(A CONDUCTOR'S GUIDE TO FOUR WORKS BY MARK CAMPHOUSE)

A Thesis

Submitted to the School of Graduate Studies and Research
in Partial Fulfillment of the
Requirements for the Degree
Master of Arts

Vincent S. Du Beau
Indiana University of Pennsylvania
May 2008

Indiana University of Pennsylvania The School of Graduate Studies and Research Department of Music

We hereby approve the thesis of

Vincent S. Du Beau

Candidate for the degree of Mas	ter of Arts
4/08/08	John E. Slamp
	John E. Stamp, D.M.A.
	Professor of Music, Advisor
4/8/2008	Jan Meiterint
	David Martynuik, P.M.D. V
	Assistant Professor of Music
4/8/2008	Gol Walny
	Carl Rahkonen, Ph.D.
	Music Librarian/Professor
,	
ACCEPTED	
Michele S. Schwick	4/17/08
Michele S. Schwietz, Ph.D.) - / /
Assistant Dean for Research	/
The School of Graduate Studies	and Research

Title: A Conductor's Guide to Four Works by Mark Camphouse

Author: Vincent S. Du Beau

Thesis Chair: Dr. John E. Stamp

Thesis Committee Members:

Dr. David Martynuik

Dr. Carl Rahkonen

This thesis serves as a guide for conductors to four works by composer Mark Camphouse. Three of the works, *A Movement for Rosa; Watchman, Tell us of the Night; The Shining City*, address the human condition as program subjects. An analysis of a fourth work, *In Memoriam*, is included to demonstrate the composer's style.

The three programmatic works have both commonalities and differences. Each work focuses on a specific social issue which is reflected in the scoring of the work. The works, while containing viable sections, do not follow a traditional compositional form. Two of the works are based on hymns dating back to the nineteenth-century, and one of the works featuring a narrator, shows demonstrable influences of prominent American composers of similar works.

The analysis of *In Memoriam* not only provided insight into the composer's style, but alluded to a new direction in the composer's writing. While written as a memorial and based on a Russian hymn, the piece is not programmatic in nature. As it is the most recently written piece of those surveyed, it seems to indicate a shift towards writing more absolute music at this moment in time.

ACKNOWLEDGEMENTS

I would like to thank Dr. Stamp for his constant ability to challenge me both musically and academically, and for being an educator of immeasurable talent. My thanks is also extended to my thesis committee, Dr. Martynuik and Dr. Rahkonen, for their support and guidance with many of the intricacies of preparing the thesis document. I am forever indebted to my colleague Christopher Wengert for his friendship and ceaseless ability to work as hard as any great musician I have ever known. To Mark Camphouse, I owe thanks for taking time to answer many of my e-mails throughout the research process. I owe an immeasurable amount of thanks to my close friends and my family, especially my parents, for their years of encouragement and ability to guide me through some rough times over the course of my education.

TABLE OF CONTENTS

Chapter		
I	INTRODUCTION	1
11	A MOVEMENT FOR ROSA	4
	BackgroundRehearsal ConsiderationsConducting A Movement for RosaSelected Discography	17
111	WATCHMAN, TELL US OF THE NIGHT	22
	BackgroundRehearsal ConsiderationsConducting Watchman, Tell Us of the NightSelected Discography	31
IV	THE SHINING CITY	36
	Background Rehearsal Considerations Conducting <i>The Shining City</i> Selected Discography	47
٧	IN MEMORIAM	
	BackgroundForm and AnalysisSelected Discography	
VI	CONCLUSIONS	62
WORKS C	CITED	64
APPENDI	CES	66
Anna	endix A – A Brief Biography of Mark Camphouse endix B – List of Works for Band endix C – Recital Program	/U

LIST OF TABLES

Ta	able	Page
1	Required percussion for A Movement for Rosa	6
2	Form analysis of A Movement for Rosa	7
3	Tempo changes from measure 105 and 111	12
4	Tempo changes from measure 206 to 214	16
5	Required percussion for Watchman, Tell Us of the Night	26
6	Form analysis of Watchman, Tell Us of the Night	27
7	Required percussion for The Shining City	38
8	Form analysis of The Shining City	39
9	Required percussion for In Memoriam	53
10	Form analysis and tonal centers of <i>In Memoriam</i>	54

LIST OF FIGURES

Figur	e Pag	је
1 Co	mplete statement of "We Shall Overcome"7	,
2 Re	trograde hymn material7	,
3 Op	ening flute solo7	7
4 Ac	celerando leading from measure 36 to measure 40	}
5 Mc	eedom, Freedom Now!"10)
6 Dif	ferences in tom-tom figures in measures 82 and 8410)
7 Bi- "W	tonality between "Freedom, Freedom Now!" motive and e Shall Overcome" hymn12	<u> </u>
	tinato in low voices, with the quarter-note triplet measure 13213	3
9 In be	measure 10, hesitate slightly before moving to at 2, allowing for a clear end of the phrase17	7
10 C	horale with "N.B." marking in measure 1818	3
11 <i>V</i> b	/atchman, Tell Us of the Night as set y George Elvey (1858)23	3
12 <i>V</i> b	Vatchman, Tell Us of the Night as set y Lowell Mason (1830)24	4
	Chythmic allusion by Camphouse to Lowell Mason's etting of <i>Watchman Tell Us of the Night</i> 24	4
14 C	pening reference to the <i>Watchman</i> hymn2	7
15 "	Child-like" Theme I2	8
16 5	egment of Theme II2	В
17 E	xample of rhythmic differences in measures 97 and 992	8

18	Hymn with bi-tonal second theme, representative of many destroyed childhoods	.30
19	At the slow tempo, consider conducting each note of the triplet	.32
20	Triplets on beat 2 of measure 180	.34
21	Theme I	.40
22	Theme II	.41
23	32 nd notes with suggested articulation in parentheses	.42
24	Horn interval of an eleventh	.43
25	Euphonium and narrator	.44
26	Call and response in measure 272	.45
27	Piano line with suggested dynamic in parentheses	.46
28	Composite rhythm beginning at measure 327	.47
29	Quick opening rhythm	.47
30	Measure 15 with added text	.48
31	Text from measures 149 to 151	.49
32	Text from measures 262 to 269	.50
33	Camphouse theme in augmentation, with corresponding pitches from the Chesnokov hymn	.54
34	Quoted theme from Chesnokov's Salvation is Created	.55
35	Fragment reminiscent of the hymn	.55
36	Statement of theme, rhythmically altered and transposed	.57
37	Bi-tonal harmony between upper and lower voices in mm. 25-26 (A major / B-flat minor), resolving to F minor	.57
38	Chord progression at measure 28, with evidence of chromatic planing and borrowed chords	.58

39	Brief quote of Chesnokov hymn	59
40	Material from measure 5 slightly altered at measure 53	60

CHAPTER I

INTRODUCTION

Many composers have written programmatic works for orchestra depicting events such as Roman festivals, sorcery, and the Grand Canyon,¹ or relaying stories of Spanish womanizers or delirious musicians plagued by unrequited love.² One of the first band works of this nature was *Dionysiaques*, *Op. 62* by Florent Schmitt. Written in 1913, it is one of the few works written for the concert band in the early twentieth century, and depicts the story of Greek festivals held in honor of Dionysus, the god of wine and other fluids. The story of *Dionysiaques* begins as a joyful celebration, soon becoming a drunken soiree, finally resulting in the sacrifice of a live animal.³ More recently, *Winds of Nagual* by Michael Colgrass is a musical setting of writings by Carlos Castaneda.

While programmatic in nature, many of Camphouse's compositions draw on the human condition for inspiration. His programs are not objects or places, but societal issues. An early example of this sort of programmatic music for orchestra can be found in Krysztof Penderecki's *Threnody for the Victims of Hiroshima* (1960). Depicting the atrocious loss of life after the drop of the first atomic bomb, it is certainly an issue of great contention the world over. More

¹ Feste Romana, by Ottorino Respighi; The Sorcerer's Apprentice, by Paul Dukas; Grand Canyon Suite, by Ferde Grofe.

² Don Juan, by Richard Strauss; Symphonie Fantastique, by Hector Berlioz.

³ Diane Janda, "Dionysiaques, Op. 62: An Original Work for band by Florent Schmitt" (D.M.A. diss., University of Cincinnati, 1993), 15-16.

recently, John Corigliano's *Symphony No. 1* (1988), written after the death of close friends, focused on the AIDS epidemic.⁴

Mark Camphouse has used societal issues almost exclusively in his programmatic works. The purpose of researching his music is two-fold. First, evidence of the composer's passion for humanity and his outspoken compositional approach to societal issues reveals a very distinct form of programmatic music. Second, careful study of several works by Mark Camphouse has allowed for a series of program notes, as well as rehearsal and conducting concerns to be included for future conductors.

A Movement for Rosa was written in 1992 as a dedication to the late Rosa Parks and serves as a reminder of the shadow of racial discrimination that continues to linger over our country. Watchman, Tell Us of the Night, composed in 1996, is a portrayal of the sad, dark world of child abuse. The Shining City was written in 2001 to commemorate President Ronald Reagan, while poignantly bringing a heightened awareness of Alzheimer's Disease to the forefront. The implications of these compositions have been vast and far reaching, raising the awareness of some of America's most troubling social anxieties. Less focused on a specific social implication, In Memoriam was composed in 2002 in memory of a Pennsylvania music educator, confronting the sudden loss of a beloved colleague.

^{4 &}quot;John Corigliano," G. Schirmer.com, http://www.schirmer.com, 2007.

This document looks specifically at the four works by Mark Camphouse mentioned above and his musical treatment of the individual issues. Conducting and rehearsal concerns for each piece are addressed, and an in-depth analysis of *In Memoriam* is presented as a demonstration of Camphouse's compositional techniques. A brief biography and complete list of works for band are included in the appendices.

CHAPTER II

A Movement for Rosa

BACKGROUND

In 1992, the Florida Bandmasters Association commissioned Mark
Camphouse to write a piece for premiere at the annual Florida Music Educator's
Association (FMEA) conference in January, 1993. At the time of the commission,
Camphouse had not considered any particular subject matter or chosen a
specific direction for the piece. In a 1996 interview with Tammy Fisher (University
of Wisconsin – La Crosse) Camphouse explained that it was while reading

Parade Magazine he was drawn to the cover story featuring Rosa Parks.⁵

Camphouse noted that throughout music history, many tributes had been written
honoring various individuals, but no such piece had ever been written to honor
Rosa Parks, who is known as "mother of the modern civil rights movement." It
was on December 1, 1955 in Montgomery, Alabama that Rosa Parks was
arrested for refusing to yield her seat to a white man on a segregated city bus.
Many historians have come to recognize this date as the beginning of the
modern civil rights movement.

Camphouse based the work on the hymn "We Shall Overcome," the anthem of the Civil Rights movement of the 1960's. The hymn itself is derived from Charles Tindley's "I'll Overcome Someday," and was made popular by such

⁵ Mark Camphouse, Telephone interview with Tammy Fisher, Fall 1996.

⁶ Mark Camphouse, *A Movement for Rosa*, discussion by composer, Public Radio Exchange (PRX.org), November 2005.

notable artists as Joan Baez, Pete Seeger, and Mahalia Jackson.⁷ It was the hymn's text that sent such a powerful message to a troubled America, and it was this message that Camphouse chose to convey when he selected "We Shall Overcome" as the basis for *A Movement for Rosa*.⁸

The premiere of *A Movement for Rosa* during the 1993 FMEA conference was well-received. A performance of the work in 1995 at Boise State University gave Camphouse the opportunity to meet Rosa Parks for the first time.

Conductor Marcellus Brown, one of America's few African-American college band directors, arranged for Rosa Parks to attend the concert at Boise State.

Camphouse recalled a bit of anxiety over her attendance that evening. He explains,

I just got this feeling, What do I do if Mrs. Parks does not like the piece that I wrote honoring her? What if she doesn't like contemporary music? All of the sudden this horrible feeling, came over me, and it wasn't too long into the piece at all to where I turned around, just out of the corner of my eye and looked her way and I saw a tear. And she was very, very moved by the piece, and I just can not tell you what that meant to me to see her moved by the piece I wrote honoring her.⁹

David Waybright conducted the premiere performance of *A Movement for Rosa*. It is approximately 11 minutes in length and is published as a Grade 5 work by TRN Music Publisher, Inc. The instrumentation for the work is standard for a wind band, with

⁷ Philip Nel, *A Brief History of Music and Race in Twentieth-Century America* (Manhattan: Kanas State University, 2007) [course-syllabus online]; available at http://www.k-state.edu/english/nelp/american.studies.s98/we.shall.overcome.html.

⁸ The complete text of the hymn can be found in the Appendices.

⁹ Mark Camphouse, Public Radio Exchange, November 2005.

the addition of the piano. The required percussion is extensive, as can be seen in Table 1.

Table 1. Required percussion for A Movement for Rosa

Percussion Parts	Instruments Used
Timpani	
I	Vibraphone, Snare Drum, Tenor Drum (low pitch), Tom-Toms (shared wth Perc. IV)
II	Tam-Tam, Glockenspiel, WoodBlock, Marimba (shared with Perc. IV), Crash Cymbals, Crotales
III	Suspended Cymbal, Tubular Bells, Wind Chimes (shared with Perc. IV), Xylophone, Bongos, Small Triangle
IV	Marimba (shared with Perc. II), Drum Anvil, Tom-Toms (shared with Perc. I), Wind Chimes (shared with Perc. III)

REHEARSAL CONSIDERATIONS

The title, *A Movement for* Rosa, is a sort of double-entendre, as it not only signifies a single-movement work based on the life of Rosa Parks, but also the Civil Rights movement of which she was an integral asset. The work is divided into the three sections, each demanding the conductor execute a variety of style and tempo changes. (see Table 2.)

Table 2. Form analysis of A Movement for Rosa

	Section I (mm. 1-76)				
Measures	1-32	33-39	40-54	55-66	67-76
Musical Elements	Theme I	Transition	Theme I	Theme I variation	"We Shall Overcome" motive Theme I

					tion II 77-185)			
Measures	77-96	97-106	107-110	111-126	127-151	152-157	158-169	170-185
Musical Elements	"Freedom Now!" motive Theme I	"Freedom Now!" "We Shall Overcome" hymn	Theme I	"Freedom Now!" "We Shall Overcome" motive	"We Shall Overcome" motive	Transition	Theme I variation	"We Shall Overcome" motive

	Section III (mm. 186-205)	Coda (mm. 206-217)		
Measures	186-205	206-213	214-217	
Musical Elements "We Shall Overcome" hymn		Theme I fragmentation	"Freedom Now!" motive	

Section I of the work is very tonal and delicate, representing the early years of Rosa Parks' life. The very opening begins with a solo flute in a cadenza-like passage, marked "Slowly," with an initial tempo of quarter note = $50.^{10}$ It is a retrograde form of the hymn, "We Shall Overcome" as shown in Figure 1. When rehearsing the work, consider adding "cantabile" to the part, so as to give the line a singing quality.

¹⁰ In his discussion for Public Radio Exchange, Mark Camphouse explains the purpose for the opening solo being written for flute is in the feminine voice quality the flute can obtain, and that, "it just had to be that way." Mark Camphouse, Public Radio Exchange, November 2005.

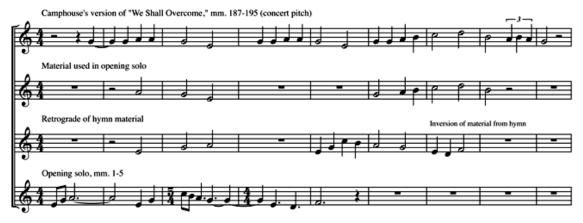


Figure 1. "We Shall Overcome" with retrograde and inversion, leading to opening solo

Following the flute statement is a duet between alto saxophone and bassoon and should be gentle but prominent. Each player should recognize the dynamic markings as qualities of sound rather than volumes in order to effectively bring out the beauty of the duet. The middle and low brass enter a few measures later with the theme in a chorale. It is important to have the players observe the breath marks indicated by the composer as they indicate the beginnings and endings of phrases. The conductor may consider having the chorale players sing their parts if intonation becomes a problem. Also, as with any chorale, listening to the bottom of the ensemble for center of pitch will help correct any problems, and the players should be encouraged here to listen to the tuba.

At measure 25, change in tempo (quarter note = 54) should be adhered to closely as it is part of a gradual *accelerando* leading to measure 67. The

ensemble will likely slow down through the subtle change, making it necessary to rehearse this, and subsequent tempo changes, several times. In a similar fashion, the accelerando leading up to measure 40 may need some extra attention in order to ensure proper execution of the 3/8 measures (see Figure 2).



Figure 2. Accelerando leading from measure 36 to measure 40

With the arrival at measure 40, the tendency on beat four will be to play the 32nd notes as 16th notes. Here a simple reminder and explanation should suffice for proper execution. This situation occurs throughout the work with two distinctly different rhythms. The ensemble may benefit from pointing out various sections including the pick-up notes to measure 63 (16th notes) and the pick-up notes to measure 65 (dotted-eighth, 32nd note), allowing for a clear aural concept of the difference between the two rhythmic figures. At measure 67, Camphouse states a fragmented form of the hymn in diminution in the upper reeds, piano, and glockenspiel. This is answered by low reeds and middle brass two measures later, and will occur several times throughout the work.¹¹

At measure 71 (marked *meno mosso*), it is important to maintain good eye contact with the player assigned to Percussion I, as the snare drum is the 11 Similar fragmentation occurs in measures 136-8; 141, 144-5; 172, 174; 181, 183, 185.

dominant sound and will lead the slowing tempo. Care must be taken, however, to not allow the tempo to slow down past that of the upcoming Section II (quarter note = 66).

Section II begins at measure 77 with a four measure crescendo from *pianissimo* to *fortissimo*, and represents Parks' struggle for Civil Rights.

Camphouse's orchestration allows for an even crescendo, as the layering of instruments creates an increase in volume. An explanation of layering in orchestration could be effective in preventing overplaying through the four-bar phrase. The arrival at measure 81 is an important moment in the piece, as the motive represents the words "Freedom, Freedom Now!" (see Figure 3.)



Figure 3. Motive at measure 81 with added text, "Freedom, Freedom Now!"

The homophonic texture in measures 81 to 84 is interrupted twice by tom-toms. The rhythm of the first interruption in measure 82 is a triplet, while that of the second interruption at measure 84 is two 32^{nds} and a 16th note (see Figure 4).



Figure 4. Differences in tom-tom figures in measures 82 and 84

These must be played accordingly, as the tendency can be to play the second interruption the same as the first. As most of this section is scored for full ensemble playing at *fortissimo*, it is important to not allow the players to overplay and peak before the arrival at measure 93.¹²

At measures 93 and 94 (marked "violently"), the two-measure phrase has the tendency to slow down. This is partly due to the crescendo of the same rhythmic motive leading into 93, and can be remedied by having the ensemble watch the conductor for a slight push forward. The bi-tonality beginning in measure 96 needs to be well-balanced, as the tonality is setup by the augmentation of the hymn in the low reeds and brass and two-measure phrase in the middle voices.¹³ (see Figure 5)

¹² One may wish to use the entrance of the piano in measure 88 as the impetus for the final crescendo into measure 93.

¹³ The upper voices are part of the same texture as the middle voices, but have no rhythmic importance.

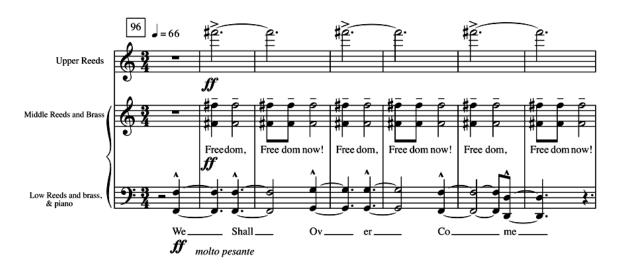


Figure 5. Bi-tonality between "Freedom, Freedom Now!" motive and "We Shall Overcome" hymn.

Indicative of his compositional style, Camphouse includes four tempo changes and a style change in the span of seven measures (see Table 3).

Table 3. Tempo changes from measure 105 and 111.

Measure	Tempo Indication
105-106	meno mosso
107	rallantando
109	quarter note = 52
111	quarter note = 132

Each shift in tempo must be noticeably different, and it may be necessary to plan where to change tempo and have the students mark that as a guide for subsequent passes of the section.

From measure 111 to measure 127, tempo is the largest factor in a successful performance. Tempo changes twice throughout this section, each time getting faster until the arrival at 127 (quarter note = 144). The syncopated entrances of trumpets, clarinets, and flutes and oboes between measures 112 and 114 should be clear and progressively louder, setting up the upcoming agitato at measure 115. Where it is marked faster at measure 127, the ostinato in the bass will tend to slow down due to the early syncopation and the quarter note triplet that occurs in measure 132 (see Figure 6).



Figure 6. Ostinato in low voices, with the quarter-note triplet in measure 132

This can be remedied by emphasizing the importance of keeping tempo through the quarter-note triplets, and having the ensemble interpret the tenuto markings as full value notes, not an elongation of the notes. Throughout the remainder of this section (which ends at measure 150), there are two primary musical considerations. First, Camphouse once again states a fragmented form of the hymn in diminution in the upper reeds and brass, and each successive entrance

of the fragment should match the initial statement in the section. Second, articulations are very important, as each line has its own specific requirements. Failure of the ensemble to observe these can result in a vague sound from the ensemble, and time should be taken to rehearse this section at a slower tempo if the ensemble is having difficulties executing and matching articulations. The tenuto markings should be played with a "dah" articulation, while any notes with a marcato or an accent should be played with either "tah" or "dee," respectively.

At the new tempo at measure 158 (quarter note = 92), there is a return of material from the end of Section I, but a greater sense of urgency should be placed on the the horns, third trumpets, and euphonium. Measures 162-165 are intentionally heroic, and the players should give direction to the line through the four measures, placing emphasis on the ascending eighth-note line leading to the quarter-note trill. The entrance of the upper reeds and piano in measure 172 and alto saxophones and trumpets in measure 174 should match that in measure 67, as the two sections are scored similarly. The low brass fanfare interjection in measure 176 should be triumphant, as if a statement of progress for civil rights. Players should put forth a full, sonorous sound, and play the tenuto on the downbeat with sufficient length. A long sixteenth note and a substantial breath will give the measure a stately and triumphant presence, before transitioning to Section III.

Section III begins at measure 181 with clarinets, alto saxophones, and trumpets playing the hymn tune in diminution. This should be very solemn and,

as indicated, mysterious, while still representing a sense of strength and serenity, ¹⁴ as this is a moment of great resolve in the struggle for Civil Rights. In a 1995 letter to Jack Stamp, Camphouse indicated more time should be taken setting up the original form of the hymn at measure 186 and 187. ¹⁵ When the complete statement of the hymn enters in measure 187, maintain a clear balance of the horn with the supporting first clarinets and tubular bells. The tendency through measures 196 and 197 will be to slow down the sixteenth notes, so a reminder about the indicated *poco piu mosso* should prevent any further complications. At measure 198, where it is indicated to hold back, beginning the slower tempo on beat one will not only be musically effective, but will also give the trumpets an opportunity to prepare for the high B on beat two.

Measure 206 may pose some challenges with the varying tempi throughout (see Table 4). It is best to layout a plan of the changes with ensemble so that it is clear as to where the changes will occur, be it at the beginning of each measure, or throughout the measure.

¹⁴ Mark Camphouse, Program notes, A Movement for Rosa.

¹⁵ Mark Camphouse, Virginia, to Jack Stamp, Pennsylvania, 20 January 1995, transcript in the hand of Jack Stmap, Indiana University of Pennsylvania.

Table 4. Tempo changes from measure 206 to 214.

Measure	Tempo indication
206	subito con moto (quarter note = 80)
207	piu mosso
208	quarter note = 88
209	meno mosso
210	molto ritardando
212	still slower
214	quarter note = 50

In his discussion with Marcellus Brown for Public Radio Exchange, Camphouse elaborates on the ending of A Movement for Rosa:

It would have been very tempting on my part as a composer to put a warm and fuzzy Hollywood major chord smiley face ending on this piece. I resisted that temptation. And the piece ends darkly, it ends ominously, bi-tonally, dissonantly, and that's very intentional by design because we still have this lingering presence of racism in America. And we've come a long way in terms of race relations in the united states--We have a long way to go.¹⁶

The entrance of the "Freedom, Freedom Now!" motive in measure 214 should be played with a disturbing presence. It is also important to for the tone cluster in the right hand of the piano to be heard. While the low reeds and brass are scored with the piano, the unison F present in the winds is interestingly not written in piano, therefore necessitating the need for the piano pitches to be heard clearly. As the final notes are played by the clarinets, bassoons, alto saxophones, horns, and marimba, the sound from the ensemble should linger

¹⁶ Mark Camphouse, Public Radio Exchange, November 2005.

almost indefinitely. In his own words, Mark Camphouse states, "...hold last fermata LUNGA!"¹⁷

CONDUCTING A MOVEMENT FOR ROSA

A consideration for the opening flute solo is to have the soloist begin without the conductor beating time, as conducting here may become a visual distraction for the audience, detracting the subtle lyricism of the solo. The conductor may want to cue the release of the solo before cueing the bassoon and alto saxophone duet. Throughout the opening, the conductor's style should be very legato, making use of the horizontal plane as much as possible.¹⁸

Observing the breath marks in the score is crucial in the opening, as they are more phrasing indications than breathing suggestions. For example, in measure 10, after beat 1, the conductor may consider hesitating slightly before moving to beat two. The players will breathe, but more importantly this will most clearly communicate the end of the first phrase of the duet. (see Figure 7.)

¹⁷ Mark Camphouse, Virginia, to Jack Stamp, Pennsylvania, 20 January 1995.

¹⁸ In her treatise, *The Modern Conductor*, Elizabeth Green discusses how the quality of the line between beats indicates the texture of the sound. Here, long legato across beats two and three of the horizontal plane will help indicate a lush, connected sound. Elizabeth Green, *The Modern Conductor*, *6*th *ed*. (New Jersey: Prentice-Hall, 1997), 160.

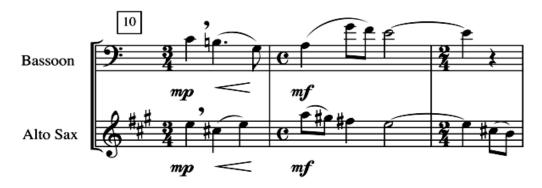


Figure 7. In measure 10, hesitate slightly before moving to beat 2, allowing for a clear end of the phrase.

Where the score is marked "N.B.," this is an indication to the players not to breathe. (see Figure 8.)



Figure 8. Chorale with "N.B." marking in measure 18

In measure 31, consider cuing each the three-note figure in first horn and vibraphone. Though the *ritardando* is indicated in the following measure, the fermata in measure 31 makes a slow cueing of this figure very effective.

The accelerando from measures 36 to 40 has two concerns. First, the alternating measures of 4/4, 3/8, 2/4, and 3/8 must executed precisely by the conductor. A common tendency is to slow down the 3/8 measures into two eighth-note triplets. The second concern is with the accelerando itself. At first glance, it seems as though we should accelerando at will and then come back to the new tempo of quarter note equals 80; however, the arrow accompanying the accelerando marking indicates a steady increase to the new tempo, not past it.

At measure 67, the conductor's style should change to a marcato style, reflecting the march-like cadence being played in the timpani and snare drum, before changing to a more legato pattern around measure 72. The march-like cadence can be related to the early marches for civil rights, immediately preceding the confrontation and strife found in Section II. When releasing the fermata in measure 76, the conductor may use whichever hand is more comfortable, though it is suggested to show those instruments sustaining through the bar with the left hand while cueing the release with the baton.¹⁹

Measure 77 should be different in conducting style than everything before it. The opening of Section II contains the most amount of tension, this must be reflected in the conductor's gesture, with an almost marcato gesture. At measure

¹⁹ Elizabeth Green, 98-9.

93 (marked "Violently), the conductor may wish to nudge the tempo along just slightly to make a distinction between it and the *largamente* in measure 81. Again, as Camphouse has indicated *meno mosso* at measure 105, the conductor's style should change back to a more legato style, while keeping a clear beat for the syncopation in measures 108 and 109.

Measure 127 begins the most difficult section for the conductor.

Stylistically, a marcato gesture is appropriate until measure 158. When the 5/4 measures begin, the conductor may wish to consider the following: all of the 5/4 measure can be grouped 3 + 2, with the exception of measures 132 and 150, which should be grouped 2 + 3 due to the placement of the quarter-note triplet on beat three. This should help add clarity for the performers, while maintaining the musical integrity of the work. Measure 158 returns to a legato conducting style until measure 170 when once again the style should reflect the march-like cadence being played in the timpani and snare drum with marcato pattern.

Again, this can be thought of as a reflection of the enduring march for civil rights.

The release at measure 180 is the same as that at measure 76, with the left hand showing those instruments sustaining through the bar and the baton cueing the release. Measures 181 to 186 should be conducted in a legato style. The conductor may choose to interpret these measures at will, while making sure to taking some time in setting up the arrival of the hymn in measure 187.

The arrival of the hymn should not be over-conducted. A very small legato pattern with a cue to the horn are all that is needed here. On the final horn note

in measure 192, the conductor may wish to hold slightly, emphasizing the tenuto marking. When cueing the rest of the ensemble, clarity on beat two will ensure the ensemble enters together.

The remaining sixteen measures of the piece are very ethereal with a variety of textures. Measures 206 to 212 can be challenging for the ensemble, making it important to be clear with the gradual increases in tempo and the subsequent decreases in tempo. While the focus of the ending is the "Freedom, Freedom Now!" motive, it is necessary to cue the low reeds and brass, piano, and percussion on beat one and the bells on beat two, as this will ensure accuracy of the syncopation in the measure. The last note of the work may be conducted or cued. In performance, the author found cueing to be most effective, as it clarified the syncopation.

SELECTED DISCOGRAPHY

American Celebration, United States Air Force Band of the Golden West, Captain Douglas Monroe, conductor

Celebrations, Keystone Wind Ensemble and the Indiana University of Pennsylvania Wind Ensemble, Jack Stamp, conductor. Citadel CTD 88111.

Midwest Clinic 1994, Capitol Wind Symphony, George Etheridge, conductor. Mark Records, MW94MCD-25.

Midwest Clinic 1998, Liverpool High School Symphonic Band, James Spadafore, conductor. Mark Records, 2974-MCD.

Sforzando!, University of North Carolina at Greensboro Wind Ensemble, John Locke, conductor. Mark Records, MCD-1810.

The Music of Mark Camphouse, University of New Hampshire Wind Symphony, Andrew Boysen, Jr., conductor. Mark Records, 6740-MCD.

To Walk With Wings, United States Air Force Band of the Rockies, Col. H. Bruce Gilkes, conductor

Zion, Ouachita Baptist University Wind Ensemble, Craig Hamilton, conductor. Mark Records, MCD-6030.

CHAPTER III

Watchman, Tell Us of the Night

BACKGROUND

The commission for *Watchman, Tell Us of the Night* came from Milton Allen, conductor of the St. Louis Youth Wind Ensemble. He had asked Camphouse to compose a piece calling attention to a current social injustice.²⁰ Having been moved by frightening news stories that occur almost daily in the media, Camphouse began research into the world of child abuse. An entire afternoon was spent in Washington, DC at the National Center on Child Abuse and Neglect in the U.S. Department of Health and Human Services.²¹ With a newfound understanding of this dark world, Camphouse chose to write a work of hope for survivors of child abuse.

The title of the work is taken from the text, "Watchman, Tell Us of the Night" by John Bowring, written in 1825.²² The musical material Camphouse uses comes from two different musical settings of the Bowring text. The primary material comes from the hymn *St. George's Windsor* (1858), by George Elvey (see Figure 9).²³

²⁰ Pioneer Press (St. Paul), 6 March 1996.

²¹ Mark Camphouse, Composers on Composing for Band, GIA, 2002.

²² Program note, Watchman, Tell Us of the Night, Neil A. Kjos Company, 1996.

²³ George Elvey was the organist at St. George's Chapel in Windsor, England, from 1835-82. His hymn *St. George's Windsor* is also the basis for the hymn, *Come Ye Thankful People Come.* "Obituary," *Musical Times and Singing Class Circular,* Vol. 35, No. 611 (January 1894): 29-30.

Hymn, St. George's Windsor by George Elvey (1858) Text by John Bowring (1825) Watch man tell of the For night, the morn - ing us seems to dawn; Travel er dark ness takes its flight; with drawn. Doubt Watch man, let thy and ter ror are qui - et derings Hie thee to thy wan cease; home.

Watchman, Tell Us of the Night

Figure 9. Watchman, Tell Us of the Night as set by George Elvey (1858)

Heal - ing whole - ness

has come!

the day.

Travel - er, yes;

it

brings

The secondary material, used as a child-like theme throughout Camphouse's work is reminiscent of Lowell Mason's setting of the *Watchman, Tell Us of the Night* text. Though not quoted exactly, the rhythmic similarities between the Mason hymn and the Camphouse motive defy coincidence (see Figure 10).



Figure 10. Rhythmic allusion by Camphouse to the Mason hymn.

When asked why he chose the third verse of Bowing's text as inspiration, Camphouse simply replied, "The words are so relevant to what the piece is trying to convey."²⁴ (see Figure 11.)

Watchman, tell us of the night. For the morning seems to dawn; Traveler, darkness takes its flight; Doubt and terror are withdrawn. Watchman, let thy wanderings cease; Hie thee to thy quiet home. Traveler, yes; it brings the day. Healing wholeness now has come!

Figure 11. Text from third verse of Bowring's "Watchman, Tell Us of the Night"

Watchman, Tell Us of the Night gives audiences a look into the dark world of child abuse, as seen through the eyes of a child. In a 1996 newspaper article, Camphouse had the following to say about this portrait:

I attempt to portray the feelings of an abused child without giving an overtly demonstrative description of abuse, molestation or neglect. I chose not to take the easy way out and get in the listener's face with a lot of dissonance. Instead, this single movement work is very subtle. I aim to convey the anguishing aloneness, lost innocence, yet hope of the child survivor. It, therefore, ends unresolved—it fades away or goes off into infinity, because this is a continuing problem.²⁵

²⁴ E-mail to author, February 13, 2008.

²⁵ Pioneer Press (St. Paul), 6 March 1996.

The date of the premiere performance of *Watchman, Tell Us of the Night* remains unclear. Attempts to secure a date have been unsuccessful, though it was performed by the St. Louis Youth Wind Symphony with Milton Allen conducting.²⁶ It is approximately 15 minutes in length and is published as a Grade 4 work by Neil A. Kjos Music Company. The instrumentation for the work is standard for the wind band with the addition of the piano. The required percussion can be seen in Table 5 below.

Table 5. Required percussion for Watchman, Tell Us of the Night

Percussion Parts	Instruments Used		
Timpani			
I	Crotales, Vibraphone, Snare Drum		
II	Triangle, Bells, Tam-Tam, Crash Cymbas		
III	Chimes, Bells, Suspended Cymbal		
IV	Bass Drum, Wind Chimes, Tenor Drum		

REHEARSAL CONSIDERATIONS

As Jeremy Brown notes in his article "Performing *Watchman, Tell Us* With Camphouse On the Podium," the work is divided into three "dream-like" sections (see Table 12).²⁷ The opening measures of the work are both slow and quiet, offering a musical sense of childhood innocence. While not minor in tonality, an

²⁶ In an e-mail to the author, Mark Camphouse stated he could not recall the date of the premier, and further attempts to conduct conductor Milton Allen were also unsuccessful. E-mail to author, March 7, 2008.

²⁷ Jeremy Brown, "Performing *Watchman, Tell Us* With Camphouse on the Podium," *The Instrumentalist Magazine*, January 2001, 16.

Table 12. Form analysis of Watchman, Tell Us of the Night

	Section I (mm. 1-102)						
Measures	1-26	27-37	38-40	41-69	70-102		
Musical Elements	References to "Watchman"hymn	Theme I "Child-like"	Transition	Theme II	Theme I		

	Section II (mm. 103-213)						Section III (mm. 214-226)	
Measures	103-127	128-131	132-146	147-173	174-180	181-196	197-213	214-226
Musical Elements	Theme I	Transition	Hymn with eery Theme I	Hymn Theme I	Transition	Theme II	Hymn	References to "Watchman" hymn

overall dark tone should envelop the initial statement of the hymn reference in flute and alto saxophone (see Figure 12).



Figure 12. The opening hymn reference should be played with a dark tone, representative of the duality between childhood innocence and the eventual darkness of abuse.

Players should be urged to be patient with rhythms and to keep airspeed moving as to not sacrifice pitch at the soft volumes. Throughout the opening, second and third clarinets should be encouraged to play beyond the written dynamic to give clarity to the harmonies. In measure 20, the length of the sixteenth-note on

beat two will tend to be overlooked. Players should be reminded of the tenuto to prevent a shortened note.

Beginning in measure 41, Camphouse presents the idea of reflection, perhaps a recollection of carefree childhood memories, culminating at measure 57. In measure 56, piccolo, oboes, and horns have the most intricate part rhythmically, and it may be necessary to adjust the ensemble's balance to bring out the line. The line should serve as the impetus for the crescendo through the bar to the climax at measure 57. In a similar fashion, in measure 63 the dotted-eighth to sixteenth-note line in bass clarinet, tenor saxophone, horn, and euphonium should lead the ensemble into the moving eighth-note line in measure 64.

Pitch throughout the next section is perhaps the most difficult in the entire piece. The isolation and exposure of individual instruments and sections is reminiscent of the isolation and neglect often experienced by victims of child abuse. The exposed nature of the lines creates difficulties in pitch continuity. Beginning with the saxophone fermata in measure 72, extra attention should be given to matching pitch as the musical phrases shift from instrument to instrument.

As the ensemble builds into measure 97, it is important that they do not overplay. Also, the rhythms in measure 97 and 99 differ slightly, as shown in

Figure 13. Should any rhythmic inaccuracies arise, the measures should be rehearsed one after another in order to gain a better aural concept of the differences.



Figure 13. Example of rhythmic differences in measures 97 and 99

The second "dream-like" section begins at measure 103, and depending on the ability of the ensemble, entering the 9/8 section may pose some problems, the largest of which being the shift from duple to triple meter. The bells play the triplet micro-beat on beats one and two. Their sound should resonate through the ensemble, helping establish a solid triple meter and allowing the other moving lines to enter at the appropriate time. At the *senza misura* in measure 133, players should be encouraged to play their respective measures with some liberty. This section can be compared to a baby's mobile spinning out of control, and the randomness of the entrances should portray that chaos.

At measure 139, Camphouse musically portrays the many lives destroyed by child abuse, with a statement of the hymn interrupted by a bi-tonal version of the second theme (see Figure 14).



Figure 14. Hymn with bi-tonal second theme, representative of many destroyed childhoods

This should be the foreground, while the rest of the upper woodwinds, alto saxophones, piano, and vibes enter with the second theme much in the background in measure 140. This will greatly contrast the arrival of the hymn representing hope at measure 147. Throughout the hymn, players should breathe where it is marked at the end of each three-bar phrase, with the exception of measure 159 to 160. There should not be a breath until into measure 161, either after the doubly-dotted quarter note on beat one or after the quarter note on beat three. In measure 165, the eighth note at the beginning of the measure should be emphasized as it is syncopated. Camphouse has written an accent above the note, with an indication of *marcato* below it. This indication of style should help place the entrance appropriately.

instances, to avoid inaccuracies on the top note, horns should emphasize the bottom note and crescendo to the top note. It is also important for the horns to save some energy for the arrival at measure 201. Camphouse writes "bells in the air" over the horn parts and indicates a dynamic of *fortissimo* (*fff*). Horn players need to be aware of any pitch concerns that may arise from the change in position. If the players are not cautious throughout the previous section, they will not have enough energy to sustain the required volume or tone quality from measure 201 to measure 205.

The third and final "dream-like" section begins at measure 214. Here the score is marked *Grave*, and Camphouse calls on some members of the ensemble to sing on the syllable "Ah" until the end. The effect here should be the sound of children's voices off in the distance, and Camphouse has appropriately noted "distant, ethereal" in the vocal parts. The very end may pose a challenge with keeping the pitch of the vocalists from going flat, but good posture in the seats and staggered breathing should lend enough air support to allow for a true diminuendo to the indicated *niente* in the final measure. Like *A Movement for Rosa*, Camphouse seems to leave the ending unresolved with the idea that child abuse is still a problem in society, and it is an experience from which many never truly recover.

CONDUCTING WATCHMAN, TELL US OF THE NIGHT

The opening statement of the piece is very delicate and requires great discipline on the part of the conductor to maintain a certain level of intensity at an extremely slow tempo. In measure 16, the release of the fermata should be given with the left hand and the downbeat of measure 17 given simultaneously with the baton.²⁹ This both maintains continuity of the line and avoids the need for a subsequent downbeat.

In measure 70, there are three musical elements occurring almost simultaneously: a release on beat three, a fermata on beat three, and a syncopated solo alto saxophone entrance at the end of the bar. The release should come from the left hand and the fermata and the entrance cue, respectively, from the baton.³⁰ This will help to alleviate any coordination issues in a rather exposed section of the piece. At the conclusion of the saxophone solo, it is important to release the sustained pitches just after the soloist's final note. While the oboe solo that follows may be conducted, it is suggested that the conductor allow the soloist to play freely, as though it were a cadenza.

In measure 87, the conductor may use discretion in maintaining a twopattern or conducting each of the notes of the quarter-note triplet (see Figure 15).

²⁹ Elizabeth Green, 98-9.

³⁰ Elizabeth Green, 101.



Figure 15. At the slow tempo, consider conducting each note of the triplet.

As the measures leading up to measure 97 begin to grow, the conductor's pattern must demonstrate a definite sense of urgency and angst. The composer has marked measure 97 with *pesante* (heavy), and this is as much an indication for the conductor as it is the ensemble.

Many of the tempo and style changes throughout *Watchman, Tell Us* of the Night are straightforward. Entering the second "dream-like" section at measure 103, Camphouse has indicated con moto (with motion) and has changed the meter from a quarter-note macro beat (4/4, 7/4) to an eighth-note macro beat (9/8 in this case). The conductor's gesture at the beginning of this section should float through the beats to emphasize the triplets on beats one and two. When the macro-beat changes back to the quarter-note at measure 128, clarity in the conductor's choice of tempo is important and should be conveyed by a large downbeat. The fermata at the conclusion of the trombone solo in measure 129 should be released into the downbeat of measure 130, as was the case earlier with measure 17.

The *senza misura* at measure 133 should be entered from the fermata preceding it; however, there should not be a release of the fermata as there are still instruments sustaining through the bar. A large preparatory beat at the conclusion of the *senza misura* will give the low reeds and brass a sufficient indication of style in measure 134. Measure 147 is where Camphouse presents the original hymn in its entirety. This is representative of hope, and should be conducted with a sense of resolve; very legato, with clear releases of beat three after each dotted-half note. Though marked *largamente* at measure 161, the proceeding measures should be conducted with a marcato pattern, not legato.

The phrase from measure 173 to measure 180 should be conducted very deliberately. In measures 174 and 175, cues should be given to horns and trombones on beats two and three, respectively. On beat two of measure 180, the progress of the *molto ritardando ed allargando* allows for each of the eighth notes to be conducted, setting up the tempo and meter change in measure 181 (see Figure 16).



Figure 16. Triplets on beat 2 of measure 180

In measure 214, it is important to cue the entrance of the vocal "Ah." The vocal line is marked "distant and ethereal," as if the voices of children crying out from a distance. The cue is musically important, as it is the impetus for giving the children a voice. In the penultimate measure of the work, the winds sustaining notes must be released with sufficient time for the "Ah" to emanate from the ensemble before it too is released.

SELECTED DISCOGRAPHY

And Can It Be, Ouachita Baptist University Wind Ensemble, Craig Hamilton, conductor. Mark Records, 4768-MCD.

Living a Musical Dream, Miami Coral Park High School Wind Orchestra, Jason Noble, conductor. Mark Records, 4807-MCD.

Midwest Clinic 1996, Lassiter High School Symphonic Band, Alfred Watkins, Sue Samuels, conductors. Mark Records, MW96MCD-22.

Midwest Clinic 2000, VanderCook College of Music Symphonic Band, Charles Menghini, conductor. Mark Records, 2593-MCD.

Songs of Abelard and Other World Premieres, Keystone Wind Ensemble, Jack Stamp, conductor. Citadel, B000007SC9.

Teaching Music Through Performance in Band, Vol. 2 Grade 4, Keystone Wind Ensemble, Jack Stamp, conductor. GIA Publications, CD-551.

WASBE, 12th Conference, Singapore, Republic of Korea Navy Symphonic Band, Lt. Cmdr. Joon Hyung Park, conductor. Mark Records, 6033-MCD.

Watchman, Tell Us of Night, Concordia University Wind Ensemble, Richard Fischer, conductor. Mark Records, 2381-MCD.

CHAPTER IV

The Shining City

BACKGROUND

The Shining City was commissioned by James F. Keene and the University of Illinois Bands in conjunction with the Mark H. Hindsley Memorial Commissioning Project. The parameters of the commission granted Camphouse complete autonomy in selecting the style and/or subject of the work. In a letter dated June 5, 2001 to former First Lady Nancy Reagan, Camphouse explains,

"Many frustrating months went by, and my sketches with several (visual) artistic subjects I had researched kept leading nowhere. It seemed that nothing would ever all come together for this particular commission...not until last summer, that is. A west coast family vacation included a wonderful three-hour visit to the Ronald Reagan Presidential Museum that provided the creative spark this composer (a life-long Reagan admirer and supporter) desperately needed."³¹

In addition to this inspiration, Camphouse is an avid reader of United States history and presidential biographies, making this choice of a subject an easy fit.³²

While considering President Reagan as the subject of the commission for the University of Illinois, Camphouse considered the following five points:

- 1. The work honors the only American president born, raised, and educated in the state of Illinois:
- 2. The work integrates music into other curricula, including social studies, history, and government;
- 3. The work demonstrates elements of the growing Character Education movement in our nation's schools³³;

³¹ Mark Camphouse, Radford, to Nancy Reagan, Los Angeles, 5 June 2001.

³² Mark Camphouse, Composers on Composing for Band, GIA, 2002.

³³ According to the Association for Supervision and Curriculum Development, character education involves teaching children about basic human values including honesty, kindness, generosity, courage, freedom, equality, and respect.

- 4. The work raises awareness of Alzheimer's Disease;
- 5. The work will enable audiences to reflect on one of our nation's most important leaders.

The Shining City features a narrator, whose speaking part is comprised of ten writings and speeches by the President during and after his years in office. The work follows suit in a distinguished line of commemorative works with narration, including Aaron Copland's *A Lincoln Portrait* (honoring Abraham Lincoln) and Joseph Schwantner's *New Morning for the World: Daybreak of Freedom* (honoring Martin Luther King, Jr.).

Camphouse's approach to *The Shining City* has similarities to both Copland and Schwantner. Each of the composers appropriately scored the narration with light instrumental orchestration or during musical silences; each narration is comprised of speeches given by those being honored in the works; each work can be broken into three distinct sections. As far as the relationship between music and text, *The Shining City* most closely resembles Schwantner's *New Morning for the World,* as music and text go hand in hand from beginning to end, and the text is narrated only in the first person. Copland's text alternates between the first and third person, and is featured only in the third section of the work.

Musically, *The Shining City* is a departure from the other pieces discussed in this paper. It is not based on any preexisting material, though it does have distinct stylistic references to other composers including Aaron Copland and

Joseph Schwantner. This is likely the result of Camphouse's own knowledge of the aforementioned works of Copland and Schwantner.

The premiere performance of *The Shining City* took place on September 28, 2001 at the University of Illinois, with James F. Keene conducting the university's Wind Symphony and Colonel John R. Bourgeois, USMC (Ret.) narrating. The work is approximately 21 minutes in length and is published as a Grade 5 work by Neil A. Kjos Music Company. The instrumentation for the work is standard for a wind band with the addition of the piano. The required percussion can be seen below in Table 7.

Table 7. Required percussion for *The Shining City*

Percussion Parts	Instruments Used
Timpani	
I	Orchestra Bells, Vibraphone, Chimes, Crotales
II	Wind Chimes, Triangle, Snare Drum, Tenor Drum, Tom-toms, Suspended Cymbal, Crash Cymbals, Tam-tam, Bass Drum

REHEARSAL CONSIDERATIONS

While Camphouse has stated he does not compose with a particular form in mind³⁴, *The Shining City* can be broken into three large sections as seen in

³⁴ Otis French, "Watchman, Tell Us of the Night," in *Teaching Music through Performance in Band*, ed. Richard Miles, Vol. 2. (Chicago: GIA, 1998).

Table 8. The sections here are divided according to the topic of the narration, the topics being The Cold War, Visions for America, and Reagan the Humanist.³⁵

Table 8. Form analysis of *The Shining City*

	Section I (mm. 1-27)	Section II (mm. 28-284)											
Measures	1-27	28-49	50-103	104-131	132-152	153-169	170-196	197-212	213-231	232-237	238-246	247-253	254-284
Musical Elements	Theme I	Theme I motive Theme II	Motives I&II Theme II	Theme III	Theme I	Theme I	Theme I Theme II	Theme I	Theme II	Transition	Theme I	Transition	Theme II
Narrator Text	1&2	3	3	4	5	No text	6	7	8		No text		9

	Section III (mm. 285-331)					
Measure	285-302 303-323 324-331 (Coda)					
Theme/Motive	Theme I Theme II motive	Theme II motive	Motive I			
Narrator Text	10	10	10			

The difficulty in rehearsing *The Shining City* rests largely with the timing of the narrator and the ensemble's sensitivity to its role as accompanist. Many of the narrator concerns will be addressed in the section that follows on conducting the work. Here, technical and ensemble concerns will be addressed.

The opening of the work immediately introduces the narrator. As this begins the brief first section of the work, the sound of the ensemble should be dark and ominous, lending support to the Cold War text from the narrator.

Beginning measure five, the ensemble should not only consider each dynamic as a quality of sound, but also exaggerate the dynamic in order to lend support to the narrator without overpowering him/her. In measure 18, the dotted-quarter

³⁵ The topics have been add by the author.

notes may tend to slow down. Those playing the rhythm should be sure to release the dot. For the winds, subdividing the eighth-note pulse will ensure proper note lengths and rhythmic accuracy.

The second section of the work begins in measure 28, and lasts until measure 284. With the narrator's text reflecting a sense of patriotism and visions for America, there should be a distinct change in the sound of the ensemble to one that is brighter and reflective. As the scoring at measure 50 begins to expand, the chances of the narrator projecting effectively decrease. It was mentioned earlier that the ensemble needs to be mindful of their role as accompanist, and here again they should be reminded to observe dynamics closely and exaggerate them, erring on the quieter side.

In measures 74 and 75, the 32nd notes will have a tendency to not be heard. Throughout this large second section, groupings of 32nd notes as shown in Figure 14 should all be played with a sense of a patriotic duty. Camphouse uses 32nd notes to accentuate particular passages, and as the narration throughout Section II addresses Reagan's visions for America, these groupings should all be approached accordingly. Camphouse has written the downbeat of measure 75 with an accent, but the conductor may consider adding an accent to the first 32nd note in measure 74 as well, giving both sets of 32nd notes added clarity. (see Figure 17.)



Figure 17. 32nd notes with suggested articulation in parentheses

Beginning in measure 79, the tenuto markings should be interpreted as stresses, not length. This will help add clarity to the accelerando of the four-measure sequence leading to measure 83.

Measure 94 presents a rather demanding challenge for the horns.

Camphouse asks the horns to play an interval of an eleventh, as shown in

Figure 18 below. While the interval is scored for high reeds, piano, and vibes as well, the horns will be the likely culprit of any missed notes.



Figure 18. Horn interval of an eleventh

Below the staff, Camphouse has indicated *con forza*, which should be interpreted by the ensemble as requiring huge amounts of air, especially the horn players.

At measure 136, the euphonium is in counterpoint with the narrator, and is required to navigate some large intervals. As with the horns earlier, the euphonium is asked to play an interval of a eleventh, and maximum air capacity in addition to a crescendo through the interval should help prevent missing any intervals. A consideration for the euphonium player is to disregard the written dynamic of *mezzo piano* and play the line at a comfortable *mezzo forte* or even *forte*. Camphouse likely selected euphonium to pair with the narrator as it is a masculine sound that musically compliments the Reagan text.

The *largamente* section beginning at measure 213 may pose some problems for intonation among the piccolo, oboe, and trumpet, particularly in measures 217.³⁶ With piccolo in an extremely high register, the tendency will be to play sharp, making this the first area of consideration for pitch adjustments.

³⁶ A similar situation occurs in measure 222 with piccolo, flute, oboe, clarinet, and piano. All winds should be encouraged to listen to piano for pitch reference.

Following suit would be oboe then trumpet, and in measure 214, each instrument should be encouraged to listen to the vibraphone or crotales for pitch reference.

Measure 234 is the beginning of a six measure crescendo. Horns I and II are the prominent voices leading to measure 238 and should play past the written dynamic slightly. At measure 272, "triumphantly," there are some important sixteenth-note rhythms in the saxophones, horns, and trombones. This is a typical call and response scenario, whereby the rhythm is stated first by alto saxophone, horns I and III, and trombone I, and answered by tenor saxophone, horns II and IV, and trombones II and III. The response must be as prominent as the call, or the sense of line will be lost (see Figure 19).



Figure 19. Call and response in measure 272

Measure 285 begins Section III of the work, and consists of the final text for the narrator. From measure 285 to measure 302, the ensemble must a delicate, almost sorrowful sound, as the text here is that from President Reagan's letter to the American people about his diagnosis with Alzheimer's disease. In measure 296, it is important that piano line does not get lost in the sound of the sustained pitches or the other moving parts (see Figure 20). A suggestion is for

the pianist to change the written dynamic to a *piu forte* (*ff*) and stress the important to the ensemble to diminuendo more quickly to allow the piano to sound clearly with the other moving lines.

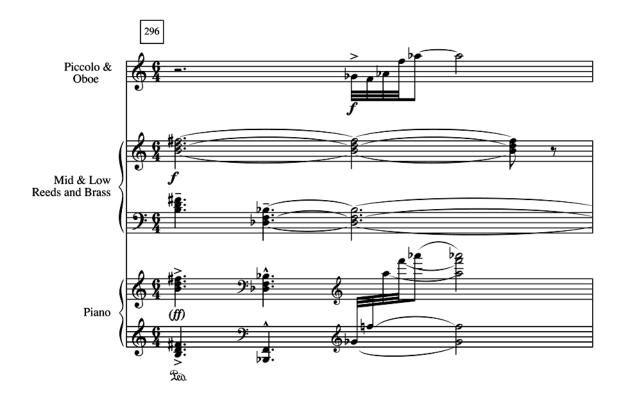


Figure 20. Piano line with suggested dynamic in parentheses

At the *poco piu mosso* beginning in measure 327, the eighth-note line that starts in the bassoons and bass clarinets should move seamlessly about the ensemble, as if one line. The concept of a composite rhythm should be introduced to the ensemble if inexperienced, or simply mentioned as a reminder to a more advanced group. The composite rhythm in this case, as shown in Figure 21, begins with bassoons and bass clarinets in measure 327 and ends

ends with piccolo in measure 330. An explanation of this concept will ensure the line flows smoothly from section to section.



Figure 21. Composite rhythm beginning at measure 327

CONDUCTING THE SHINING CITY

The opening tempo of quarter note equals 58 is not conducive to a quarter-note preparatory beat. With the quick opening rhythm (see Figure 22), it is suggested that the conductor give a quicker eighth-note preparatory beat, adding clarity to the downbeat and clearly indicating style for the first measure of the piece.³⁷

³⁷ In *The Art of Conducting*, Donald Hunsberger and Roy Ernst discuss this type of preparatory beat, and it is important to make the several beats small as not to give a false impression of a down beat. Donald Hunsberger and Roy Ernst, *The Art of Conducting*, 1st ed. (New York: Alfred Kopf, 1982), 97.

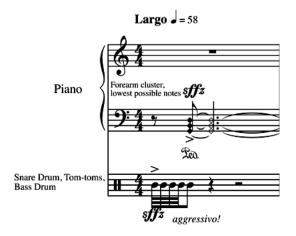


Figure 22. Quick opening rhythm

Throughout the opening, establishing a sense of rhythm and timing with the narrator is important. The manner in which the conductor leads the ensemble through tempo and dynamic changes will often depend upon the pace of the narrator, making patience a valued commodity on the part of the conductor. An example of this comes in measure 10, with the text, "Come here to this gate!" If the narrator has not finished this line of text, the conductor should delay the downbeat of measure 11, as to not have the ensemble give away the sense of urgency the text dictates. In measure 15, the *pesante* should be ominous. To help convey this idea, the author found it helpful to add the preceding measure of text to the rhythm, as shown in Figure 23.

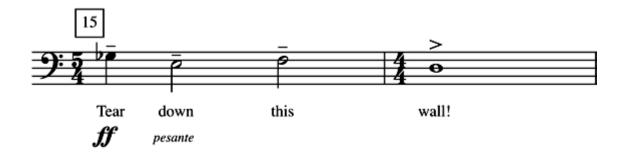


Figure 23. Measure 15 with added text

From measure 28 to measure 77, a comfortable legato pattern is appropriate, with measures 74 to 77 gaining more weight and majesty. Throughout this section, it is important to cue each entrance of the narrator if it follows any substantial rest.³⁸

Measure 153 is a truly expressive moment for the ensemble, as it is the beginning of the first of four large sections that do not include narration. As it is still part of Section II, this phrase grouping should be a musical echo of the text preceding it, seen in Figure 24 below.

"And if there had to be city walls, the walls had doors and the doors were open to anyone with the will and the heart to get there. That's how I saw it, and see it still."

Figure 24. Text from measures 149 to 151

The conductor should feel free to to be more expressive here and encourage the ensemble to play to the dynamics marked, as the ensemble's role of accompanist

³⁸ A substantial rest in this case is considered to be anything of a measure or more in length.

has temporarily been suspended. When the narration enters again at measure 170, care should be taken to once more support the narrator, not overpower him/her. Measure 213, though marked *largamente*, should have a weighted pattern, as if conducting a *pesante* passage.

At measures 232 and 272, the conductor should once again feel free to be more expressive, exploring the dynamic range of the ensemble. Measure 232 is the beginning of the second large section where the ensemble is not accompanying the narrator, and while the arrival at measure 238 is one of the loudest sections of the work, it is important that the conductor's pattern not become to large prior to the arrival. The conductor's versatility is challenged in measures 250 and 251, with only two beats to switch from a large, majestic pattern to a delicate, legato pattern.

The third large section without narrator begins at measure 272, marked "triumphantly," and should be conducted accordingly. The music here is as American as Copland's *Appalachian Spring*, reflecting the optimism and empowerment of the Reagan text preceding it, seen below in Figure 25.

"May all of you as Americans never forget your heroic origins, never fail to seek divine guidance as we march boldly and bravely into a future limited only by our capacity to dream, and never, never lose your natural, God-given optimism."

Figure 25. Text from measures 262 to 269

Following this section, at measure 285, the narrator begins the final and most

heart-felt text of the work, President Reagan's letter to the American people

regarding his diagnosis with Alzheimer's Disease. Balance throughout this

section is important, as there are several times when the ensemble is called on

to put forth increased volumes, and the conductor needs to be conscious of the

ensemble's role as accompanist here. Measure 309 begins the fourth and final

large section without narration, and should be conducted with a sense of resolve.

The remaining measures of the piece should be conducted in a purely legato

fashion, and in measure 330, the conductor should wait to cue the ensemble for

beat three until the narrator speaks the words, "Sincerely, Ronald Reagan."

SELECTED DISCOGRAPHY

While there are no known recordings available on CD or cassette, a survey recording of *The Shining City* is available at the following website from the composer's publisher, Neil A. Kjos Music Company.

The Shining City

http://www.kjos.com/audio/mp3/wb280.mp3

CHAPTER V

In Memoriam

BACKGROUND

In Memoriam is an elegiac work based on the Salvation is Created hymn by Russian composer Pavel Chesnokov. Following the death of L.J. Hancock, a respected music educator and member of the national organization Bands of America (BOA), BOA Executive Director L. Scott McCormick asked Camphouse to consider a commission³⁹ in memory of the long-time music educator and Director of Bands at Norwin High School, North Huntington, Pennsylvania. Camphouse began work on the piece immediately, and felt it appropriate to use the Russian hymn-tune Salvation is Created as the basis for the work, as Mr. Hancock had used it for years as a warm-up for his marching band at Norwin High School.⁴⁰ The Salvation is Created hymn is one in a cycle of ten Communion Hymns composed by Chesnokov while a precentor at the Church of the Holy Trinity in Moscow and is used for Communion on Fridays (Psalm 74:12).⁴¹ The text of the hymn can be seen below in Figure 26.

Salvation is created in midst of the Earth, O God. Alleluia, alleluia, alleluia.⁴²

Figure 26. Text from "Salvation is Created"

³⁹ The commission officially came from The Revelli Foundation, setup in memory of William D. Revelli.

⁴⁰ In Memoriam. Mark Camphouse, 2002. TRN Music Publisher, Inc. Score.

⁴¹ Spaseniye sodelal. Pavel Chesnokov, ca. 1904. Music Russica, Inc. Score.

⁴² Spaseniye sodelal. Pavel Chesnokov, ca. 1904. Music Russica, Inc. Score.

Like *The Shining City,* there is a sort of departure from the other works discussed in this paper, that is evident with *In Memoriam.* While the three other works each deal with societal issues, *In Memoriam* is more a musical coping mechanism. Though written in memory of L.J. Hancock, there is no sense of a musical representation of his life. Stylistically, there is a return to the use of hymns as source material, and represents the only work here with strict, formal construction, a standard ternary form with a coda.

In Memoriam received its premiere performance on June 29, 2002 with the Bands of America Summer Symposium Director's Band, Alfred Watkins, conducting. The work is approximately four and a half minutes in length and is published as a Grade 4 work by TRN Music Publisher, Inc. The instrumentation for the work is standard for a wind band, with moderate use of percussion, as seen in Table 9 below.

Table 9. Required percussion for *In Memoriam*.

Percussion Parts	Instruments Used
Timpani	
I	Vibraphone, Orchestra Bells
II	Chimes
III	Suspended Cymbal, Wind Chimes, Bass Drum, Large Tam-tam, Crash Cymbals

FORM & ANALYSIS

Using Chesnokov's *Salvation is Created* as a framework, Camphouse composed *In Memoriam* in a ternary form with a small coda (A-B-A'-Coda). The form of the work can be seen in Table 10 below.

Section В A (mm. 1-26) Coda (mm. 27-48) (mm. 49-59) (mm. 60-67) Measures 1-20 21-26 27-40 41-48 49-59 60-67 **Tonal Center** F-minor Db-major A minor C# minor A-minor A-minor **Musical Elements** Chromatic & Modal Hymn Hymn fragments Hymn statement Hymn fragments Hymn fragments (complete first verse) treatment of hymn

Table 10. Form and tonal centers of In Memoriam

Section I of *In Memoriam* begins in A minor with the melodic material from the text "Salvation is created" in the Chesnokov.



Figure 27. Numbers correspond with the notes used in the opening theme in augmentation

Camphouse uses the Chesnokov theme in augmentation, beginning with the clarinet in measure 1 (Figure 27 above). He is patient with the development of the line, finally giving us the first three notes of the Chesnokov hymn in measure

3. From measure 3 to 11, Camphouse develops the opening motive, until it is

quoted in a recognizable form in measure 11, beat 4, as shown in Figure 28 below.⁴³



Figure 28. Quoted theme from Chesnokov's Salvation is Created

As measures 11 to 14 give us the first real quote of the original hymn, measures 16 to 20 display Camphouse's compositional style exceptionally well.

Throughout this five-measure phrase, he puts into a sequence a fragment reminiscent of the original hymn, as shown in Figure 29. The climax of the sequence occurs in measure 20 where Camphouse has not only elongated the phrase by adding a measure of 6/4 time, but he has also written *molto allargando* in the score. Unique to his style is not the *molto allargando* itself, but the use of sixteenth-dotted-eighth note rhythm. This serves to add punctuation to the work's climax at measure 21, and is contrary to slowing tempo.

⁴³ This occurs in the low reeds and low brass.



Figure 29. Fragment reminiscent of the hymn

At measure 21 there is evidence of another Camphouse stylistic trait. He often uses thirty-second notes as a punctuation, creating a triumphant color at climaxes. Here he has done just that, using two thirty-second notes (the first accented) and a dotted-eighth note. This serves two purposes: the punctuation of measure 21, and an aid in executing the *a tempo* marking.

The climax at measure 21 is also significant change of tonality. The piece begins with an A-minor tonality, but by this point has shifted towards C-sharp minor. Camphouse accomplishes this by utilizing quintal harmony underneath the three-note sequence between measures 16 and 21 mentioned earlier. This subtle departure from the A-minor tonality at first seems like a string of ninth chords, especially considering the F-Major 9 chord in measure 15. However, as this tonal shift begins at measure 16, parallel fifths in all of the lower voices and the presence of the four-note quintal chords in each measure allow the composer to avoid a traditional modulation and cadence directly into the new tonality.

It is apparent that Camphouse had every intention to preserve an identifiable portion of the hymn while composing this elegiac work. This is most obvious at the climax at measure 21. As has been previously shown, the climax has been the site of great activity, both rhythmically and tonally. It is also the place where the hymn occurs most completely. From measure 21 to measure 25, Camphouse quotes the first five measures of the melody from hymn (see Figure 30).



Figure 30. Statement of theme, rhythmically altered and transposed

Where Camphouse finishes quoting the hymn, Chesnokov had shifted the melody in the voices from the first tenors to the first sopranos. Instead of preserving this technique, Camphouse does away with the melody and demonstrates his proclivity for tonal complexity by writing two measures of bi-tonal chords. As shown in Figure 31, he finishes the hymn on an A-major chord in the upper voices and most of the middle voices. He then syncopates a Bb-minor chord on the second part of beat two, using it to make a transition to F-minor in measure 27.44

⁴⁴ Camphouse again uses 32nd notes to punctuate the tonal change at measure 27. He does so again with the entrance of the middle and lower voices during beat 2 of measure 27.



Figure 31. Bi-tonal harmony between upper and lower voices in mm. 25-26 (A major / B-flat minor), resolving to F minor

Section II of the work begins at the tonal shift to F-minor in measure 27.

Having stated the hymn in its entirety, Camphouse returns to fragmenting the theme in measure 30. The progression of the upper voices sounds almost modal due to the use of borrowed chords and chromatic planing.⁴⁵ (see Figure 32.)

⁴⁵ Planing, or parallelism, involves the simultaneous parallel motion of two or more musical lines. It is often associated with early twentieth-century composer Claude Debussy. Ralph Turek, *The Elements of Music: Concepts and Applications*, vol. 2 (New York: McGraw-Hill, 1996), 294.

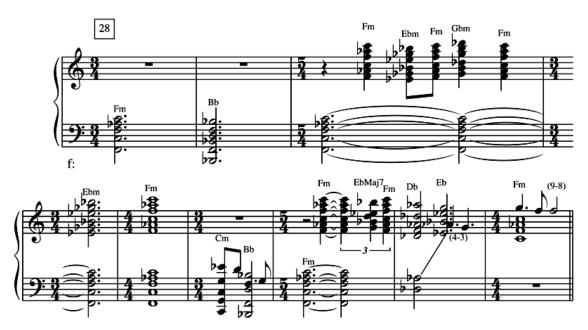


Figure 32. Chord progression at measure 28, with evidence of chromatic planing and borrowed chords

At measure 38, Camphouse continues to develop the theme through the use of a chorale. The chorale itself asymmetrical in form when comparing it to those of Bach. It is a seven-measure phrase group, divided 3 + 4. A more traditional chorale would consist of eight measures, evenly divided into 4 + 4. Much of the melodic material throughout the chorale is reminiscent of the hymn, but only briefly in measures 41 and 42 is there an actual quote of the hymn (see Figure 33).



Figure 33. Brief quote of Chesnokov hymn

Camphouse stays in F-minor, using a Picardi third resolution in measure 40. In measure 41 the tonality shifts from F-minor to Db-major, by way of a Bb-minor pivot chord.

Camphouse brings back a fragment of the hymn in measure 41 which stretches to the first two beats of measure 43. Aside from this, the hymn does not return until measures 49, when Camphouse returns to the opening with the introduction of the hymn one note at a time.

Measure 49 marks the beginning of Section III, the closing section of the work. The first few measures seem to represent a literal repeat of the opening until measure 53, when Camphouse adds a trumpet soli consisting of material similar to that scored for woodwinds and horn in the opening (see Figure 34).



Figure 34. Material from measure 5 slightly altered at measure 53

This aside, measures 49-60 are almost identical in form to measures 1-11. A short coda begins at measure 61. The melodic material is based on the opening motive from the hymn, which progresses underneath sustained pitches from the clarinet and alto saxophone⁴⁶. In an almost hocket-like fashion, Camphouse draws the motive to a close each time with the re-articulation of the sustained pitches. The last two measures of the work end with a concert A sustained by the clarinet and alto saxophone, joined by a final note from the timpani in measure 66.

SELECTED DISCOGRAPHY

Midwest Clinic 2002, Grove City High School Symphonic Band, George Edge, Thomas Traini, Jeremy Bradstreet, conductors. Mark Records, 4347-MCD.

The Music of Mark Camphouse, University of New Hampshire Wind Symphony, Andrew Boysen, Jr., conductor. Mark Records, 6740-MCD.

New York All-State 2004, All-State Symphonic Band and Wind Ensemble, Charles Menghini and Dennis Glocke, conductors. Mark Records, 5652-MCD.

⁴⁶ Vibraphone is also used upon the first completion of the motive. A single chime note is used following the second completion of the motive, though displaced by a single beat.

CHAPTER VI

Conclusions

Mark Camphouse has clearly and continually demonstrated music's ability to both educate and inspire. While many composers often rely on a place or a story as the subject of a work, Camphouse's use of the human condition in his works has a personal connective tissue with which audiences immediately identify. While not adhering to a particular form, each of the programmatic works is well-constructed based on the progression of each individual subject.

The analysis of *In Memoriam* indicates a middle ground for Camphouse between programmatic and absolute music. While elegiac in nature, it is simply a dedication, not a story. It is typical Camphouse in that connection to the human condition, in this case the story behind the work, allows audiences to relate the work to their own lives. However, *In Memoriam* may well represent a new direction for Mark Camphouse, as it is currently his only work written since *The Shining City* that incorporates a sense of the human condition, as his compositions *Symphonic Fanfare* (2006) and *Foundation* (2007) exemplify absolute music.

It will be interesting to see where Camphouse's compositions lead in the future. His writing style and ability to portray a spectrum of emotions will likely continue to captivate and inspire, educating audiences either through a connection to the human condition, or about music on its own merit. On his own music, Camphouse notes the following:

"In the process of composing I try to consider whether listeners will understand and be moved by the music. There is a great wealth of band music that does not say a whole lot. Many composers are skilled in the craft of composing. My primary goal is to say something interesting to an audience. Perhaps this is why my music has some appeal, but I hope it is not just a passing popularity. I hope my music passes the test of time and that some of it will be heard 50 years from now."⁴⁷

⁴⁷ Jeremy Brown, "Mark Camphouse Creates Music With the Passion of a Performer," *The Instrumentalist Magazine*, January 2001, 13.

REFERENCES

- Brown, J.S. "Performing *Watchman, Tell Us* with Camphouse on the podium." *The Instrumentalist* 55 (January 2001): 16-18.
- Camphouse Mark. "A Movement for Rosa," discussion by composer. Public Radio Exchange. PRX.org, November 2005.
- Camphouse, Mark. *A Movement for Rosa.* New Mexico: TRN Music Publisher, 1994. Score.
- . In Memoriam. New Mexico: TRN Music Publisher, 2002. Score.
- _____. *The Shining City.* California: Neil A. Kjos Music Company, 2002. Score.
- _____. *Watchman, Tell Us of the Night.* California: Neil A. Kjos Company, 1996. Score.
- Camphouse, Mark, ed. *Composers on Composing for Band.* Chicago: GIA Publications, 2002.
- Camphouse, Mark. E-mail to author, February 13, 2008.
- . Email to author, March 7, 2008.
- Camphouse, Mark, Radford, to Jack Stamp, Indiana, 20 January 1995.

 Transcript in the hand of the author, Indiana University of Pennsylvania, Indiana.
- _____, to Nancy Reagan, Los Angeles, 5 June, 2001. Transcript in the hand of the author, Indiana University of Pennsylvania, Indiana.
- G. Schirmer. "John Corigliano," G. Schirmer. http://www.schirmer.com, 2007.
- Fisher, Tammy. "An Analysis of Mark Camphouse's *A Movement for Rosa.*" 1996. Library of Jack Stamp, Indiana University of Pennsylvania.
- French, Otis. Watchman, Tell Us of the Night. In Teaching Music Through Performance In Band, ed. Richard Miles, Vol. 2. Chicago: GIA, 1998.
- Green, Elizabeth. *The Modern Conductor, 6th ed.* New Jersey: Prentice-Hall, 1997.

- Hunsberger, Donald and Roy Ernst. *The Art of Conducting, 1st ed.* New York: Alfred Knopf, 1982.
- Janda, Diane. "Dionysiaques, Op. 62: An Original Work for band by Florent Schmitt." D.M.A. diss., University of Cincinnati, 1993.
- Nel, Philip. A Brief History of Music and Race in Twentieth-Century America. American Studies, course syllabus. Nashville: Vanderbilt University, 1998.
- "Obituary." Musical Times and Singing Class Circular, Vol. 35, No. 611 (January 1894): 29-30.
- Tschesnokoff, Pavel. *Salvation is Created*. Connecticut: Musica Russica, 1995. Score.
- Turek, Ralph. *The Elements of Music: Concepts and Applications. Vol.* 2. New York: McGraw-Hill, 1996.

APPENDIX A

A Brief Biography of Mark Camphouse

Mark D. Camphouse is Professor of Music and Conductor of the Wind Symphony at George Mason Universty in Fairfax, Virginia. Prior to his appointment at George Mason in 2006,⁴⁸ Camphouse served as Professor of Music and Director of Bands at Radford University in Virginia for 22 years.⁴⁹ In addition conducting the Wind Symphony, he teaches classes in conducting and composition, as well private lessons in conducting and composition.

A native of Chicago, Camphouse was influenced by music early, having begun taking piano lessons in kindergarten. In the fourth grade, began studying trumpet, a venture that led him to study at Northwestern University. He completed the degrees Bachelor of Music (1975) and Master of Music (1976), both in trumpet performance. Among the great teachers Camphouse worked with as a music student were Vincent Cichowicz (trumpet), John P. Paynter (conducting), Alan Stout (composition), and Adolph Herseth of the Chicago Symphony Orchestra (trumpet).⁵⁰

Though prominent as a composer of band music, Camphouse began his composition career writing for the orchestra. In 1969, he received a Young Composer Award from the Chicago Symphony Orchestra for a three-movement

⁴⁸ Rick Custer, "An Interview with Mark Camphouse, 'American Musician'," *The Mason Gazette*, George Mason University, http://gazette.gmu.edu/articles/9936/ (accessed January 9, 2008).

 ⁴⁹ Camphouse began his tenure at Radford University in 1984. Mark Camphouse, Composers on Composing for Band (Chicago: GIA Publications, 2002), 79.
 50 Ibid 79, 80.

orchestral suite.⁵¹ His *First Symphony* was premiered by the Colorado
Philharmonic at the age of 17. He has since gone on to receive many accolades, including the 15th Annual National Band Association (NBA) composition contest in 1991, performances at Carnegie Hall, The Kennedy Center, and the Royal Albert Hall in London, and commissions by such renown organizations as The United States Army Band ("Pershing's Own") and the United States Marine Band ("The President's Own"). He has received numerous other commissions from the John P. Paynter Foundation and the William D. Revelli Foundation, as well as colleges and consortiums across the country.⁵²

As a conductor Camphouse has traveled all over North America and Europe. He has served as the Music Director and Conductor for numerous ensembles including the New Mexico Music Festival and the New River Chamber Winds. In 1999, Camphouse was selected for membership in the prestigious American Bandmasters Association and 2002 Virginia Governor Mark Warner presented Camphouse with a 2002 Outstanding Faculty Award. This is the highest honor the Commonwealth of Virginia can bestow upon a faculty member at the state's universities and colleges.⁵³

As a composer, Camphouse always writes with intelligible purpose. It is universally accepted that great music should challenge the ears and minds of the players, as well as the audience members. Camphouse challenges performers

⁵¹ Tammy Fisher, "An Analysis of Mark Camphouse's A Movement for Rosa," Term Paper, 1996, p. 2, Library of Jack Stamp, Indiana University of Pennsylvania.
52 Camphouse, 80.

⁵³ Ibid, 80, 81.

and audiences alike with each of his works, feeling that not enough music engages listeners.⁵⁴ He also stresses the importance of integrity in a composer's works, stating that conducting the research to convey the integrity of a composition can take longer than the composition itself.⁵⁵

⁵⁴ Mark Camphouse, Telephone Interview with author, April 5, 2007. 55 Ibid.

BIBLIOGRAPHY

- Camphouse, Mark. Telephone interview with author, April 5, 2007.
- Camphouse, Mark, ed. *Composers on Composing for Band.* Chicago: GIA Publications, 2002.
- Custer, Rick. "An Interview with Mark Camphouse, 'American Musician'." *The Mason Gazette*, George Mason University. http://gazette.gmu.edu/articles/9936/ (accessed January 9, 2008).
- Fisher, Tammy. "An Analysis of Mark Camphouse's *A Movement for Rosa.*" 1996. Unpublished Paper. Library of Jack Stamp, Indiana University of Pennsylvania.

APPENDIX B

List of Works for Band

The following list of compositions are in order by year of composition.

Tribute for symphonic band (1985)

- -Commissioned by The United States Army Band, Colonel Eugene W. Allen, commander.
- -6 minutes
- -Grade 5
- -TRN Music Publisher

Elegy for symphonic band (1987)

- -Commissioned by The United States Marine Band, Colonel John R. Bourgeois, director.
- -13 minutes
- -Grade 6
- -TRN Music Publisher

To Build a Fire for symphonic band (1991)

- -Commissioned by The United States Army Band, Colonel L. Bryan Shelburne, commander.
- -Based on the short story by Jack London
- -17 minutes
- -Grade 6
- -TRN Music Publisher

Essay for symphonic band (1992)

- -Commissioned by Bowling Green State University Band Alumni for BGSU director of bands Mark S. Kelly, in honor of his 25 years of service to the University's
- -11 minutes
- -Grade 6
- -TRN Music Publisher

A Movement for Rosa for symphonic band (1992)

- -Commissioned by The Florida Bandmasters Association
- -Honors Civil Rights Heroine Rosa Parks
- -11 minutes
- -TRN Music Publisher

Watchman, Tell Us of the Night for symphonic band (1994)

- -Commissioned by the St. Louis Youth Wind Ensemble
- -Tribute to survivors of child abuse and neglect
- -14 minutes
- -Neil A. Kjos Music Company

Declarations for symphonic band (1995)

- -Commissioned by the Bishop Ireton High School Wind Ensemble, Alexandria, Virginia
- -6 minutes
- -TRN Music Publisher

Whatsoever Things for symphonic band (1996)

- -Commissioned by the Revelli Foundation for the 1997 Honor Band of America
- -Inaugural commission of the Paynter Project
- -14 minutes
- -Grade 5

Three London Miniatures for symphonic band (1997)

- -Commissioned by Regina B. Stott for the Woodward Academy Band, College Park, Georgia.
- -8 ½ minutes
- -Grade 4
- -TRN Music Publisher

Symphony No. 3 (Ivy Green) for soprano and wind orchestra (1999)

- -Commissioned by Marrietta M. Paynter for soprano Elizabeth Curtis and the Northwestern University Symphonic Wind Ensemble.
- -Based on writings of Helen Keller
- -26 minutes
- -Grade 6
- -Southern Music Company

Pacific Commemoration for symphonic band (1999)

- -Commissioned by Michael Burch-Pesses and the Pacific University Wind Ensemble on occasion of that university's $150^{\rm th}$ anniversary
- -8 minutes
- -Grade 5
- -TRN Music Publisher

The Shining City for narrator and symphonic band

- -Commissioned by James F. Keene and the University of Illinois Bands in conjunction with the Mark Hindsley Project
- -Based on text and speeches of Ronald Reagan, 40th President of the United States
- -21 minutes
- -Grade 5
- -Neil A. Kjos Music Company

In Memoriam for symphonic band (2002)

- -Commissioned by the Revelli Foundation in memory of L.J. Hancock, Bands of America friend and Norwin High School Director of Bands, North Huntingdon, Pennsylvania
- -4 ½ minutes
- -Grade 4
- -TRN Music Publisher

Canzon, Fugato, and Hymn for symphonic band (2002)

-Commissioned by the alumni, students, parents, faculty, and community of District 128 in honor of Don Shupe, Libertyville, Illinois, upon his induction into the American Bandmasters Association

- -8:00
- -Grade 5
- -Neil A. Kjos Music Company

Fantasia (on Black is the Color Of My True Love's Hair)

for symphonic band (2004)

- -Commissioned by the Asheboro High School Symphonic Wind Ensemble, celebrating the Centennial of the Asheboro City Schools, Asheboro, North Carolina
- -8 1/2 minutes
- -Grade 4
- -Alfred Publishing Company

Symphonic Fanfare for symphonic band (2005)

- -Commissioned for the 75th Anniversary of the Wheaton Municipal Band
- -4 ½ minutes
- -Grade 5
- -Alfred Publishing Company

Foundation for symphonic band (2006)

- -Commissioned by the City of Fairfax Band, Fairfax, Virginia, in memory of Ray Abell, longtime director
- -10 minutes
- -Grade 5
- -Alfred Publishing Company

APPENDIX C

Recital Program

Insert

Revised Program