without thinking about... Did you have the form in your head?

JS: Well, once I started I do, but what I'm saying is like, I didn't have... Because there really is no climax to that piece. I mean, there's not that, "Here's the arrival!" I mean, there's that first spot that goes (sings) – that's kind of an arrival, but it's not a climax. And you could say it's when all those triplets come in, but that's really not it. It doesn't go, "Whoa!!" It's just a different section. So, really with the *Scherzo*, it's a theme and variations...with some...recapitulation?

DP: With hints of sonata form.

JS: Right!

DP: Yeah, when I started doing the original basic analysis of it, I was like, "Hmm, maybe this is development." In a sense, I guess that could be.

JS: Yeah, right, and it could be development, or its variations – right. But you're right. But it isn't the traditional way you'd do that. The idea, see, the *Dance of the Hippo* – the idea was to start it with lows (sings). I knew I wanted to do that. The idea of that other stuff at the end just kind of happened. It wasn't in my mind to start with. I figured I did want to state the tune that Ravel wrote, so I do that, but I do it in canon. Ravel never states it in canon in the string quartet. I'm not sure what the question was because I've gotten way off track. (Laughs)

DP: About the...

JS: Oh, about the process. See, the idea is, I knew I wanted to base the movement on the Ravel string quartet. I also knew it had to be the scherzo and I wanted it to be the fast movement. So there's the tradition of the symphony still in there. You've got the – the longest movement is the first. Usually in a symphony, the longest movement is the first. It's usually the most serious of the movements. That one is too. And that's why I said, "That will be the elegy, the mourning." Then the scherzo obviously is the lightest one, the fastest one, and the shortest one. It's all those. Then there's usually a slow movement of some sort. That's what the *Romanza* is, and then the *Finale*, which is kind of an uplifting, kind of up-tempo – that's why rondos work so well, because they're pretty happy.

DP: Send them home with a memorable tune...

JS: Right. (Laughs) That's exactly right. Though, I send them home with four memorable tunes! (Laughs) But that was the idea that – just initially, I'm thinking that I'm going to go with the traditional symphonic structure. Just maybe in a non-traditional way. And the *Elegy* then – obviously I can't state the theme – and I'm going to get into something that you're probably going to ask later, but – as I'm working on the *Elegy* I know I want to base it on his Fourth Symphony. There's some sentimentality to that for me, since that was the first piece of his that I... But I know I can't state the theme like he stated the theme. So I've got to figure out all the things he

didn't do that I can do. So, first, it's just that cluster (sings) – it makes a great chord, which he never does in the Fourth Symphony. The ending of the *Elegy* – do you know *Symphonies of Wind Instruments*? Stravinsky?

DP: Oh sure.

JS: At the end he has that chorale? He wrote that first and then wrote the rest of the piece, and that was his chorale to Debussy. Well, that's my – that chorale's my final goodbye (sings). And that's Lydian by the way.

DP: I wonder if I figured that out – I'll look at that later...

JS: (Laughs) (Sings) Yep, there it is. (sings) There's the Lydian right there. Now I'm thinking, not a traditional form, but the form of a piece I know very well, and he did it as an homage to... There's a whole nod to Stravinsky's...well, there's a lot of tie-in there, you've got: I'm a band director. I know Stravinsky's *Symphonies of Wind Instruments*. I've gotten to conduct it. And there's the idea that he wrote that when Debussy died. And it's just kind of another elegiac connection. Does that make sense?

DP: Yes.

JS: So, the formal process for me – each movement requires a different type of thinking and a different type of composing. I started the first movement before I finished the second one. The third one was done. I started the second one and then started the first, and I was working on them simultaneously and then finished the first, came back to the second, and then started working on the fourth.

DP: So, you had finished the first, and at that point you decided, "Oh, let's put some of this in the second?"

JS: Well, see, then it all makes sense, because the third movement's done. And I don't know it's the third movement yet, but I figured it has to be because the *Elegy* is slow and mournful, and I don't think the *Romanza* is slow and mournful, but it is melancholy, and I had to separate them. The problem with *Scherzo* is, I don't know how many notes are in there, but there's a helluva lot of notes in there and it's really short, because it's so damn fast. I thought, "You know, if I just took this, instead of at 190, I took it about 95 – I'd have a six-minute piece here." (Laughs) The problem was making that long enough and/or exciting enough to get the *Elegy* out of your system, to cleanse your palate, your ear palate of the *Elegy*. And it does, but that's something you worry about. So I finished the first movement. I thought the first movement was finished and then I – it didn't end right, so then I – and I don't remember where exactly it ended. So I went back, and I can show you on the computer, I went back and finished that movement, then I went back to the second movement, and then I realized that the tune could go over top of the (sings). See, it makes a chord, but it doesn't necessarily make a traditional sounding chord. So, it can be superimposed. I thought that might be a nice little thing to say, "Gone, but not forgotten." I mean, it's one of the few pieces

that, it ends – it doesn't end, just on a second (interval). You know what I'm talking about?

DP: Yeah, that's a recurring thing through that whole movement.

JS: Right, and so I decided to end it with that kind of blistering... I think it may be the only piece that I've ever written that doesn't end with some kind of chord.

DP: Which is OK because it's in the middle of the piece. In a sense...

JS: Right, well Washburn always taught me when you ended a movement, if the piece wasn't over, not to end it with a cadential kind of chord. I hadn't thought about that until right now. I think I did it instinctively. So, at the end of the *Elegy* the (sings), you get this sound that's not final. It's this cluster (whistles). That's not a final sound. Then the (sings 2nd movement ending) is not a final sound. You think it's the final sound in the *Romanza*, but (sings) – it's Lydian by the way, I think – that's Howard Hanson, that chord – that's a little bit of *Romantic Symphony* there. It's an A natural, isn't it? Look at the last note of the (we look at score).

DP: Yes.

JS: Right, so you've got an Eb Major chord with an A natural, that's the raised fourth. The Lydian sticks its head in there. But it's not buried. See, if you bury it, then it's dissonant. If you go Eb, G, Bb, D, F, A, then it's tertian. But if you don't put the F in – if you go Eb Major 7 with an A on top (whistles), then it creates a little bit of unsettlement.

DP: Yeah, it does. It just kind of ends, like with a question mark – just kind of floats out there. You're right, it doesn't really resolve. OK, so we were just kind of approaching form in general, what would you say your specific approach when you sit down and you're thinking harmony, "What kind of harmony am I going to use?"

JS: I try to either think of a harmony that progresses or a harmony that digresses, or both. The problem is, with the *Elegy*, those strong polychords – how do you ever come back to them? Well, you don't. They never come back. They try to come back in the woodwinds, in an abbreviated version, but I leave out two notes. Of the six-note polychord, there's only four notes. There's the bass note and the other notes, so there's a hint of it. But the idea is that if you start with something like that, you can't come back to it. It comes back in the last movement. I don't know if you've found that – during the timpani solo?

DP: No, haven't discovered that yet.

JS: All those brass hits (sings) are those brass chords from the beginning.

DP: No, I haven't analyzed those in detail yet.

JS: And you need to analyze the timpani notes. Have you noticed the timpani notes?

DP: No, haven't gotten that far yet. I knew there was something in there, but...

JS: It goes (sings first movement theme) – that's in there. And so is the third movement in there.

DP: That's cool.

JS: The pitches he plays. Now he plays it, but even me listening to it – I can't tell what I wrote. And if you go slowly, you'll see that it goes (sings) – it's got those notes from the first movement. And then (sings third movement theme), you've got those notes. Again, I say that about harmony, but *Romanza* is just the opposite. If I want to save the rich harmony for the end, then I've got to be sparse up to that point so I don't give it away. The idea with the *Elegy* is I had that anger harmony – I didn't really realize this until you made me talk about it – the Honegger symphony, that Fifth Symphony, starts out with these huge polychords and they never come back. And the piece never comes to that roar of anger ever again. It's interesting. So, I mean, it's kind of what the *Elegy* does. The *Elegy* has that one spot where the (sings) the bass drum boom, the Diamond delayed cymbal crash...

DP: Yeah! I have a really cool question to ask you about that, but go ahead.

JS: But the idea that that's still pretty tonal compared to those big brass chords. But the idea that after that happens (sings), a unison. I just clear it all out again. And then that other color comes in again, but of course I had to change the color because everybody was playing before. So there's an orchestration thing you have to do to the listener. But then there's also a tension release kind of thing you have to do. I mean, Tull was the one who taught me about going to the unison: the power of the unison and also the dissipating character of a unison. If you know *Sketches on a Tudor Psalm* (sings), and it's all unison. Then it goes (sings) – he runs everybody into this unison, and it's like this magical moment when it breaks into this huge chord. But you can do just the opposite: take this huge chord into a unison and let it just go away. It's just the reverse effect. So, I do think about harmonic progression – I'm not talking about harmonic progression as far as I-IV-V – I think about harmonic progression as density of harmony versus sparsity of harmony, or an intervallic use of harmony versus the polychordal, which is about as dense as I get. And the variation of that, or the withholding it to the end – I do one of the two. Does that make sense?

DP: Yes. You've talked a little bit about modal harmonies, and that seems to be a characteristic of your music. What is it about modal harmony that you like? Why do you use that?

JS: Well, what it is – what modal harmony kind of is...it's hard to explain. Because, it's not like I'm using Mixolydian harmony. However, in Mixolydian, the seventh

degree is a major chord. So, the idea that you can go from a chord that would be a leading tone sound to the root, and it be two major chords. So what you've done kind of is taken a non-functional approach to functional harmony. Or at least the sound of traditional harmony used in a non-functional way. So, in other words, my Bb chord's not always going to go to Eb or whatever it would do in the key of Eb or in the key of Bb, but you're going to get a Bb chord somewhere in my piece. It's the way I move in and out of it, and that's what the modality does. Also the modality does some things with added notes, how you can add some notes, and the combination of the intervallic... See, I think, I don't – triadic harmony is intervallic, it's thirds, but that's so traditional sounding that, when I talk about intervallic harmony, I'm talking about chords that are made up of non-third combinations, and I tend to do that sometimes to create a... Well, if you can create a lack of tonal center, or at least a lack of dominant feel, and they're way more functional – well, I don't mean functional... You can use them more. There's way more variety when you use that kind of harmony because there's not a tendency to want to pull in a traditional way. So, it's the combination of all that. A combination of using an intervallically-derived harmony, or a triadic use of harmony in non-triadic ways, or the polychordal harmony that's using two triads and depending on what the interval is between those triads creates the dense, a more dense and consonant sounding. I don't know. I can't tell you why that appeals to me. I think I'm a – Francis McBeth said this to me, "Jack, you're a harmony composer aren't you?" I said, "What do you mean?" He goes, "Well, you think a lot about your harmony and harmony drives your music." Yeah, I think that's right. People might not say that. People might say it's rhythm, but I think it's harmony that drives my music. Hopefully I have some tunes that worth listening to, but I still think my – I derive most of my variety in my music from the harmony that I use. And I haven't ever said this, but I think what separates my music from most is also my use of counterpoint. I think I use way more counterpoint than any of my colleagues in the band world. And maybe that's too predictable now – everybody knows there's going to be a fugue somewhere or some kind of a canonic fugal episode. But the reason I started doing that is because I didn't know any band music that was being written, like in the 1980's and '90s, that any type of counterpoint – it was always kind of song-form. There's harmony and there's melody. There's little contrapuntal episodes at all. So I decided to start writing them. So that's become pretty – even the opening of the third movement, with the bass line and the block chords in the horns and the upper – that's counterpoint. I mean, it's not imitative counterpoint, but it's counterpoint where you've got three completely different types of sounds, rhythms, and textures going on or lines going on at the same time. So I think one characteristic of my music would also be the contrapuntal nature that I bring to it, and that I really worked on. That's a gift from Diamond. And it isn't so much that he taught me, it's in his music and I studied it and I tried to do it. Oh, I was going to tell you a story about Diamond. So, I'm writing this *Divertimento*. I don't know if you know that piece, but at the end I bring back this harmonic ostinato thing from the first movement. And I brought it back at the end of the piece. It was in the first movement, I bring it back in the fourth movement. Again, that's kind of a formal thing I do. And he – I played it for him in MIDI – he listens to it, and he goes, "Rewind that." (Because it was a cassette.) So I rewound it, and I start playing it, and he starts singing the theme from the fourth movement over top of the first movement thing, having heard it once.

He goes, “I think that’ll work, Jack.” I was blown away! He just heard it once and was able to discern that those two work together. So I did that. I mean, I’ll never forget that – it was just phenomenal. So then, of course, then I realized that I could do that. So you see, that comes to fruition in the Symphony. But, yeah, I’ll never forget that – we were standing in his living room and he said that. It was crazy.

DP: Now, what was the Boulanger thing you were talking about?

JS: Oh, that was the Bach chorale. So, he’s sitting at the piano playing through my harmonization of it, and he stops. His hands are on the piano and he stops and looks over at me and goes, “Boulanger would have liked this.” And then he goes on, “No, you shouldn’t have...” And then he starts ripping it apart. (Laughs) But, that was a magical moment, believe me. The greatest teacher of composition ever, and he says that she would have liked it. So, I took that to the bank!

DP: Oh, that’s right! Well, we’ve talked about form, but if you had to nail down – well, you don’t really do specific form because you combine different ones, but what would be your favorite – if you had a favorite form, what would it be?

JS: My favorite, at least, technique in form would be simultaneous recapitulation where you can get two of the themes going at the same time. I mean, again, I love fugue, and I love counterpoint. I really – if you analyze what I did in the third and the fourth movement, it’s pretty cool, when that fugue starts and then all of a sudden, it comes into a four-part canon, then modulated, and then it’s a two-part canon, in double octaves. But the idea that it starts to condense itself, it collapses in on itself. It’s not collapsing and losing energy. You would think it would because it’s four simultaneous lines that are fugal, then you’ve got...and it goes to a canon where you have four separate lines, but all the same line, and then it goes to two. You’d think it would, when it collapses on itself it would get weaker, but it doesn’t. That was kind of fun to do – to see how many permutations I could take that tune through – if I could keep it going. I don’t know many pieces that do that. I mean, I’m not talking about the great masters, I’m talking about band pieces, where you’ve got a fugue that turns into a four-part canon – and I don’t know why it worked. And see, that’s something Washburn told me. He would say, “Take it through all these permutations and see if it will work as a canon. See if it will work as a canon at a measure, or two beats, or see if an augmentation will work.” Well, I do augmentation all the time, too. He says, “See if that will work.” That’s stuff I’ve learned from my very first composition lesson with Washburn that I bring back, but it’s way more sophisticated now in my music that it was back in 1975. But the basic technique he taught me is still there. So, I run some things through filters, like, “Will it work as a canon, or will it work in augmentation?” I did say, “I’m going to make a fugue,” but I didn’t realize it would morph into that canon that it does. You know where I’m talking about? (sings) It’s like a canon at two beats or something.

DP: Yeah.

JS: Which is pretty amazing that this same tune that's a fugue (whistles), sort of a fugue in four measures, works as a canon at two beats. And I can't explain that. I mean, I'm lucky that it did! (Laughs)

DP: Somebody was smiling on you at that moment, right? We've talked about this a little already. OK, so you compose at the piano. Is there already a certain instrumentation that you have in mind?

JS: It depends. Some of the pieces, yeah. Well, when you say instrumentation, do you mean orchestration or do you mean, what I'm going to do for the band? Like when I say, "this section's going to be for these instruments?"

DP: I guess you could consider the question both ways, but talk about instrumentation.

JS: Well, it was interesting because I wanted to do something completely different on the *Romanza*. That's why you've got a sax quartet, alto flute – actually, alto flute was again a suggestion from a friend of mine – Chris, a band director up in River Falls – when I played it for her, she said, "You know, you ought to use alto flute on that." So, OK, I'll do that. But, the idea of fluegelhorn – see, if you look at that last chorale, there's no cylindrical instrument playing. It's as dark as I can score. It's horns – the problem is the tune goes out of the range of the horn. It would be pretty screaming high to go (sings), so I had to add another instrument. I decided I had to have fluegelhorn because it would be darker than trumpet. So I was considering timbre in that. But, as far as the actual score of the Symphony, it's just your standard band. Like I said before, either I say, "This has to be a trumpet solo," so then I've got to make sure that what I've written works really well in the trumpet range or I'll change the piece or change the pitch level or something like that. Other stuff I'll say, "Well, this is where this has to be," so I've got to figure which instruments sound the best in this area. And then hopefully I can create variety from what happened before, but sometimes you can't do that. Then you scrap the music or you do something different, or you double it in a different way that creates a different timbre change, because you don't want it to sound the same.

DP: Do you think you have any special or specific traits of orchestration that make it a "Jack Stamp" piece?

JS: No, I don't think I do, except I have to tell you – the first movement of the Symphony, I worked really, really, really hard on figuring out colors in that to make sure there's enough variety, because the music is so slow. And, it's slow developing. I mean, there's not a lot of themes in it, it's all based on that little motive. It's all superimposing that motive in a certain way. The interesting thing is like, in a song, if you have a singer singing it and you don't change anything, at least the words change. The idea was, how do I change the words in this *Elegy* to keep making it sound fresh when I'm still using the same (sings) five notes? So, I really worked hard – well, it wasn't quite as hard on the *Scherzo*. I knew that I wanted woodwind choir kind of stuff versus brass, there's a lot of pitting back and forth. So I thought about that and then,

again, like I said with the *Romanza*, I'm thinking that I want that last thing to be as rich and as dark as it can be. But, there's a restriction in that I have a soprano singing, so it can't be either too low or too high that when she sings it's out of her register. Now the problem, see, the tune, which works perfect for horn, is too low for soprano, but if I transpose the whole thing up, the color of that tune changes. It's too bright. So I decided when Lauren Schuller, the soprano who sang for us sang it at rehearsal, I said, "Can you not sing louder?" She says, "No, I can't." And I said, "Well, if you can't do it, then there's something wrong with the piece." So that's when I rewrote – actually, I came home – we had a rehearsal on a Thursday night from 6 to 7 – I came home that night, and rewrote that in 45 minutes and never changed a note after that. Wasn't sure I liked it til after I heard it a couple of times because I was so used to the other way. And then we talked about breathing and articulations and stuff – she and I had a lesson on it – and then all of a sudden, it just jumped off the page.

DP: Oh, I love it.

JS: It's very different. It soars.

DP: It really makes it more the climax of the piece. Well, let me ask you this: So, being a percussionist, you know you have your favorite sounds there. Are there certain sounds? You know, I think some people just go back and add percussion later...

JS: That's what I do! (Laughs)

DP: You too?

JS: Well, there's some times when I say, "This is going to be percussion," but a lot of times, percussion are my crayons. It isn't like I'm trying to find something for them to do. That's very different. A lot of people just try to find something for them to do. They're literally my crayons. I try to color the music with them. One of my favorite licks I wrote, and it's just very simple, where the (whistles and sings fourth movement), where the snare drum goes (plays) – I mean, it's just a little thing, but without that, how do you announce the entrance of the tune? You could do some kind of a crescendo or something, but just that snare drum doing sixteenth notes – because we haven't heard sixteenth notes (sings). That would be something that wouldn't have been there. I wouldn't have been thinking, "Oh, I'll put sixteenth notes..." but I said, "I need something..." – it's kind of like jumping off the trampoline or catapult, so I put snare drum there. There are times when I say, "This is all going to be percussion." Like, for instance, crotales and bells every time in the *Scherzo* when the (sings). If you don't have that, you'll never hear the woodwinds. You just won't. So there's a – part of the keyboard percussion sometimes I use just to strengthen the woodwinds, like at the climax of that in the fourth movement? (Goes to CD player) But, if you don't have xylophone on that, you probably won't hear that woodwind line. You mind me going to the tape? (Laughs)

DP: No.

JS: (Plays his recording of end of fourth movement.) There's a lot of energy there. There's the spot where that xylophone... I can remember asking Donald Grantham, because we were at North Texas and I was still working on this – this was recorded in April, a year ago April. And I said, "Don, have you ever put a tune, criss-crossed a tune in double octaves?" He said, "What do you mean?" And I said, "Well, I've got this chorale tune that's going slow, and I'm putting it in trumpet and horn. Then I've got this fast music going over top of it, and I'm putting it in clarinet and flute. They're doing this. Will that work?" He says, "I do it all the time." See, if you look at that (we look at score), the clarinet and the flute are in octaves (whistles). Now look at the trumpet and horn – they're in octaves. So you've got the two tunes in octaves. And the problem is, then, how are you going to make that... And that harmony is right out of the *Romanza* movement. How do you beef that up? Well, I've got to give it to these guys (low brass). It would have been nice to maybe give the saxophone this line, because it would have beefed up – a little high – but it would have beefed up this line. But I think I needed it here (harmony), because this is so strong. But if you don't have this harmony, then it doesn't matter if these two are working – you don't hear it.

DP: Yeah, because you're losing your mid-range by putting the melody in the horns.

JS: Right. That's exactly right. But, I figured how powerful is that? Trumpets and horns in unison on that tune, because you want that to be heroic.

DP: Well, your horns loved it! (Laughs)

JS: Well, they were all happy because we were doing *American Overture* after that. (Laughs)

DP: Alright, so I've got to ask this question. You've pretty much answered most of the specific questions I had about the piece, but I've got to ask this one. OK, the first movement – let me find my analysis – I'm not going to show it to you (laughs).

JS: (Laughs)

DP: That's a secret – just kidding. Obviously, you wrote the piece, but the whole thing builds up to that climactic moment. And I'm sure you sat down and decided, "Well, I want the middle of the piece to be this climactic moment," or did you?

JS: You mean where I do the bass drum and cymbal?

DP: Yeah, and actually you do the bass drum/cymbal thing in measure 70, then in measure 71 is that big statement where it's in the basses and full tutti?

JS: (Sings)

DP: Yeah. Did you realize that's the exact mathematical center of the piece?

JS: Not at all.

DP: Yep – 142 measures and that's measure 71.

JS: Really?

DP: Yeah.

JS: That's cool!

DP: Isn't that cool? I put a big star there. (Laughs)

JS: That's really cool! (Laughs) No, I didn't realize that. Remember, when I told you – I felt like I had to extend the ending of the first movement.

DP: And you don't remember where it originally ended?

JS: Right. I don't. I mean, I could maybe look at sketches or something, but... And my point being is that maybe I felt that it wasn't balanced that way. But, I mean, that's the first I realized that. That is very cool.

DP: I just thought that was neat. You have that percussion hit right before that, and then, boom – there's the moment.

JS: Did you hear that in his Fourth Symphony? Did you listen to that spot where it goes – hey, I remember we listened to it and he goes, "You see how I delayed that?" So, no, I didn't realize it (back to his piece) – hey, that's pretty cool! Way to go there, Supersleuth! (Laughs)

DP: I just thought it was really cool. I didn't notice it until I went back through it again and said, "Wait a minute – how many measures?" And then I had to know if it was intentional or not, but it's kind of cool to know that it wasn't.

JS: Not at all.

DP: That's neat.

Thursday, June 7

DP: As a band director, describe what you like to hear in a band sound or an ensemble sound. Give your definition of a good band sound, slash, balanced band sound.

JS: You see, I'm a little whacky with that.

DP: Well, that's cool, because that could affect the way you write.

JS: I don't believe in that pyramid, that McBeth pyramid. No, I shouldn't say I don't believe in it. I don't believe your band should sound the same on every piece. I think the piece dictates the timbre of the band. So, with that Christmas tree effect, it's absolutely right for something like *Irish Tune* or even the third movement of my piece. It's not right for the *Scherzo*. The *Scherzo* should not be dark. It should be bright and edgy. I don't mean nasty sounding, but I think the timbres of the ensemble change. You know, they talk about the Philadelphia sound – I remember when Ormandy was conducting the Philadelphia Orchestra, and no matter who in front of them, they always sounded like Ormandy's orchestra. I don't agree with that. I think that the sound of the band fluctuates with the type of piece. I mean, if you're playing *Music for Prague*, I don't think there's anything warm and fuzzy about the sounds in *Music for Prague*. But you're playing *Lincolnshire Posy*, I think there's a certain sound you want. And I prefer a dark sound – you know, everybody says stuff like that, but I prefer a non-edgy sound and a bright sound overall, but there's also some moments where I want to hear it like that. I'm always cognizant of the – you need a great piccolo player and a great tuba. You need these bookends and make them fit the sound in the middle. Again, I've never understood the idea of a wind ensemble one on a part, I don't believe that one on a part clarinets can compete with one on a part trumpets, so I think that creates balance issues. Also, one on a part clarinets versus one on a part saxophones. Saxophones are way stronger. It's the nature of the way they sound and the timbre of their instruments. If you want to blend, you don't put three solo clarinets with three or four saxes – you know, three solo clarinets and a bass clarinet and a sax quartet, you're not going to hear the clarinets. I think some of that you have to take care of when you're composing, and you hope that the conductor... See, there's some composers that say, "I'm writing, there's Schwanter, I'm writing with the idea that there's one person on a part, and I have calculated those balance issues in my composing." And I'm thinking, when I compose, just the opposite. I'm not calculating that. I'm assuming it's one of those "y'all come" bands, you know, that there's multiplicity of parts, and that it would still work with a smaller group if, again, the proportions are still, like I said, you have more clarinets than you have trumpets. And more flutes than you have trumpets. So, is that answering your question?

DP: Yes.

JS: I don't have a set sound. I know the sound I like, but I can't tell you it's "this" kind of sound, because it'll shift during a piece.

DP: So you're thinking about that when you're composing?

JS: Sure.

DP: Thinking about the fact that some people might put one on a part versus a big band, have you ever thought about being specific about instrumentation?

JS: Well, I probably should say that this piece was composed with the idea that the woodwind parts, the clarinet and flute parts, are doubled. And the low reeds. That's how I write, with that idea. Because when I write a clarinet choir, three clarinets don't create a clarinet choir. That's a clarinet trio. And when I do a whole woodwind choir sound, then I'm expecting to hear that. I'm expecting to hear more than one bass clarinet if I can, and more than one bassoon, because if the bottom – I mean, as we were talking about, the Symphony has so much bottom sound in it, when the brass aren't providing the bottom, all you've got is bassoon, bari sax, and bass clarinet. If you don't want the harshness of the bari sax, and I say that with all due respect to the bari sax, but that edge, which sometimes you do want, if you don't want that edge, then you've got to smooth it out with the bassoon and bass clarinet. Bassoon by itself is a completely different timbre than bassoon and bass clarinet. So I'm thinking in multiplicity of woodwind parts anyway.

DP: That's good for directors to know.

JS: Yeah, maybe I should say that. (Laughs) But, pretty much, if you're going to play my piece, you're going to play it with who you have, unless you're a really upper level ensemble.

DP: Alright, so here's a totally different direction now. How do you think audiences perceive your music?

JS: I don't know. You'll have to ask audiences. (Laughs) I have to tell you, though, and this is kind of a "blowing my own horn," when we played it on April 29 (2007), I told the band and I told the audience how special this was to me, and I had a small program note, not huge thing that's in the score, but a version of that I passed out. But I said to them, "This is kind of a reflection on my career." At IUP in fact, I used to talk to them about the form that I learned, like I was telling you yesterday about Dvorak and Gary Bird, who was sitting in the audience, and I said, "Some of my musical mentors are here: Dr. Holmstead's here, Dr. Bird's here, my high school band director who played the first band piece I ever wrote. So it's kind of interesting for me to have this opportunity to do this." So, I finished it, and I motioned for the soprano to come back on, because when she finishes, she just leaves – could you hear the one person applaud on the CD?

DP: Yeah!

JS: Yeah, because she starts to walk off and they thought it was so beautiful. Well, she comes back on, and when I turn around the whole crowd's standing up, and it's in the middle of the concert. It's not even the end of the first half. Now I don't know if that was just because of their love for me or they really dug the piece, but a lot of people just said, "Wow!" I don't think the tape does it justice. I think when you're there, especially that last movement, when it starts cranking, it kind of grabs the audience, and so can the third movement. It does something different to the audience. It kind of startles them, not startles them in a bad way, but it kind of stops them in their tracks,

when the soprano... And one colleague said to me, "I really like the text." (Laughs) I said, "Yeah, I composed that text: oo, ah." But, I don't know. I know that we were talking about last night, I think about the audience when I compose. I'm not a person who composes in this kind of box and the Milton Babbitt "who cares if you listen" kind of approach. I want people to like my music. But I do write what I want to write. I don't write with the idea, "I hope you like it." I write with the idea, "I think you're going to like it." Does that make sense?

DP: Yes.

JS: There's a little bit of sophistication to some of it, like we were talking about with some of the formal ideas. I don't expect them to understand that. But when somebody understands it, it's really cool. So, does that make sense?

DP: Certainly. So, if you had to say there's one piece that defines Jack Stamp, this is me, is this it?

JS: Right now, sure. I mean, one, it's massive compared to the other things I've written. It's 22 minutes, so I have a lot of opportunity to say what I want to say. Yeah, I would say, I think it's my best piece. I think *Four Maryland Songs* and *Escapade* are two stepping-stone pieces to this piece. I think they're good. I think they're really good. And if I hadn't written them, I probably wouldn't have written this. I couldn't have written this. But this kind of says – and the problem is – I'm kind of talking in shorthand here, sorry – this kind of says everything that I can say up to this point. I mean, the problem with it was I'm having a hard time writing music right now.

DP: Really?

JS: I wrote those songs. Of course, they're a little different because you have text to help you with that, and that's just piano. But starting that piece I was playing for you last night for the All-State Band – you know, the last time I wrote, except for those songs, was last June a year ago. And I am struggling. It's like I poured everything I had, and there's nothing in there. Nothing in there to spit out. It isn't that I'm fatigued. Maybe I'm creatively fatigued. So what do you do after that? What do you do after you fly to the moon? Where do you go next? Burgaw, North Carolina? (Laughs) A little inside joke for everyone! But you know what I'm saying? It's kind of that feeling. How do you top your vacation? How do you top the peak? Well, you don't try to top it, but you have to distance yourself from it. That's why writing the songs was kind of nice, because it's totally different. But that's why you have to distance yourself from it. You know, people don't think about this, but how many notes are in that 22-minute work? How many actual notes, chords – that's a heckuva lot of music coming out of one person. I mean, I have way more respect for the guys that have written the big pieces and continue to write big pieces, after doing this – way more respect for them. It's a major ordeal. And don't get me wrong; it was terrific, very much fun. And the idea that I had a sabbatical to do it. But it takes a lot out of you, not physically, but musically. So, I have to tell you that your interest in the piece is very exciting to me,

and someone who understands the piece as well as you do. I'm not saying that because the audience members are not intelligent, but someone that's actually studied the piece – then it's really fun to actually talk to somebody. Yeah, you get it. You get it more than just, "Oh, I really liked your piece." (Laughs) And that's really fun for me, that part of it I enjoy as much as just having a performance of it.

DP: Well, this is fun. OK, what do you think is your most intricate and technical piece for band?

JS: Probably the hardest thing I've written would be the third movement of the *Divertimento*, the *Fury*. You know, that I was telling you I wrote with Joan Tower? That's probably the most technical, because it's got some weird intervals, got some weird rhythms, and some pretty tough licks for everybody. That's probably the most technical thing, but it's only like a five-minute movement, it's not a terribly long piece. But, from a technical standpoint. From another standpoint, from a musical standpoint...

DP: That's the next question, what's your most musical piece?

JS: Well, I think the most musical – the hardest one to do musically would be the *Four Maryland Songs* because of the component of the solo voice and the idea of just intonation, because it is sparsely scored. One thing that I'm really pleased about with that piece is that you can always hear the voice. There's one spot where I just say to the soprano, "Sorry, you gotta beat the band here, and I'm not going to hold them back." But, overall they have to... I mean, I've scored it really well so it works. That's difficult, then, because it's pretty exposed writing.

DP: Alright, now this one will be kind of fun. Well, we can have a section for on-record and off-record if you want, but anyway... When you hear performances or recordings of your works, do you ever take issue with certain interpretive elements?

JS: Yes. (Laughs) However, sometimes I take more issue with the lack of musicality. Drives me nuts. Don't you feel like you should move here? It doesn't say *accelerando*. Well, it's not an *accelerando*, but you say *accelerando* and they're going to take off. Slight *accelerando* – I mean, Persichetti said this, "A composer can't write everything they mean. If they wrote everything they wanted you to do, then you couldn't read the page." So he relies on the conductors of the ensembles or whoever's playing it – their musicianship. Another story is Alan McMurray was doing a Gunther Schuller piece. Gunther Schuller's notorious for being a stickler. So, after the rehearsal, Alan McMurray went up to Schuller and said, "So, was my interpretation all right?" And Schuller said, "What interpretation? That wasn't interpretation, that was musicianship." You invoke your musicianship on the piece. Another thing I have problems with is, like, poetic license. Like, they take it at a way different tempo, way faster or way slower than indicated. Things like that, I don't like those things.

DP: Yeah, your recording of the second movement – was it the tempo marking indicated or did you go just a little under?

JS: It's pretty close. It might be just a slight under, slightly under.

DP: Because it's under the other recording I have. I didn't know if he was pushing it.

JS: Right. Yeah, he was pushing it. You ought to put it on a clock and see. I took it about 186 – doesn't it say 190 or something? (Looks at score)

DP: 180-185.

JS: He's pushing it, but I changed that after the premiere because I thought it was a little too fast. It can't sound hurried, it just has to sound excited.

DP: Right.

JS: You know, that wouldn't bother me, though, that he went a little bit faster, because he tweaked it a little bit and we went a little bit slower. But I've had some – boy, I had a performance of *Gavorkna* at Midwest that the publisher had misprinted something on the score, and it said, "Duration = 1 minute." And it's like a minute and forty-five. Now I don't understand why the conductor totally negated the tempo marking I wrote and based it on the minute waltz or something. It almost sounded like flutter tonguing; it went (sings) – so fast! It had no personality. It's like trying to watch a movie in fast-forward. You can see it, but it doesn't make any sense to you. With *Past the Equinox*, there was a performance at Midwest where it says something like, "Quarter note = 106-112." He goes at 88, and that's death. And those things just drive me nuts. What also bothers me a little bit is that people don't contact me. For instance, I just e-mailed all the people in the consortium – I didn't e-mail you because I knew you were going to be here – that commissioned the piece. There have been, like, five performances of it.

DP: Oh, and they haven't told you about it?

JS: Not a soul! No one said, "Hey, I got a question about..." It's bizarre! Very bizarre to me, especially with a commissioned consortium premiere kind of a situation. They didn't like it, I would have heard it. Sometimes I have issues with that – just a simple phone call or e-mail would have helped the situation. And I welcome that, especially – now I don't welcome the – it's a bit goofy, "Hi, I'm a fifth grader and ...," and I try to answer them, but you know... Or when they say, "Tell me about your piece." Well, I can't do that. You have to be specific. You give me a list of questions, I'll answer them. Some of that interaction would help with some of that, so that kind of frustrates me when there's opportunity for interaction and they don't take advantage of it. That's happened here even. This is interesting – I don't know how it was at Appalachian, in Boone, if the high school takes advantage of ASU, or do they totally ignore it?

DP: They pretty much don't, yeah.

JS: Right. It's that way universally. Greenville? Rose High School? Same thing with East Carolina. High school here. I was walking through campus, professor sees me and goes, "Hey, man, I really enjoyed your piece last night." I said, "Was it on the radio?" "No, no, no, high school." I said, "The high school?" "Yeah, the high school played that Ga...Ga...Fanfare." (Laughs) I said, "Really?" Yeah, the high school played my music and never asked me to come over. I could almost walk to the school from here.

DP: What an opportunity that could have been for the students, too, you know?

JS: Right. Never asked me.

DP: That's too bad.

JS: Stupid! That's poor teaching! So, I'm getting off subject a little bit, but I really like people that interpret. One of my favorite stories of it is, I wrote this piece called *Elegy and Affirmation*. And one of my friends teaching up in Wisconsin around Milwaukee asked if he could play it, so I sent it to him, the manuscript. And he plays it – there's one spot where – and this is the last piece I wrote before I went to computer – there's a suspension, actually a retard with an upward resolving suspension. And, I didn't resolve it at the right place. I don't know what I did. Everybody resolves except the one trombone. So, when he saw that, he made that one trombone kind of surge through the band and then go back down. So when I heard it, I went, "That's wrong, but I like it!" (Laughs) So I kept it in the piece before it got published. I kept that mistake in. And some people conduct my music better than me. And the reason for that is that – my problem is I bring baggage to every piece. I bring composition baggage. I try not to as a conductor, but you know, conducting a piece of yours is different from composing. In other words, when I conducted the Symphony, I had to study it, I had to practice it from a physical standpoint. But when you're composing you're not thinking the physical side. But you do bring baggage, because I know if this fugue doesn't work, and I know how hard I worked on it and I think it should work. So you bring that versus someone who hears a piece of music and is touched by it, not necessarily intellectually – maybe – but more aesthetically, where, I'll come to a piece intellectually, nuts and bolts, because that's what I did. I know what it's going to sound like, and I'm hoping that somebody responds aesthetically, but I'm not going to have an aesthetic experience much with my own music, conducting it. I mean, I did with this piece some, because of the idea of getting to ...

DP: And the personal meaning too.

JS: Yeah, the personal side of it, but is that making sense? For instance, like, if you hear a piece of mine and you go, "God, I really like that piece," and you'll get the score and you'll study it and, "I want to do this piece!" And then you'll bring something to it that I didn't see, like what you discovered in that first movement, that's the halfway point. Well, that might make you interpret it a little bit differently because you know that. And that's all right. It's the lack of interpretation that bothers me more. And Stravinsky said, "People are taught to respect music too much. They need to be taught

to love it.” And there’s too much of this respect for the notation, that’s not respect for the composer, respect for notation or the limitations of notation. So the *Elegy* – did you listen to the *Elegy*? My performance of it?

DP: Oh, yes.

JS: See, it, I think it moves and pulls back, it does lots of different stuff. None of that’s really written, but there’s just this feeling of – the piece has direction and retreats to it. And if you decide to do it a different way, that’s fine.

DP: That’s good, because I know there’s one place that I’m in love with wanting to hold back just a tad, and I was curious if you would do it in your performance, but you didn’t do it in that spot.

JS: Well, it’s an interpretive thing.

DP: Yeah.

JS: That would be all right. See, that doesn’t bother me. There’s a difference between distortion and musicality, and sometimes it’s a fine line, but there is a difference. That’s a long answer to that question.

DP: That’s OK. That was a fun one. All right, where is the music of Jack Stamp going to be in ten years?

JS: (Laughs) In the trash can! I can’t – because I’m in a little bit of that dearth right now, so I can’t tell you. I have three commissions right now. Do you remember Harold Jones? Did you know him at East Carolina, the percussion teacher that was there forever?

DP: Well, I’ve heard that name.

JS: He did the Tar River Community Band that’s up in Rocky Mount, and they’ve commissioned a piece. Something like a percussion concerto. He isn’t going to play it – the new percussion teacher at ECU, John Wacker, will probably play it. I have that commission. I have a commission for the Northwest District Band (NC), and then I have commissioned this All-State piece. So I have three band commissions right now, which is OK, but I want to stop writing band music.

DP: Really?

JS: Well, the problem is, and part of it’s just my greed. You know, you don’t get commissioned to write a song, or if you do, it’s only 50 bucks. (Laughs) And, it takes almost as much time, because there’s a lot of thought process that goes into every composition. So the problem is, you know, you get the Pennsylvania All-State – my home All-State – asks me to write them a piece. It’s hard to turn that down for lots of

reasons: one, the band is great; two, the exposure it gives, both in a recruiting idea to the state, and the idea that I feel some obligation. But, there's that, but then I could be writing a string quartet right now, but I'd have to find a string quartet to play it. I don't have to find a band to play my music. There are bands that like to play my music. So I don't know, but the more I compose now, the more I'm thinking about composing pieces I want to write rather than pieces that I'm asked to write. Like, give gifts to people, like that little piece I wrote for Gary Bird. That was kind of fun because there was no request for it, I just gave it as a gift, that tuba piece. So I don't know. I can't tell you where it's going, because right now I don't have a whole lot going, (laughs) and it needs to start going if I'm going to continue it. You see, I'm not like your regular composer. I don't have – I don't feel a need to write music. I did feel a need to honor Diamond in some way musically. The fact that the opportunity raised itself as a symphony was very exciting, though daunting. But I knew I wanted to do that because of how much he meant to me and what he'd done with his music. But it isn't like, "Excuse me, I need to leave now because I feel a need to compose, to express myself." It's another way I experience music. Some people play in the symphony. Some people play jazz gigs on the weekend. What I do isn't any different. I just do that free-lancing as a composer, and I've been lucky. I've been successful and I've been really lucky. But if somebody said, "You have to stop composing right now," I could say, "OK." It really wouldn't drive me nuts, I don't think. Maybe I say that now (laughs). You know, maybe I squirt out a piece every now and then when I feel like writing, but it isn't that I have this urge to compose.

DP: Well, that is interesting. Let's talk about your conducting. Are there any comments you would give, or advice you would give to conductors of your music? You know, we've talked about that interpretive stuff a little bit, but any other kind of advice?

JS: More clarity, because of the counterpoint. There's got to be an issue of clarity and articulation and matching articulations, especially in all the contrapuntal so you can hear all the lines. Usually what happens is that they don't play in a detached kind of a lifted style, so it gets heavy and lethargic.

DP: Especially important where you've got all those bass lines doing all that...

JS: Right. Right. It has to be, you know – articulation is very important, especially in all that contrapuntal stuff. Not as much in the big harmonic sections or the polychordal sections. And in the slow sections, there's not a whole lot of it, but when there are you need to take liberties and be musical. And, I mean, study. Now, not study in that – study the formal things, because there's always something happening, and it always probably came from somewhere else. And if you can discover that, then the way you link all that together – hopefully you can teach the students about it, music and composition, through my pieces because of the way I put them together. I'm hoping that there's an educational reason for doing my piece, not just a performance, sonic reason for doing it.

DP: Well, that's kind of where the whole basis of this project, for me, is going – the educational standpoint. The fact that you approach composition, I would say, from an educational standpoint, not strictly a – especially as a band composer. There's so many composers out there that just write stuff for the money purposes – this will publish and this will sell – and I don't think that you do that. I think there's always something...

JS: Well, I try. I try to have something that's substantial in the piece, some characteristic of music that's substantial and can enlighten whoever's playing it. If it's a lot, by the conductor. I mean, I can't put a detailed analysis in – it's not my job, it's their job, but rarely do people do that.

DP: Yeah, when you came and did that reunion concert (May 2006), my kids probably learned more in that two-hour, hot rehearsal than they had in the weeks we were preparing it, but that was really cool. They were really thrilled about that.

JS: It was fun.

DP: It was. OK, back to the conducting topic. Given a stack of your scores, could you talk to a conducting class about common errors in interpretation of your music?

JS: I don't know, because I'd have to hear it. I'd have to have heard lots of performances, and most performances I go to, they ask me to conduct, so I don't see the errors. See what I'm saying?

DP: Yes.

JS: I could show you where some pitfalls might happen in the conducting, more than the interpretation, but I'm not sure I could say, "This is – you gotta do this here because of this and..." I mean, I guess I could do some that I think would be – like we were talking about in the second movement. If somebody tried to do it in one, it would disastrous.

DP: Yeah, I can imagine that it would. You need a little bit more than that, I think.

JS: And you gotta have some chops, because you can't conduct it very big, because it'll kill you. I mean, it can't be that (demonstrates conducting), you gotta be down here.

DP: Yeah, that's what I worked on this past semester. All right, have you ever gone back and revised any of your earlier works?

JS: No, and – because most of them have gotten published. Since 1989, almost everything I've written, for band anyway, has been published. There's a piece that I wrote for Jim Houlik, a saxophone piece, that isn't published. There's a piece for choir and band that's only had one performance. So, the problem with that is that once the piece is in print, you really can't change it. Do I wish I could? Oh, yeah. A lot of the earlier pieces, but you don't realize it then. It's because I've learned more about what

to do and what not to do, and “I could make this a lot better...” Now, occasionally, like with *Antithigram*, occasionally I’ll take a set of revised parts with me to a clinic. For instance, like the bass clarinet part – I think somebody counted once and it has 25 notes. With all the low stuff that I write now – so I’ve written a completely new bass clarinet part that I take with me. So, yeah, there’s some of that stuff. You know, part of it is – it’s not always true with composers – in fact, you hope it’s true with composers, but sometimes it’s reverse. You hope that the later works are better than the earlier works. You would think, but that’s not the case with a lot of composers. I mean, I’ve got to be careful how I say this because I respect the people that I’m talking about, but like Claude Smith – a perfect example, Claude Smith, *Incidental Suite*, one of his first pieces, or *Emperata*, which are outstanding pieces. But then he got under contract with Jenson, and he started cranking out pieces because he was under contract – not all that good. But I’m saying, the earlier works – Frank Erickson, same thing. His earlier works are better than his later works, because he got popular and then there was a little bit of a squeeze to crank out some pieces. And I’m not saying that they’re bad pieces, I’m just saying that there’s some of these composers that were educational composers, the earlier works are better because there wasn’t the stigma/need/popularity/whatever attached to those early works, versus someone like Francis McBeth, who I think – a piece like *Sailors and Whales* is way better than *Masque* that he wrote fifteen years before that. I mean, his earlier stuff’s kind of brash and in your face, kind of repetitive kind of stuff, where his later pieces are way better, I think. Not that that’s bad music, I’m just saying he tended to keep maturing. What some of the classical composers did – when I say classical, I mean throughout music history – they just change their style. I mean, we were talking about Stravinsky – Stravinsky has this Russian period where you – I don’t know, I can’t say that *Lamentations* and some of these pieces that he wrote that are 12-tone, I can’t say that they’re better than *Firebird* or *Petrushka*. I mean, those pieces are pretty amazing pieces. But you can’t really compare the *Firebird* to *Symphonies of Wind Instruments* or *Symphony of Psalms* or the mass or the *Octet*, because that was a different time period. He literally changed what he was doing. He got in that classical thing, and then he did 12-tone. So, with the great composers, sometimes their maturation is because they went through different style periods. Copland’s the same way. Copland, you know, had his early period which was jazzy and dissonant, then he had the cowboy period, Americana period, then he went 12-tone too. And *Connotations* is a wonderful piece of 12-tone music. Is it better than the Third Symphony? Well, I don’t know. Or better than *Billy the Kid*? I don’t know. Or is his music for the theater not as good? Well, no, they’re all different. But for those whose style doesn’t change, it just matures, that’s different. You would hope that it would get better. So, I guess that’s a long answer, but I hadn’t gotten to the point. (Laughs) The point is that hopefully you see the evolution of a composer. *Antithigram*, which was my first published piece, is not as good as the Symphony. Not even close! That’s OK. I think it’s an OK piece of music. It’s not how I sound now, not how I write now. If I were to write *Antithigram* now, it would be way better, but I can’t do that. But hopefully, the Symphony’s better than *Antithigram*. If it isn’t, then we’ve got a problem from a musical standpoint and from, I think, an ethical/credibility standpoint. It’s OK if it’s different, but it has to have as much thought and as much aesthetic as the earlier pieces, and I think if you look through my music, it’s gotten better.

DP: Oh, yeah, I agree. (Short pause.) OK, how do you think composition of band music is viewed in a university setting? Or even in a high school or middle school setting?

JS: I think the problem is, is how it's viewed in non-educational settings. And people like John Corigliano and – my job, when I was on the CBDNA Commissioning Board, was to get these great composers for orchestra to discover the band. And I did that. I got Joan Tower. I got Michael Torke. I got Richard Danielpour. I got these guys to discover the band. And then Corigliano wrote his big piece. So the idea is that they realize – like I told you, the people stood up for Tower – they realize that there's this world of new music in band versus educational music. My big concern is that there shouldn't be a difference. Educational music means technical limitations, not musical limitations. I wish that was my quote, that's Frank Battisti's quote (laughs). But music of technical consideration, but not musical – in other words, does the piece have to lose its musical quality because of technical considerations? I do this clinic all the time where I ask band directors, "Give me characteristics of Beethoven's music." And they'll say motivic, they'll say form, they'll say sudden changes, they'll say passion – I mean, they talk about a lot of stuff, and they never say, "Trumpet needs to have a high C, or you need to have great French horns." They never talk about the technical. When you talk about great music, as a fairly intelligent person versus some hotdog trumpet player who goes, "Oh, man, cool, there's a high C." No, no. But, when you're talking about discussing music of quality, you don't talk about it in technical terms. You talk about it in musical terms. So, why can't educational music have the same musical quality with the technical limitations or considerations? Sure, I may not be able to do exactly what I want to do from a sonic standpoint. "I can't create that chord, because they don't know those notes yet." You know, so I have to limit myself to the sonic version of it, but I don't have to say, "Well, I can't use counterpoint." Yes, I can. And people say counterpoint's hard, and I start singing "Row, row, row your boat." "No, it isn't – it can't be!" Anything can be made difficult. Herb Carter, bless his heart, he just died two weeks ago – did you know who he was?

DP: Yeah, at ECU.

JS: He used to say Morton Gould could make a whole note difficult. That's true. But, I think the concern is, what is the purpose of the music you're playing? Is it to change the way they perceive the world and to create an environment? Is it to teach them to go over the break? Is it to make them happy, toe-tapping kids? Is it to babysit them? What is your purpose for playing music? What is your purpose for having an ensemble? My feeling is that it – in teaching the instrument, you have to do that, so there are certain pieces that you have to do to allow them to grow technically. There's no doubt about that. But, ultimately, the idea of the music you play is to open their ears, their eyes, their hearts to a new world where they start feeling music, they start responding from an emotional standpoint to music. And, the quickest way to do that is through an instrument versus sitting in an audience, or at least a deeper way to do it. I could be moved as an audience member, but I get way more into it if I'm on stage doing

that. And the idea that students can get in touch with music that way is what I think's important. They get in touch with their feelings; they get to experience different worlds with the music. So, it's more the perception of the teacher than the composer about what they're trying to say and what they're trying to give their students as to how band music is perceived. And it's perceived in a variety of ways. It's perceived as, "We're just going to entertain. We're going to entertain the people in the band room and the people in the audience." That's not my definition of music education or educational ensemble. If it is to stimulate, that's different. So, I think that composers have a responsibility with band music and what they want to teach, and conductors and teachers have a responsibility of what they want to expose their students to. For me, in an educational situation, the audience is secondary in that you sometimes have to tell the audience what you're trying to do here and get them up to speed. Every time I talk to an audience – a high school, student audience, or parents – a high school band's audience – and I tell them about the piece, they always appreciate it more, versus, "We're going to play 'Laverne and Shirley's Greatest Hits' because you will enjoy that." I don't program for the audience in an educational situation. I expect the audience to be mature enough to recognize what we're doing and I'll help them do that. But in the real world of music – I say "real world" – outside of education, the college bands have constantly tried to legitimize what we do. I mean, I don't think there's a need to actually legitimize it in a professional world; there aren't any professional bands, really. But the idea would be that we should get composers to realize the valuable function of music for the wind ensemble. So, I talked about that I believe the world of band music is in education. I'm hoping that the professional world, by getting these great composers to write pieces, understand that it's a viable performance medium of high quality. Persichetti realized that 30, 40 years ago. He even wrote about it. And now people like Corigliano – I don't know if you've seen that preface that he wrote to his *Circus Maximus* piece – it's really interesting, where he talks about the viability of band as an ensemble medium for the professional composer. All right, let's get off of this (laughs).

DP: All right. So, we'll go away from band for a minute, then come back. Briefly talk about your works, I mean, we've talked a little about your works for media other than the wind band, for example, your songs. What other pieces are out there?

JS: You know, there isn't a lot, because I've been successful in band and then I get commissioned to write a band piece. I've written a couple of orchestral works. I've written a lot of jazz band stuff, when I was teaching at Hoggard and, later, when I was teaching at Campbell. I really love writing for the voice. I don't know why. I think it frees you up – people would think it would restrict you, but it frees you up because you don't have to worry about the melody. Because if the voice is stating the melody, you can do all these interesting things around it. So I enjoy doing that, I enjoy writing for the voice. So I have several songs, probably 6, 7, 8 songs out. A piece for string orchestra, some small ensemble stuff. I have a brass quintet in the works that I'm composing, like, one movement at a time. I've probably got two more movements, because I haven't written a brass quintet since 1975. So, I need to write two more movements, then I'll have a four-movement brass quintet. But part of it's just that the

commissioning doesn't come in orchestra. I've had an orchestra commission; I wrote a piece for the Johnstown Symphony a few years ago, but because my notoriety's in band, that's where my commissions come, and that's usually what I work on. But as I was saying, there's a time when I take a break and write something I want to write.

DP: Well, talking about commissioning – when people commission you for...whatever...do you prefer to – you know, some people have different parameters they want to set. Are you OK with parameters? Would you rather be totally free to...?

JS: No, I don't mind parameters as long as I – if I think they're good parameters. Well, if somebody said they want a four-movement suite, that's fine. I don't say, "No, I want to write a one-movement work." Some people say, "I'd like it to be based on this or this," and if I think I can do it, I'll do it. If I don't think I can, I don't take offense to that. I just say, "Well, no, I wouldn't be interested." But I don't mind the parameters. Parameters help you start focusing, for me. Like the Northwest District wanted me to write a piece on Appalachian folk songs, which is fine, but I can't find many really interesting – outside of *Simple Gifts*, you know, but I think it's been used (laughs). I mean, I'm sure there are, but I haven't done a lot of research on it. And even some – what group is it that has a history of music in North Carolina? Not the Shakers...

DP: Oh, the Moravians.

JS: Moravians, right. So there's Moravian music, so I'm – but, well, you think about, "Is that conducive to a band piece?" I don't know. I was thinking if I could find a real pretty one, that I'd have the band sing in the middle of it, kind of like Ron Nelson does in *Courtly Airs and Dances*. So, I've already started thinking about that piece and those parameters. And I don't mind, it's just those parameters – certain parameters, you go, "Well, but there's not a lot here that would really work." So I've got to do a little more research. That's not for another year, so... So, I don't mind the parameters at all. Sometimes I put them on myself. That's how I tend to focus. I mean, when I was writing this *Fanfare for a New Era*, I said, "I'm going to write an opening and not use any thirds. There's going to be no thirds in the opening." And I did it. It was kind of fun to try and do that. And it gives you focus; it gets you started.

DP: Now back to some band "stuff." What, in your mind, would you consider to be the staples of the wind band literature?

JS: Staples? Or best pieces? I think there's a difference between the staples and the best pieces.

DP: Well, do both then.

JS: Well, I can give you a list of twenty great pieces. See, I don't think Holst's *Second Suite* is Holst's best piece for band. I think it's a staple. Everyone should play it. It's a great piece. I think *Hammersmith* is one of the great pieces for band, because that's really Holst. If you know Holst's music and you study Holst's music, the sound that he

has in *Hammersmith* is the sound of his music in the '30s. The suites are not the way he sounded. He experimented way more in the suites. Now, the suites are great music, don't get me wrong, but not like *Hammersmith*. *Toccata Marziale* is a way better piece than *Folk Song Suite*. Everybody should play *Folk Song Suite* though, because it's a staple. It's great music. But, if you have the band, I would do *Toccata Marziale* before I'd do it if they want to experience Vaughan Williams. It's the same with Grainger. I don't know anything of Grainger that's not great, but *Lincolnshire Posy* is the piece that everyone should know, whether you can conduct it or play it or not. Hindemith Symphony... I think the greatest piece for band ever is the *Sinfonietta* by Ingolf Dahl. I think it is the most well crafted piece of band literature that we have. It's not my favorite piece. I love the piece. My favorite piece is the Persichetti Symphony, but I don't think the Persichetti Symphony is as good as the *Sinfonietta*, but I love it more. You know what I'm saying? So, I don't think there's a bad piece of Persichetti's. But if you can play the Symphony or *Masquerade*, I think those are the two best pieces in that Persichetti output. But, you can play *Pageant*, *Psalm*, and whatever, because that's great music. Schwanter, ...*and the mountains rising nowhere*, but his other three pieces are great. Husa – I still think *Prague* is his best piece. People would say *Apotheosis*. You heard the new piece called *Cheetah*?

DP: No.

JS: It's really fast, like about two and a half minutes long, but it's supposedly terrific. Schoenberg – *Theme and Variations* – it's our chance not only to learn Schoenberg – he was brilliant. I don't curl up with a 12-tone piece, but *Theme and Variations* isn't 12-tone, and it's a pretty major work. Part of what I'm talking about is that there's nothing else that sounds like it. There's no other piece of band literature that sounds like Schoenberg *Theme and Variations*. There's no other piece that sounds like Persichetti Symphony. There's no other piece that sounds like the Hindemith Symphony or *Lincolnshire Posy*. Another great piece I think gets lost a little bit is *La Fiesta Mexicana*, because it's the first ethnic kind of piece of quality we had for band. It's kind of our *El Salon Mexico*, and I think it's very important for that piece. A couple of later pieces, like *Winds of Nagual* by Michael Colgrass, I think it's a masterpiece, just a masterpiece. I mean, his other stuff's good, but there's nothing that can touch that – it's amazing. There's a piece by Nicholas Long called *American Games* that nobody plays anymore, and it's just an outstanding piece. I think for a short piece: *Postcard* of Ticheli is one of the great pieces. I think it's way better than his Symphony. The Symphony's good, but I think *Postcard* is just a masterpiece of sounds and manipulation of motives and notes. *George Washington Bridge*, of Schumann, because of the sound he creates. Again, that doesn't mean that *Chester* isn't great, but it's not as good as *George Washington Bridge*. *Chester* is a great piece – play it. *When Jesus Wept* is a great piece – play it. Even *Newsreel*, his first piece for band, is good – play it, but it's not *George Washington Bridge*, which is more quintessential Schumann. *Dunbridge Fair* – Walter Piston. What I'm doing is kind of highlighting stylistic things that are important things. We don't have things that are so contrapuntal – we don't have anything like that, and he only wrote one band piece. Sure, *Canzona* – Mennin's *Canzona* to a certain extent, is a great piece, and maybe it's just because I like it so

much, but it's not the quality of something like *Music for Prague* or that type of piece or the *Theme and Variations* of Schoenberg. I don't know how many I've named right now. The staple works, then, would be like *Original Suite*, *First Suite*, *Second Suite*, *Folk Song Suite*, like *Chester* or *Pageant*, maybe pieces like *Sketches on a Tudor Psalm*, which I think is a great piece – people should play that. *Chorale and Alleluia* of Howard Hanson – people should play that piece. Newer composers – like *I Am* for a young band piece of Andy Boysen's and *Fantasia in G* of Timothy Mahr. *Movement for Rosa* or *Watchman Tell Us of the Night* by Camphouse. Now I don't consider those pieces to be, and I don't consider any of my pieces to be the quality of Schoenberg *Theme and Variations* or Persichetti Symphony or something like that, but I'm just saying that there are these pieces that are still great music that should be played. But the models are the ones I was talking about – the model pieces for the genre.

DP: Good, I was going to compare that list to the one in the Camphouse book to see if they're the same!

JS: Yeah, I think it's pretty close.

DP: I bet it is. I wanted to see if you had additions. Now, this is a question from one of my committee members. Do you have advice for conductors on programming?

JS: I program like a wedding: something old, something new, something borrowed, something blue. Now what I mean by that is that something borrowed could be derivative or it could be a transcription. More often it's going to be derivative. Something blue – blue could be quiet music or it could be jazzy, like bluesy is how I consider that – I'm tweaking this to my own devices, but if you think about the last concert we just played, we opened with Ticheli's *Pacific Fanfare*, my Symphony, and did *American Overture*. The Symphony Band came out and did *National Game March* of Sousa – it's about baseball. Dr. Barton conducted the Thom Ritter George Suite. We did *Sanctuary* of Ticheli and *Fantasia in G* of Mahr. Alright, so, the borrowed would be *Fantasia in G*, because it's based on *Ode to Joy*. The blue would probably be *Sanctuary* – it's a quiet piece. You could say that a couple movements of the Ritter George Suite have a little "pop" flair to it. The old – *American Overture* could be considered old, it's 15 years old. It's somewhat of a staple. The new obviously would be the Symphony, or it could even be the *Pacific Fanfare* of Ticheli, which is kind of a new sounding piece. It's interesting, and if you look through programs, you can probably find – and it could just be different sounding, it wouldn't have to be something written in the last two or three years. You know, a lot of stuff written in the last two or three years doesn't sound new at all. So, something that's different.

DP: I think that's about all the questions I really wanted to ask. You answered a lot of the detail questions about the piece when you were expounding yesterday – like you were reading ahead!

JS: I was in the zone I guess! (Laughs)

DP: I wish I had left the recorder running when you were showing me some things on the computer last night, because there was one section where you said, "Diamond could have written this."

JS: Oh, I can tell you where that is.

DP: Well, that was my question. Obviously you used his percussion quote in the first movement.

JS: If you listen to Diamond's Third Symphony, that's kind of what I'm basing the last movement on, but it isn't the notes, it's kind of the formal development of it. He has these contrapuntal chorale-type episodes in his music, usually in the strings. So, in other words, all of a sudden the whole string section will start playing this lush sound with fast moving notes. It's not like they just start doing block chorale, but it's very harmonic. So, the spot in the fourth movement (sings) – if you listen to Diamond's Third Symphony, you'll hear this string episode that just (sings) – you'll hear all this brass just popping like fireworks, then all of a sudden the strings just lay this lush kind of counterpoint. It's not, like I say, it's got energy, it's got lots of rhythm in it, not syncopated necessarily, but lots of notes that are moving. And so, it's like this episode that he does after he does something angular and muscular, and that's what I tried to do here. I mean, look at all the notes here – grab the sketch. ... If you look at that...(shows chorale-section of fourth movement sketch).

APPENDIX B

LIST OF WORKS⁸⁰Original Compositions for Band (listed in descending chronological order)

- *Motive-ations* (2007) – commissioned by the Hudson (WI) Middle School 7th Grade Band as an interactive project where the students provided the motives for the piece. Premiered May, 2007, Connie Root, conductor.
- *Miniature Overture* (2006) (in press Neil Kjos Music) – commissioned by the Kearsarge Regional High School Band (NH), Ernest Mills, director.
- Symphony No. 1 – “*In Memoriam David Diamond*” (2006) (in press Masters Music) – commissioned by a consortium of universities, premiered by the Illinois State Wind Symphony, Steve Steele, conductor, November 2006.
- *Fanfare, Song and Fugue* (2006) (published by Masters Music) – young band work premiered by the Connellsville Jr. High East band, Chris Hornick, conductor.
- *Terezin Suite* (2005) (in press Neil Kjos Music) – commissioned by the Lambert Intermediate School in East Stroudsburg, PA and premiered with the composer conducting, March, 2006.
- *Lonestar Fanfare* (2005) (published by Southern Music Company) – commissioned by the University of North Texas Wind Symphony, Eugene Corporon conductor for a performance at the TMEA Music Conference, February, 2005.
- *Variations on Down Ampney* (2004) (in press Neil Kjos Music) - written as a gift to Dr. Richard Fischer, on his 30th anniversary as Director of Bands at Concordia University, River Forest, IL.
- *Beltway Jam* (2004) (published by Neil Kjos Music) - written as a gift to the US Army Band, Col. Gary Lamb, conductor.
- *Downeast Fanfare* (2003) (in press Neil Kjos Music) – commissioned by the Maine Music Educators Association in celebration of the 50th anniversary of their All-State Band.
- *Bandancing* (2003) (published by Neil Kjos Music) – commissioned by the National offices of Kappa Kappa Psi and Tau Beta Sigma.

⁸⁰ All information in this appendix was provided by Jack Stamp.

- *In This Hid Clearing* (2002) (published by Neil Kjos) – commissioned by the University of Missouri School of Music in celebration of Tom O’Neal’s inaugural season as Director of Bands.
- “*Ike*” (2002) – commissioned by the West Point Band on their 200th anniversary.
- *Vox Populi* (2001) (published by Hal Leonard) – commissioned by the Hanscom Air Force Band; a transcription of Richard Danielpour’s original orchestral work.
- *Escapade* (2001) (published by Neil Kjos Music) – commissioned by the United States Air Force Band, Col. Lowell E. Graham, conductor.
- *Three Places in England* (2000) (published by Neil Kjos Music Co.) – commissioned for the Region I Band Festival, Oil City, PA.
- *Treasure Us Even More* (chorus and band) (2000) – commissioned by the Highlands Ranch High School (CO) Music Department.
- *Ricercare* (formerly *Partita*) (1999, published by Neil Kjos Music) – commissioned by the North Carolina Central District Band Directors Association.
- *Cloudsplitter* (1999, published by Neil Kjos Music) – commissioned by the United States Air Force Band, Col. Lowell E. Graham, conductor.
- *Pastime* (1999, published by Neil Kjos Music) – commissioned by the Santa Clara County Band Directors Association.
- *Fanfare Sinfonia* (1998, in press Neil Kjos Music) – commissioned by the Phi Mu Alpha chapter at California State University-Stanislaus, Dr. Edward Harris, conductor.
- *Held Still in Quick of Grace* (1998, in press Neil Kjos Music) Commissioned by the Eastern Division of the N.C. Bandmasters Association.
- *Aloft!* (1997, published by Neil Kjos Music) - commissioned by the ACC Heritage of America Band, Capt. Larry Lang, conductor.
- *Ere the World Began to Be* (1996, published by Daehn Publications) commissioned by Central Middle School, Waukesha, WI; Laura Kautz Sindberg, conductor.

- *Fanfare for a New Era* (1995, published by Neil Kjos Music) commissioned by and written for Lt. Col. Lowell E. Graham and the United States Air Force Band.
- *Variations on a Bach Chorale* (1995, published by Neil Kjos Music) - commissioned by the Maine Band Director's Association for the Maine All-State Band.
- *Four Maryland Songs for Soprano and Band* (1995, published by C. Alan Publications) - written for the University of Maryland Bands in celebration of John Wakefield's 30 years.
- *Aubrey Fanfare* (1995, published by Neil Kjos Music) - written for Eugene Corporon and the University of North Texas Wind Symphony.
- *Cheers!* (1995, published Fall, by Neil Kjos Music) – commissioned by the ACC Heritage of America Band, Lt. Col. Lowell Graham, conductor.
- *In Final Obedience for Narrator and Band* (1994, published by Neil Kjos Music) - commissioned by the Florida Southern Symphonic Band, Dr. Don McLaurin, conductor.
- *Be Thou My Vision* (1994, published by Neil Kjos Music) - written for the Arkansas State University Wind Ensemble, Dr. Thomas O'Neal, conductor and Ms. Pat Ellison and the Springdale H. S. Band (Arkansas).
- *Celebration Fanfare* (1994, published 1996 by G. Schirmer) - transcription of the final movement of Joan Tower's ballet.
- *As If Morning Might Arrive* (1994, published by Neil Kjos Music) - commissioned by Bands of America for their 1994 Honors Band.
- *With Trump and Wing* (1994, published by Neil Kjos Music) - commissioned by the Air Combat Command Heritage of America Band, Lt. Col. Lowell Graham, conductor.
- *Divertimento in "F"* (1993, published by Neil Kjos Music) - commissioned by the Louisiana State University Bands, Frank Wickes, conductor.
- *Prayer & Jubilation* (1993, published by Neil Kjos Music) - commissioned by Wright-Patterson Air Force Band.
- *Jigsaw for Tenor Saxophone and Band* (1992; available through Volkwein Brothers Music, Pittsburgh, PA).

- *Fanfare for the Great Hall* (1992, published by Neil Kjos Music) - written for Kenneth G. Bloomquist in honor of the Michigan State faculty.
- *The Melting of the Winter's Snow* (1992; published by C. Alan Publ.) - commissioned by the Waukesha (WI) Area Symphony Band, Dr. Larry Harper, conductor.
- *Chorale & Toccata* (1993, published by Neil Kjos Music) - commissioned by the OPCICA.
- *Cenotaph* (Fanfare for Band) (published 1992 by Neil Kjos Music) - commissioned by the California State University - Fullerton Bands, Dr. Mitchell Fennell, conducting.
- *Elegy & Affirmation* (1991, published by Neil Kjos Music) - commissioned by the Croswell-Lexington (MI) High School Band, Jeffery Ehardt, conductor.
- *Gavorkna Fanfare* (published 1991 by Neil Kjos Music) written for Eugene Corporon and the Cincinnati College/Conservatory of Music Wind Symphony.
- *Remembrance of Things to Come* (1990, published 1991 by Neil Kjos Music) commissioned by the Enloe High School Symphonic Wind Ensemble, David Rockefeller, conductor.
- *Past the Equinox* (1988, published 1989 by Neil Kjos Music) - co-commissioned by the Carroll College Wind Ensemble and the Concordia College Wind Symphony.
- *Antithigram* (1977, published 1988) by Manhattan Beach Music.
- *Elegy for English Horn and Wind Ensemble* (1988; published by C. Alan Publications).
- *Canticle* (1984, published 1994 by Daehn Publications) written for The Enloe High School Symphonic Wind Ensemble, David Rockefeller, conductor.
- *Five Contrasts* - (1981, 1995 published by Counterpoint Publ.) - commissioned by the Southport Jr. High Band, Steve Skillman, conductor.
- *Harnett County Celebration* - (1984, 1995 published Counterpoint Publ.).

Works for Other Genres

- *Chorale, Scherzo and Dance* (string orchestra) (2003) (published Neil Kjos Music) – commissioned by the Richland High School String Orchestra, Win Garland, conductor.
- *Declamation on a Hymn Tune* – Brass Ensemble (1999) (Masters Music).
- *Toccata for Wind Kwintet* (1998) (Masters Music).
- *Three Turns for Brass Quintet* (1998) (Masters Music).
- *Iridium* (full orchestra) (1997) (published Neil Kjos Music) – commissioned by the Johnstown Symphony Orchestra, Istvan Jaray, conductor.
- *The O-Zone* – Percussion Ensemble (1991) (HoneyRock Publications).
- *Vociferation* – Percussion Ensemble (C. Alan Publications).

APPENDIX C

DISCOGRAPHY OF WORKS⁸¹

Aloft! ACC Heritage of America Band, Aloft!.

Aloft! Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

Aloft! Conservatory Editions V, Kjos Music Company.

Antithigram. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

As If Morning Might Arrive. Bandworks IV, Kjos Music Company.

As If Morning Might Arrive. Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

As If Morning Might Arrive. DePauw University Band, Shadows of Eternity.

Aubrey Fanfare. Conservatory Editions V, Kjos Music Company.

Aubrey Fanfare. Indiana University of Pennsylvania Wind Ensemble, IUP Bands of 1999.

Aubrey Fanfare. Indiana University of Pennsylvania Wind Ensemble, Internal Combustion, K 11119.

Aubrey Fanfare. University of North Texas Wind Symphony, Tributes, K 11070.

Bandancing. Indiana University of Pennsylvania Symphony Band, IUP Bands of 2004.

Bandancing. 2003 National Intercollegiate Band, Bandancing.

Beltway Jam. Conservatory Editions IX, Kjos Music Company.

Canticle. Band Music of Distinction, vol. 1, Daehn Publications.

Canticle. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

Cenotaph. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

⁸¹Several of the recordings in this list were found in the discography of James P. McCrann's thesis.

Cheers! Conservatory Editions IV, Kjos Music Company.

Cheers! ACC Heritage of American Band, Emblems.

Cheers! Keystone Wind Ensemble, Pageant, CITCD 88132.

Chorale and Toccata. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

Chorale and Toccata. Keystone Wind Ensemble, Teaching Music Through Performance in Band, Vol. 1 – Grade 4, CD 490.

Chorale Prelude: Be Thou My Vision. Arkansas State University Symphonic Band, Celebrations, CITCD 88111.

Chorale Prelude: Be Thou My Vision. Keystone Wind Ensemble, Celebrations.

Chorale Prelude: Be Thou My Vision. Ouachita Baptist University Symphonic Band, Winds of Praise, 2787-MCD.

Cloudsplitter Fanfare. Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

Cloudsplitter Fanfare. U.S. Air Force Band, WASBE 1999, 9th Conference, California, 3148-MCD.

Daybreak. O-Zone Percussion Ensemble, Whiplash, K 11115.

Declamation on a Hymn Tune. Avatar Brass Ensemble, Liturgical Fanfares, K 11112.

Divertimento in F. University of North Carolina-Greensboro Wind Ensemble, Celebration!, CD-103.

Divertimento in F. Conservatory Editions III, Kjos Music Company.

Divertimento in F. Keystone Wind Ensemble, Divertimento, CITCD 88108.

Elegy and Affirmation. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

Elegy for English Horn and Band. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

Elegy for English Horn and Band. ACC Heritage of America Band, Solo!

Ere the World Began to Be. Band Music of Distinction, vol. 1, Daehn Publications.

Ere the World Began to Be. Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

Ere the World Began to Be. Concordia University Wind Symphony, Watchman Tell Us of the Night, 2381-MCD.

Escapade. University of North Texas Wind Symphony, Escapades, K 11128.

Escapade. U.S. Air Force Band, Signatures, K 11148.

Fanfare for a New Era. Conservatory Editions IV, Kjos Music Company.

Fanfare for a New Era. United States Air Force Band, Excursions.

Fanfare for the Great Hall. United States Navy Band, Bravo.

Fanfare for the Great Hall. Conservatory Editions II, Kjos Music Company.

Fanfare for the Great Hall. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

Fanfare – Sinfonia. Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

Four Maryland Songs. University of North Texas Wind Symphony, Dialogues and Entertainments, K 11083.

Four Maryland Songs. University of North Carolina-Greensboro Wind Ensemble, Equus! CD-108.

Gavorkna Fanfare. Conservatory Editions I, Kjos Music Company.

Gavorkna Fanfare. Cincinnati Conservatory of Music Wind Symphony, In Concert, K 11067.

Gavorkna Fanfare. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

Gavorkna Fanfare. Texas A&M University Symphonic Band, Tempered Steel, 2788-MCD.

Gavorkna Fanfare. The United States Army Band, "Pershing's Own"

Held Still in Quick of Grace. Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

Held Still in Quick of Grace. Ouachita Baptist University Wind Ensemble, And Can It Be, 4768-MCD.

In Final Obedience. Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

In Final Obedience. Conservatory Editions V, Kjos Music Company.

Jigsaw for Tenor Sax and Band. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

Lonestar Fanfare. University of North Texas Wind Symphony, TMEA 2005 (Texas), 5631-MCD.

The Melting of the Winter's Snow. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

Pastime. Conservatory Editions V, Kjos Music Company.

Pastime. Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

Pastime. University of North Texas Wind Symphony, WASBE 1999, 9th Conference, California, 3144-MCD.

Past the Equinox. Concordia University Wind Symphony, Festive Adorations, 1330 – MCD.

Past the Equinox. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

Prayer and Jubilation. Bandworks IV, Kjos Music Company.

Prayer and Jubilation. Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

Prayer and Jubilation. Arkansas State University Symphonic Band, Night Ridin on Da Riva, 2610-MCD.

Prayer and Jubilation. U.S. Air Force Band of Flight, Onward Upward.

Remembrance of Things to Come. Keystone Wind Ensemble, Past the Equinox: The Music of Jack Stamp, CTD 88105.

Ricercare. Leesville Road High School Symphonic Band, Midwest Clinic 2001, 4016-MCD.

Star Spangled Banner. DePauw University Wind Ensemble, Wind Journey, 4280-MCD.

Variations on a Bach Chorale. Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

Variations on a Bach Chorale. Keystone Wind Ensemble, Diamond: Heart's Music, CTD 88144.

Variations on a Bach Chorale. Concordia University Wind Ensemble, Watchman Tell Us of the Night, 2381-MCD.

Variations on Down Ampney. Concordia University Wind Symphony, Who Puts His Trust in God Most Just, 6011-MCD.

Vox Populi. Indiana University of Pennsylvania Wind Ensemble.

With Trump and Wing. Keystone Wind Ensemble, Cloudsplitter, CITCD 88140.

With Trump and Wing. Conservatory Editions IV, Kjos Music Company.

With Trump and Wing. ACC Heritage of America Band, Premieres.

BIBLIOGRAPHY

- Ambrose, Robert Joseph. "An analytical study of David Maslanka's Symphony No. 2." D.M. diss., Northwestern University, 2001.
- Battisti, Frank. "Joan Tower: How She Came to Write *Fascinating Ribbons*." *The Instrumentalist* 59 (Apr 2005): 32-4.
- _____. *The Winds of Change*. Reston, Virginia: Meredith Music Publications, 2002.
- Belcik, Mark Gerard. "Paul Hindemith's Symphony in B flat for Concert Band." D.M.A. diss., University of Texas at Austin, 1996.
- Bolstad, Stephen Paul. "David Maslanka's Symphony No. 4: A conductor's analysis with performance considerations." D.M.A. diss., The University of Texas at Austin, 2002.
- Brown, Michael Ray. "The Band Music of William Schuman: A Study of Form, Content, and Style." Ed. D. diss., University of Georgia, 1989.
- Bruning, Earl Henry, Jr. "A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band." D.A. Diss., Ball State University, 1980.
- Chin, Brian S. "The music of Daniel Bukvich: A biography, analysis of selected works, and Annotated guide to the complete works, 1978-2005." D.M.A. diss., University of Washington, 2006.
- Cipolla, Frank and Donald Hunsberger. *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*. N.Y.: University of Rochester Press, 1994.
- Colgrass, Michael. Foreword to *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, by Timothy Salzman. Galesville, Maryland: Meredith Music Publishers, 2003.
- Copland, Aaron. *Our Town: Music from the Film Score*. London: Boosey and Hawkes, 1940.
- Creston, Paul. "The Band's Future Concert Repertoire." In *The College and University Band*. Edited by David Whitwell and Acton Ostling, Jr., 25-30. Reston, Virginia: Music Educators National Conference, 1977.

- Daniel, Joe Rayford. "The Band Works of Clifton Williams." Ph. D. diss., University of Southern Mississippi, 1981.
- Darling, John Arthur. "A Study of the Wind Band Music of Frank Ticheli with Analysis." D.M.A. diss., The Ohio State University, 2001.
- DiPalma, M. "David Diamond: An American Treasure." *Guitar Review* n94 (Summer 1993): 1-23.
- Duff, John Andrew. "Three Works of Karel Husa: An Analytical Study of Form, Style, and Content." Ph. D. diss., Michigan State University, 1982.
- Dvorak, Thomas L., Robert Grechesky, and Gary M. Ciepluch. *Best Music for High School Band*. Edited by Bob Margolis. Brooklyn, NY: Manhattan Beach Music, 1993.
- Fennell, Frederick. *The Band's Music: Study/Performance Essays*. Traverse City, Mich.: Village Press, 1984.
- _____. "The Band's Service to Music as an Art." In *The College and University Band*. Edited by David Whitwell and Acton Ostling, Jr., 9-13. Reston, Virginia: Music Educators National Conference, 1977.
- Ferguson, Thomas Clarence, Jr. "An Analysis of Four American Symphonies for Band." Ph. D. diss., The University of Rochester, Eastman School of Music, 1971.
- Fletcher, John M. "Joan Tower's *Fascinating Ribbons*." DMA. diss., University of Oklahoma, 2003.
- Foster, R. "Great Symphonies for Band." *The Instrumentalist* 52 (Apr 1998): 46+.
- George, Roby Granville, Jr. "An analysis of the compositional techniques used in selected wind works of Warren Benson." D.M.A. diss., University of Cincinnati, 1995.
- Goss, Madeleine. *Modern Music-Makers, Contemporary American Composers*. N.Y.: Dutton, 1952.
- Harkins, Roderick. "Luigi Zaninelli: A Biographical Sketch and Analysis of Selected Works for Wind Ensemble." Ph. D. diss., University of Oklahoma, 1993.
- Heintze, James R. *Perspectives on American Music since 1950*. NY: Garland, 1999.

- Hines, Robert Stephan. *The Orchestral Composer's Point of View; Essays on Twentieth-Century Music by Those Who Wrote It*. Norman: University of Oklahoma Press, 1970.
- Israel, Brian. "Form, texture, and process in the symphonies for wind ensemble by Alan Hovhaness." D.M.A. diss., Cornell University, 1975.
- Jacob, I.G. "The Use of Percussion in Symphony No. 6 (Symphony for Band) by Vincent Persichetti: a functional analysis." *The Percussionist* 15 (nl 1977): 17-20.
- Kimberling, Victoria J. *David Diamond: A Bio-Bibliography*. Metuchen, N.J.: Scarecrow Press, 1987.
- Kopetz, B.E. "Hindemith's Symphony for Band, an interpretive analysis." *The Instrumentalist* 44 (Mar 1990): 24-8+.
- Martin, Mark Gregory. "Donald Lee Gannon and His *Symphony No. 1* for Wind Ensemble: A Biography and Formal Analysis." D.M.A. diss., University of Texas at Austin, 2002.
- Mathews, Jeffrey Cliff. "Martin Ellerby: A biographical sketch of the composer and Descriptive Analysis of 'Paris Sketches' and Symphony for Winds." D.M.A. diss., The University of Southern Mississippi, 2006.
- McCann, James P. "An Analysis of Stamp's *Pastime* with comments by the composer." *The Instrumentalist* 56 (Mar 2002): 20-22+.
- _____. "The Career and Works of Emerging Composers of Music for the Wind-Band: Discussions with Jack Stamp, Thomas Duffy, Andrew Boysen, Jr., and Daniel Bukvich." M.A. Thesis, Hofstra University, 2000.
- McRoy, James William. "An Analysis of Three Works for Winds Band by David R. Gillingham." D.A. diss., Ball State University, 2003.
- Miles, Richard. *Teaching Music Through Performance in Band*. Chicago: GIA Publications, 1997.
- Miles, Richard, ed. *Teaching Music Through Performance in Band, Volume 2*. Chicago: GIA Publications, 1998.
- Moore, James Steven. "Biography of Andreus Markris and Analysis of *Aegean Festival* with New Edition for Band." D.M.A. diss., University of Kentucky, 2003.
- Morris, Donald Alan. "The Life of Vincent Persichetti, with Emphasis on His Works for Band." Ph. D. diss., The Florida State University, 1991.

- Mullins, Joe Barry. "Three Symphonies for Band by American Composers." Ed. D. diss., University of Illinois, 1967.
- Neal, Christopher Michael. "Karel Husa's *Music for Prague 1968*: An Exploration of Compositional Process and Historical Background." D.M.A. diss., University of Oklahoma, 2002.
- Oxley, Terry A. "J. Henry Spencer: His Life and Selected Wind Works." D.A. diss., University of Northern Colorado, 1988.
- Patterson, Donald L. *Vincent Persichetti: A Bio-Bibliography*. NY: Greenwood Press, 1988.
- Persichetti, Vincent. *Twentieth-Century Harmony: Creative Aspects and Practice*. London: Faber, 1962.
- Ragsdale, Christopher David. "A formal, historical, and interpretive analysis of 'Equus' and 'October' for Wind Ensemble by composer Eric Whitacre." D.M.A. diss., University of Miami, 2006.
- Ravel, Maurice and Claude Debussy. "Quartet in F Major." *String Quartets by Debussy and Ravel*. New York: Dover Publications, 1987.
- Raymond, D. "David Diamond at 84: rediscovered, and hard at work." *American Record Guide* 62 (Jul-Aug 1999): 24+.
- Renshaw, J. "The conducting challenges of Persichetti's Symphony." *The Instrumentalist* 49 (Jun 1995): 18-22+.
- Rhodes, Stephen L. "A Comparative Analysis of the Band Compositions of William Schuman." D. A. diss., University of Northern Colorado, 1987.
- Rowan, Paul Arden. "An Analysis of Vincent Persichetti's Symphony for Band." M.M. Thesis, Central Washington University, 1987.
- Running, Timothy. "An annotated bibliography of symphonies for band to 1989." D.A. diss., University of Northern Colorado, 1991.
- Salzman, Timothy. *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*. Galesville, Maryland: Meredith Music Publishers, 2003.

Schirmer, Inc. "Joan Tower." *Composers*. January 2007. Website on-line. Available from
http://www.schirmer.com/Default.aspx?TabId=2419&State_2872=2&composerId_2872=1605; Internet; accessed 14 September 2007.

_____. "Richard Danielpour." *Composers*. August 2007. Website on-line. Available from
http://www.schirmer.com/Default.aspx?TabId=2419&State_2872=2&composerId_2872=321; Internet; accessed 14 September 2007.

Schmidt, Daniel L. "An Examination of Four Song Cycles for Solo Voice and Wind Ensemble by Twentieth-century Composers Bernard Gilmore, William Penn, John Heins, and John Stamp." D.M.A. diss., University of Cincinnati, 2000.

Shirey, Kim F. "The Fourth Symphony of David Diamond, Movement I: A Study of Tonal Organization and Motivic Manipulation and Their Relationship to Formal Design." M.Mus. Thesis, University of Oklahoma, 1985.

Sigman, M. "The Facets of David Diamond." *Symphony* 43 (1992): 32-5+.

Stamp, Jack. "Composing Music that Educates." In *Teaching Music Through Performance in Band, Volume 2*. Edited by Richard Miles, 92-102. Chicago: GIA Publications, 1998.

_____. Interview by author, 6-7 June 2007. Digital recording. Indiana, PA.

_____. "Jack Stamp." In *Composers on Composing for Band*. Edited by Mark Camphouse, 323-348. Chicago: GIA Publications, 2002.

_____. *Diamond: Heart's Music*. Liner notes. Citadel CTD 88144, 2006. Compact disc.

_____. "Pastime." In *Teaching Music Through Performance in Band, Volume 4*. Edited by Richard Miles, 670-672. Chicago: GIA Publications, 2002.

_____. *Symphony No. 1 – "In Memoriam David Diamond"*. Boca Raton, FL: Masters Music, 2008.

Tower, Joan. Personal communication, 9 September 2007. Electronic mail.

Tull, Fisher. "Analysis of *Sketches on a Tudor Psalm*." *The Instrumentalist* 35 (Feb 1981): 36-40.

- Turner, Timmy R. "Quincy C. Hilliard: A Biographical Study of the Man and an Analytical Account of Three of His Compositions for Wind Band." D.M.A. diss., University of Memphis, 2004.
- Tutt, Kevin. "A Comparative Analysis: *Sketches on a Tudor Psalm* and *Fantasia on a Theme by Thomas Tallis*." *Journal of Band Research* 38 (Fall 2002): 49-70.
- Washburn, Robert. "American Composer Sketches: Robert Washburn." *Music Educators Journal* 53, n9 (May 1967): 53-56.
- Whiston, J. Alan. "Gordon Jacob: A Biographical Sketch and Analysis of Four Selected Works for Band." Ph. D. diss., The University of Oklahoma, 1987.