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University Wind Ensemble

Department of Music, University of Richmond

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University of Richmond
Department of Music

University Wind Ensemble
Fall Concert
directed by Gene Anderson

Guest Artists
Mark Camphouse, composer/conductor
Russell Wilson, piano

December 6, 1998, 3:00 PM
Camp Concert Hall
Booker Hall of Music
George M. Modlin Center for the Arts
The Washington Post

John Phillip Sousa

Composed in 1889, *The Washington Post* was written for the newspaper of the same name to help promote an essay contest sponsored by *The Post*. The six-eight march also happened to be appropriate for a new dance called the two-step and soon became a popular hit in both America and Europe. It ranks with *Stars and Stripes Forever* as one of Sousa’s most widely known works.

Three London Miniatures for Band

Mark Camphouse

I. Westminster Hymn
II. For England’s Rose
III. Kensington March

Mark Camphouse, conductor

According to the composer, the first movement “centers around a sturdy hymn tune having a decidedly Anglican flavor. Intermittent brass fanfares represent the regal and ceremonial traditions of Westminster Abbey.” The second movement “is an expressive, lyrical tribute to the late Princess Diana,” while the third “is a spirited, petite march in English style.” *Three London Miniatures* was commissioned for the Woodward Academy Bands of College Park, Georgia where it was premiered on February 1, 1998, Mr. Camphouse conducting.

A Movement for Rosa

Camphouse

Movement for Rosa is named in honor of Civil Rights heroine, Rosa Parks. The composer calls the piece a “quasi tone poem” containing three contrasting sections. Section I evokes Rosa’s early years in Tuskegee, Alabama from her birth in 1913 to her marriage in 1932. Section II portrays years of racial strife in Montgomery and the quest for social equality. Section III is one of quiet strength and serenity built around a full statement of the hymn, *We Shall Overcome*, foreshadowed by motivic fragmentations in the previous sections.
Gershwin’s folk opera Porgy and Bess has been criticized as being neither serious opera nor musical comedy, but the beauty of the music and the expressive content, which is so right for the occasion, has an immediate and complete appeal between the composer and the audience which overshadows the criticism. Gershwin had read DuBose Heyward’s Porgy in 1926 and was immediately interested in transforming the novel into an opera, but it was almost eight years before arrangements were completed for Gershwin to begin writing the music. It was first performed by the Theatre Guild in Boston and New York in 1935 by an all-Negro cast. The opera ran 124 performances in New York, a flop by Broadway standards. Revived, however, in 1942, almost five years after Gershwin’s death, the show had the longest run of any revival in Broadway musical history. Between 1952 and 1956, Porgy and Bess toured the major cities around the globe, including those behind the Iron Curtain, and in 1959 was made into a lavish movie starring Sidney Poitier, Dorothy Dandridge, and Sammy Davis, Jr. This arrangement by Robert Russell Bennett includes Summertime; A Woman is a Sometime Thing; I Got Plenty o’ Nuttin’; Bess, You Is My Woman; It Ain’t Necessarily So; Picnic Parade; and Oh Lawd, I’m On My Way.

Rhapsody in Blue

Rhapsody in Blue was first performed by the Paul Whiteman orchestra at a concert in New York’s Aeolian Hall on February 12, 1924. Gershwin had written the score several weeks previously (at Whiteman’s request), and the famous arranger Ferde Grae had orchestrated it page by page as it came from the pen of the composer. It was written for piano and jazz orchestra and at the concert Gershwin played the piano part himself. He hadn’t yet scored the music for the piano and played the part, as he said, “from the music in my mind.” About it, the composer wrote: “There had been so much talk about the limitations of jazz...Jazz, they said, had to be in strict time. It had to cling to dance rhythms. I resolved, if possible, to kill that misconception ... I had no set plan, no structure. The Rhapsody, you see, began as a purpose, not a plan. I worked out a few themes, but just at this time I had to appear in Boston for the premiere of Sweet Little Devil. It was on the train, with its steely rhythms, its rattly-band... (I frequently hear music in the very heart of noise), that I suddenly heard— even saw on paper — the complete construction of the Rhapsody from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind, and tried to conceive the composition as a whole ... By the time I reached Boston, I had the definite plot of the piece, as distinguished from its actual substance.”
Composer-conductor Mark Camphouse is serving as Acting Dean of Music and Conductor of Wind Ensemble at New World School of the Arts in Miami for the 1998-99 academic year. He is on leave as Associate Professor of Music and Director of Bands at Radford University in Virginia. The conclusion of the 1997-98 academic year marked his twentieth year of full-time university teaching. Prior to his appointment to Radford University in 1984, Professor Camphouse held similar faculty positions at universities in Illinois, Minnesota, and Oklahoma.

A native Chicagoan born in Oak Park, Illinois in 1954, Mr. Camphouse received his formal musical training at Northwestern University (BM'75/MM'76) where his principal private teachers included John P. Paynter (conducting), Alan Stout (composition), and Vincent Cichowicz (trumpet). Engagements as a guest conductor, clinician and lecturer have taken him to 30 states, Canada, and Europe. Principal commissions include those by the Revelli Foundation, U.S. Marine Band, U.S. Army Band, Florida Bandmasters Association, and the St. Louis Youth Wind Ensemble.

Mr. Camphouse composed his First Symphony at the age of 17. That work received its premiere by the Colorado Philharmonic in 1972. He was named winner of the 1991 National Band Association (NBA) composition contest, and runner-up in both the 1986 and 1988 American Bandmasters Association (ABA) Ostwald Competitions. His works have been performed in such prestigious venues as Carnegie Hall, The Kennedy Center, Orchestra Hall-Chicago, Royal Albert Hall- London, and conferences of the World Association for Symphonic Bands and Ensembles (WASBE), College Band Directors National Association (CBDNA), Music Educators National Conference (MENC), and the Mid-West International Band and Orchestra Clinic. His works are published by Crown, TRN, Kjos, and Southern music companies. Recordings include those on the Citadel, Mark and Department of Defense labels.

Mr. Camphouse is an accomplished trumpet player, having studied privately for two years on a Chicago Civic Orchestra scholarship with legendary Chicago Symphony Orchestra principal, Adolph Herseth. He was co-founder of the New Mexico Symphony Festival at Taos, where he served as Music Director and Conductor of the Festival Symphony Orchestra and Wind Ensemble for five summer seasons. He also served for four years as Associate Director and Music Director of the New River Chamber Winds, a Virginia-based professional ensemble from 1993-1997.

Mr. Camphouse attained regional finalist status in the prestigious White House Fellowship competition in 1992, and in 1991 received the Radford University Dedmon Award for Professorial Excellence. He was recently elected to the Board of Directors of the National Band Association for the 1998-2000 Biennium. Mr. Camphouse is currently composing his Third Symphony (for soprano and wind orchestra) for the John P. Paynter Foundation, based on the life and writings of American humanist, Helen Keller. Mr. Camphouse is married to soprano Elizabeth Curtis. They have twin daughters (Beth and Briton) age 11.
Russell Wilson, a native of Memphis, Tennessee, is an outstanding classical and jazz pianist who received his bachelor and master of music degrees from Memphis State University. Formerly a member of Virginia Union University’s faculty, he now teaches at the University of Richmond and at Virginia Commonwealth University and performs regularly with the Russell Wilson Quartet and Joe Kennedy Quartet.

Mr. Wilson enjoys a distinguished career as a solo and chamber music performer. He is the principal pianist of the Richmond Symphony Orchestra and the Richmond Sinfonia, where he has performed as a soloist and has accompanied world class artists including Mel Torme, Richard Hyman, Cab Calloway, Chet Atkins, Steve Allen, and Carol Lawrence. Mr. Wilson’s performances over the years have been numerous and varied: as pianist with the Joe Kennedy Quartet at the National Association of Jazz Educators Conference in Atlanta; with the Louisville Symphony Orchestra as accompanist for flautist Leslie Burrs; at the Smithsonian Institution as pianist with Trio Pro Viva, a chamber ensemble devoted to the performance of music by Black composers. As soloist, he has performed Beethoven’s Piano Concerto No. 1 in C major with the Petersburg Symphony Orchestra; Duke Ellington’s New World a’ Comin’ with the New River Valley and the Richmond Symphony orchestras, and Mozart’s Piano Concerto No. 23 in A-major. Wilson was selected to perform in master classes conducted by Earl Wild and Leon Fleisher.

In addition to his performances, he has conducted improvisational workshops for the Richmond Music Teachers Association, Richmond Jazz Society (Bach, Bop and Beyond), Virginia Polytechnic Institute and Virginia State University with violinist Joe Kennedy, Jr. Benefit concerts have been presented for American Field Services and Richmond Area Retarded Citizens.

As a recording artist, he is featured as soloist on Moonlight Piano, The Memphis Convention, and the Smithsonian Jazz CD Big Band Treasure Live. Since the summer of 1995 he has been the pianist for the Smithsonian Jazz Masterworks Orchestra conducted by David Baker. He began touring in January, 1996, celebrating the 150th year of the Smithsonian exhibition. Concerts have been in Kansas, Colorado, California, Rhode Island, and Washington.
1998-99 Wind Ensemble Personnel

**Piccolo**
Leigh Halsey, Syracuse, NY

**Flute**
Misty Willard, Glastonbury, CT*
Leigh Halsey, Syracuse, NY
Marsha Kronman, Manorville, NY
Kathryn Markey, Washington Crossing, PA
Jennifer Armusewicz, Southampton, NY

**Oboe**
Jennifer Magee, Cherry Hill, NJ**+
Jessica Jagger, Toms River, NJ

**Bassoon**
Stephanie Allen, Hollidaysburg, PA

**Bb Clarinet**
Elaine Bucheimer, Middletown, MD
Betsy Plunket, Kingston, NY
Jodie Eicher, Downingtown, PA*
Nicole Richardson, Middletown, NY+
Antzu Chu, Orlando, FL
(TBA)

**Bass Clarinet**
Scott Proffitt, Jackson, MS

**Alto Saxophone**
Sharon Bricker, Telford, PA*
Cason Green, Midlothian, VA
Daniel Smith, Wilton, CT
Matthew Grimes, Brookfield, CT+
Charles Hoffman, Morristown, NJ

**Tenor Saxophone**
Jane Coffie, Reston, VA
Jason Wood, Penfield, NY

**Baritone Saxophone**
Andrew Smith, Fairfax, VA

**French Horn**
Elizabeth Roop, Luray, VA*
Kelly Wolfe, Herndon, VA
Sean Linfors, Richmond, VA

**Trumpet**
Jeffrey Elbich, Allentown, PA+
Dana Rajczewski, Darien, CT*
Anthony Aloise, Greensburg, PA
Charles Kapp, Wilmington, DE+
Christopher Campanella, Webster, NY
Ankur Jhaveri, Farmington, CT
John Brady, Richmond, VA
Samantha Jones, Tokyo, Japan

**Trombone**
Scott Ellis, Newtown Square, PA**+
Caitlin Thompson, Carlisle, PA
Christopher Carver, Allentown, PA
Eric Walker, Canajoharie, NY
Graham Eng-Wilmot, Winter Park, FL

**Baritone**
Bryon LePere, Richmond, VA

**Tuba**
Jon-Eric Burgess, Verona, NJ*

**Percussion**
David Green, Bristol, TN*
Megan Graham, Forest, VA
Cason Green, Midlothian, VA
Ray Del Savio, Eastchester, NY
John Leonard, Hunt Valley, MD

**Piano**
Dreama Lovitt, Pilot, VA

**Director**
Gene Anderson

*Section Leader
+BAND Officer