

Signatures

Arnold Schoenberg

Jack Stamps

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Howard Hanson

Peter

Paul Hindemith



THE UNITED STATES AIR FORCE CONCERT BAND—WASHINGTON, D.C.
Colonel Lowell E. Graham, Commander/Conductor

The 20th century witnessed unprecedented growth in repertoire for the concert band. The abundance of scores that comprise today's standard compositions developed in response to the rapid post-World War II expansion of America's school music programs. As early as the 1940s, prominent musicians, usually composers who were also educators, answered the call for new music by composing works tailored specifically to the unique capabilities of the wind ensemble.

Today, this wealth of literature serves a variety of purposes. When performed by high school bands, the works fulfill their purpose as teaching tools. When played by professional wind ensembles, they live on as important components of our cultural heritage, and the performances provide valuable standards for tomorrow's professionals. The United States Air Force Band is dedicated to preserving America's musical heritage. This mission is accomplished in part through national concert tours, special appearances at industry conventions, education outreach programs and compact disc recordings. In recent years, we have also been honored to commission new works by today's top educators and composers. These compositions bring exciting technical challenges to the concert band repertoire, incorporating modern techniques and fresh musical ideas. The Concert Band is proud to present **Signatures**, a collection of works that demonstrates not only the unique styles of each of these important composers, but also the path that concert band repertoire has taken from its earlier compositions to today's new and exciting music.

Hanson—Chorale and Alleluia

Composer and pedagogue Howard Hanson (1896–1981) changed the way Americans approach music education. Through his work at both the Eastman School of Music and the National Music Camp at Interlochen, Michigan, Hanson developed curricula that integrated the disciplines of education and performance. His system produced consummate musicians: performers who could teach, and teachers who could play. He is fondly remembered as a relentless advocate of contemporary music in America and throughout the world.

Chorale and Alleluia, Hanson's first work for symphonic band, was completed in 1954 and premiered on February 26 at the convention of the American Bandmasters Association. According to the score, "The music is impressive, straightforward and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band."

Persichetti—Psalm for Band

Born in Philadelphia in 1915, Vincent Persichetti began studying piano at age five, and later took up the organ, double bass and tuba as well as mastering theory and composition. Persichetti was performing professionally by age 11 as an accompanist, radio staff pianist, orchestra member and church organist. He remained in Philadelphia for his advanced musical training, earning degrees from the Combs College of Music, the Curtis Institute of Music and the Philadelphia Conservatory. Persichetti was appointed head of the theory and composition departments at the Philadelphia Conservatory in 1941, and in 1947 joined the faculty of the Juilliard School of Music, where he assumed chairmanship of the Composition Department in 1963. Persichetti is the author of one of the definitive books on modern compositional techniques, *Twentieth Century Harmony: Creative Aspects and Practice*.

Psalm for Band was commissioned by the Alpha Chapter of Pi Kappa Omicron National Band Fraternity at the University of Louisville, and was premiered in 1952 by the University of Louisville Concert Band with the composer conducting. In the title, Persichetti refers to a poem of worship that was, in ancient times, sung or accompanied

by harp. Using a single musical idea as a foundation for the entire piece, Persichetti explores different facets of the psalm—worship, reflection and celebration.

Schoenberg—Theme and Variations, Op. 43a

Arnold Schoenberg lived from 1874 to 1951. His legacy is the creation of the compositional styles known as twelve-tone music and serialism. The revolutionary sounds he created were quickly dubbed atonal. In fact, this was Schoenberg's intent, as he believed that tonality, the organization of music around a specific key or note, had reached its limit. By the 1920s, this self-taught composer devised a system of composition that did not stress any particular note. He created the "tone row," a twelve-note series in which each of the twelve pitches is played in a specified order. In contrast to the complexity and chaos of his melodies, Schoenberg began to employ simple structures such as the rondo, sonata and theme and variations that had been established by classical composers.

Schoenberg came to the United States in 1933, eventually settling in Los Angeles, where he accepted a teaching position at the University of California. Ironically, as other composers began to experiment with the twelve-tone row, he returned to more conventional tonality. Intended as an amateur band piece, his **Theme and Variations, Op. 43a**, written in 1943, is a set of seven variations on a 23-bar theme in G minor. Using the expressive language explored during his experiments with the twelve-tone serialist system, the music creates a rich tapestry of emotion based on the traditional form of theme and variations.

Hindemith—Symphony in Bb

Paul Hindemith (1895–1963) was a gifted musician in many areas, including conducting, composing and teaching. In 1915, when he was just 20 years old, Hindemith was appointed first violinist and leader of the Frankfurt Opera Orchestra. During World War I, Hindemith entered military service for Germany; he played in a regimental band stationed

only three kilometers from the front lines. After the war, he began giving public performances of his own compositions. By 1922, he had formed a society for private performances, in which contemporary music was rehearsed and performed. When Hindemith's music was banned by the Nazi Party in 1937, he moved to Switzerland, and later to the United States, where he accepted a faculty position at Yale in 1940. In 1942, he was named head of the Yale Music Department.

While at Yale, Hindemith received a commission from Lieutenant Colonel Hugh Curry, conductor of The United States Army Band. The resultant work was the **Symphony in Bb**, first performed in Washington, D.C., on April 5, 1951. Hindemith conducted the premiere. For more than a half-century, this three-movement work, a masterpiece of counterpoint and thematic integration, has challenged students and professionals alike. It has earned its place as a standard in the wind ensemble repertoire.

Stamp—Escapade

Jack Stamp is a professor of music and conductor of bands at Indiana University of Pennsylvania, where he directs the school's Wind Ensemble, Symphony Band and Concert Band, and teaches courses in conducting and percussion. Dr. Stamp received his Bachelor of Science degree in Music Education from IUP, a Master of Music degree in Percussion Performance from East Carolina University, and a Doctor of Musical Arts degree in Conducting from Michigan State University. Robert Washburn and Fisher Tull were Dr. Stamp's primary composition teachers; he also has studied composition with David Diamond, Richard Danielpour and Joan Tower, and conducting with Eugene Corporon. An active guest conductor, clinician, adjudicator and composer throughout North America and Great Britain, Dr. Stamp has left an indelible mark on the band world. The United States Air Force Band has enjoyed a long and prolific relationship with Dr. Stamp. In fact, this work is the third composition by Stamp commissioned by Colonel Graham for The United States Air Force Concert Band. It is with great pride that we present **Escapade**.

Graham—Harrison's Dream

A leader among today's composers and arrangers for band, Peter Graham has worked as an arranger for BBC Television and Radio, specializing in works for the British-style brass band. Commissioned by Boosey & Hawkes for the Millennium National Brass Band Championships of Great Britain, **Harrison's Dream**, describes 18th century clockmaker John Harrison's quest to build a clock so accurate that a ship's longitude could be precisely calculated. As a result of this invention, tragedies at sea would be avoided. This version of Harrison's Dream, scored for full concert band, was commissioned by Colonel Lowell E. Graham for The United States Air Force Concert Band. This piece recently won the American Bandmasters Association/Ostwald Award, one of the most prestigious awards in the band music field. Established in 1956, this competition was the first of its kind in America, and has inspired the creation of more concert band music than any other composition contest.

Signatures

The United States Air Force Concert Band

Colonel Lowell E. Graham—Greeley, CO—Commander/Conductor

SELECTIONS

1. **Chorale and Alleluia**¹ (5:35)

Howard Hanson

2. **Psalm for Band**² (8:22)

Vincent Persichetti

Theme and Variations, Op. 43a³

Arnold Schoenberg

3. Theme (1:01)
4. Var. I (:54)
5. Var. II (1:36)
6. Var. III (1:11)
7. Var. IV (:51)
8. Var. V (1:08)
9. Var. VI (:34)
10. Var. VII (1:23)
11. Finale (2:41)

Symphony in Bb⁴

Paul Hindemith

12. Moderately fast (6:16)
13. Andantino grazioso (5:22)
14. Fugue (4:37)

15. **Escapade**⁵ (8:07)

Jack Stamp

16. **Harrison's Dream**⁶ (13:25)

Peter Graham

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Total Time 64.15

The United States Air Force Concert Band

Colonel Lowell E. Graham—Greeley, CO—Commander/Conductor
Chief Master Sergeant Danny K. Phipps—Annapolis, MD—Manager

Piccolo

MSgt Ardyth Scott—Shreveport, LA

Flute

TSgt Stacy Newbrough*—Iowa City, IA
SMSgt Lucille Johnston Snell—Albuquerque, NM
TSgt Jennifer Moore—Oxford, MI

Oboe

CMSgt David James—Hampton, VA
TSgt Jill Westeyn—Davie, FL
SMSgt Dale Jones**—Rural Retreat, VA

English Horn

TSgt Jill Westeyn—Davie, FL

E-Flat Clarinet

MSgt Jan Brooks Siegfried—Valparaiso, IN

B-Flat Clarinet

TSgt Dawn Henry^o—Quarryville, PA
TSgt Melinda Burts—Lima, OH
TSgt Bryan Guidry—Bedford, TX
MSgt Shawn Buck—Brookside, PA
SMSgt Sandra Cox—Columbia, SC
MSgt Carl Long—Hanover, NH

MSgt Richard Drew—Joliet, IL
TSgt Brian McCurdy—Winchester, VA
MSgt Scott Richardson**—Las Vegas, NV
MSgt Lorraine Haddad—Poughkeepsie, NY
TSgt Julianna Evans—Vienna, VA
TSgt Darren Thiriot—Bountiful, UT
MSgt Elizabeth Campeau—Pinckney, MI

Alto Clarinet

TSgt David Stump—Colorado Springs, CO
TSgt Darren Thiriot—Bountiful, UT

Bass Clarinet

TSgt John Romano—Bluefield, WV

Bassoon

CMSgt Danny Phipps*—Annapolis, MD
TSgt Eddie Sanders—Washington, DC

Contra-Bassoon

MSgt Joe Tersero—Killeen, TX

Alto Saxophone

SMSgt William Marr*—Alexandria, VA
TSgt Jeremy Koch—Chicago, IL

Tenor Saxophone

TSgt Jake McCray–Fairfax, VA

Baritone Saxophone

MSgt Mary Beth George–Buffalo, NY

French Horn

TSgt Kathleen Monroe*–Columbus, OH

TSgt Kent Wyatt–Arlington, TX

SSgt Patrick Vail–Cincinnati, OH

TSgt Michael Himes–Orlando, FL

TSgt Andrew Fordham–Cherry Valley, IL

MSgt Philip Krzywicki–Philadelphia, PA

Cornet

MSgt Andrew Wilson*–Gambier, OH

MSgt Robert McConnell–Wadsworth, OH

TSgt Christian Pagnard–Dayton, OH

TSgt Nathan Clark–Glen Rock, PA

TSgt Kenneth Oedemann–Southampton, PA

TSgt Valentin Lukashuk–Harrisonburg, VA

Trumpet

TSgt Curt Christensen–Mt. Clemens, MI

MSgt Clarence Mitchell–Portsmouth, VA

Trombone

SMSgt Jeffrey Gaylord*–Western Springs, IL

SMSgt Lindsey Smith–Williamston, MI

TSgt David Sisk–Coraopolis, PA

TSgt Michael Piersol–Williamsburg, IA

Bass Trombone

SMSgt Chris Matten–Catasauqua, PA

Euphonium

TSgt William Jones*–Stormville, NY

TSgt Joseph Bello–Naperville, IL

Tuba

MSgt Christopher Quade*–Burke, VA

SMSgt Jan Duga–Columbus, OH

SMSgt William Porter–Alcoa, TN

TSgt Brian Sands–Goshen, IN

Cello

MSgt Christopher Moehlenkamp*–Lynchburg, VA

TSgt Ronald Gardiner–Lancaster, PA

String Bass

TSgt Matthew Murray–Winona, MN

SMSgt Frank Pappajohn–Morgantown, WV

Timpani

SMSgt Patrick Shrieves–Freehold, NJ

Percussion

TSgt Erica Montgomery*–Louisville, KY

SMSgt Mark Carson–East Fultonham, OH

TSgt Marc Dinitz–Rockville, MD

TSgt Joe Reynolds–Houston, TX

TSgt Dennis Hoffmann–Pittsburgh, PA

MSgt Michael Woods**–Cincinnati, OH

Harp

MSgt Eric Sabatino—Long Island City, NY

Piano/Keyboards

MSgt Marek Vastek—Krakow, Poland

§ Manager

° Concertmaster

* Principal

** Member: The United States Air Force
Band of the Rockies, Peterson Air
Force Base, CO

Credits

<i>Commander/Conductor/Producer</i>	Colonel Lowell E. Graham
<i>Deputy Commander/Producer</i>	Major Frank J. Grzych II
<i>Flight Commander/Co-Producer</i>	Captain Richard M. Mench Jr. Captain Donald E. Schofield
<i>Engineer/Digital Editing</i>	Mr. Bruce Leek
<i>Assistant Engineers</i>	Technical Sergeant Jebodiah J. Eaton Technical Sergeant James R. DeVaughn
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<i>Music Preparation</i>	Chief Master Sergeant Jeanne T. Gartner, Senior Master Sergeant Joe Tersero, and Master Sergeants Jari A. Villanueva, Robert S. Mesite

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For information about The United States Air Force Band and its components, or to receive its newsletter, contact:

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The United States Air Force Band Home Page is available on the World Wide Web at:
www.bolling.af.mil/band

The United States Air Force Band is wholeheartedly committed to reflecting the diversity of our great nation. We actively encourage individuals from all cultural and ethnic backgrounds to learn about our organization and seek positions in "America's Band."

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