

# **COMPOSERS ON COMPOSING FOR BAND**

...A sneak preview of a new book (Fall 2002 release by GIA Publications) co-authored by eleven leading wind band composers, including clinicians

**Mark Camphouse**

**David Gillingham**

**Frank Ticheli**

Texas Bandmasters Association 2002 Convention/Clinic  
Monday, July 29  
5:15-6:15 PM Room 207

**sponsored by the National Band Association**

- Introduction – Dr. Paula Crider, President National Band Association
- Remarks by Mark Camphouse
- Remarks by David Gillingham
- Remarks by Frank Ticheli
- Dialog-discussion and Q/A with clinicians and band directors in attendance

## COMPOSERS ON COMPOSING FOR BAND

### FOREWORD

The most important relationships in a conductor's musical life are with the people they conduct and with the composers whose music they are re-creating. Our university degree programs are filled with numerous methods classes, conducting classes, music theory and history classes, but how do we really learn to create a meaningful connection with a composer? Rather than experiencing what should be a natural relationship between creator and re-creator, composers and conductors often experience a sense of isolation. Composers create something out of nothing, send it out into the world, and hope that their intentions will be understood and valued. Conductors face the daily challenges of interpreting the composers' intentions through a notation system that is inherently inadequate, while at the same time managing the myriad of administrative challenges that exist within each unique situation. How can the conductor and composer be brought together more effectively?

*Composers on Composing for Band* offers a wonderful opportunity to establish a relationship with the composers whose music we interpret. The insight that can be gained from this book is rooted in the views of the contributing composers themselves, and provides greater understanding and respect for compositional processes. Any time we understand more about one composer it encourages us to be more inquisitive about others. The chapters are presented in the composers' unique words and clearly communicate thoughts about their creative process, what they expect from us as conductors, and what they envision as the future of the wind band. The ideas they express and how they choose to express them are equally interesting; the composers' personalities whether serious, humorous, direct, or wry, are clearly expressed through their use of language. The dictum that states that, as an artist, you cannot escape who you are is celebrated through the uniqueness in the creators' thoughts as well as the uniqueness of their voices.

As we gain experiences with composers through commissioning, speaking with them, hearing them speak at conventions, or reading their words in this book, conductors will become more fully invested in the collaborative process. I value the opportunities I have had to work with composers on a variety of levels, and many treasured friendships have evolved from these collaborations. As the details of the music are meticulously studied, the process becomes more personal. Whenever I perform the music of Karel Husa, for example, I imagine that he is standing beside me.

The composers' words encourage us to expand our musical world. Each chapter includes discussions of influential figures, mention of composers throughout history whose music has been especially meaningful, a list of ten works every band conductor should study (and not necessarily band music!), and comments about the future for wind music. I have had the pleasure and privilege of performing works by all of the composers included in this book, and from personal experience, I believe it will provide valuable and fascinating reading for musicians at all levels.

Mallory Thompson  
Director of Bands  
Northwestern University

# COMPOSERS ON COMPOSING FOR BAND

(Fall 2002 Release by GIA Publications)

## Volume One (2002) Composers

James Barnes  
Timothy Broege  
Mark Camphouse  
David Gillingham  
David Holsinger  
Karel Husa  
Timothy Mahr  
W. Francis McBeth  
Robert Sheldon  
Jack Stamp  
Frank Ticheli

**The 12 topics addressed by each composer in their respective chapter include:**

1. Biographical information
2. The creative process ... how a composer works
3. Orchestration
4. Views **from** the composer **to** the conductor pertaining to “The Four P’s”: score preparation, developing a greater understanding of proportion and pacing, and how to better convey passion in the music
5. Commissioning new works
6. The teaching of composition – mentoring the young composer
7. Influential individuals (former teachers, colleagues, family members, etc.)
8. Ten works all band conductors at all levels should study
9. Ten composers whose music speaks in especially meaningful ways
10. The future of the wind band
11. Other facets of everyday life (family, leisure time, hobbies)
12. Comprehensive list of works for band

## CLINICIAN BIOGRAPHIES

A product of the rich cultural life of Chicago, composer-conductor **Mark Camphouse** received his formal musical training at Northwestern University. He began composing at an early age, with the Colorado Philharmonic premiering his *First Symphony* at age 17. His works for wind band have received widespread critical acclaim and are performed frequently here and abroad. Mr. Camphouse has served as guest conductor, lecturer and clinician in 38 states, Canada and Europe. He is an elected member of the American Bandmasters Association and serves as coordinator of the National Band Association Young Composer Mentor Project. Mr. Camphouse is Professor of Music and Director of Bands at Radford University, a position he has held since 1984. Virginia Governor Mark Warner recently presented Professor Camphouse with a 2002 Outstanding Faculty Award, sponsored by the State Council of Higher Education for Virginia – the Commonwealth’s highest honor for faculty at Virginia’s colleges and universities for demonstrated excellence in teaching, research, and public service.

**David Gillingham** is Professor of Music at Central Michigan University. He holds Bachelor and Masters Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. He has an international reputation for the works he has written for band and percussion, with many of these now considered standards in the repertoire. His principal composition teachers were Roger Dennis, Jere Hutcheson, James Niblock, and H. Owen Reed. His commissioning schedule dates well into the first decade of the 21<sup>st</sup> century. He is the recipient of numerous awards and honors including the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble*, and First Prize in the International Barlow Composition Contest in 1990 for *Heroes, Lost and Fallen*. Dr. Gillingham has also received a Summer Fellowship, Research Professorship, and most recently, the President’s Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University.

**Frank Ticheli** received his master’s and doctoral degrees in composition from the University of Michigan where he studied with William Albright, George Wilson, and Pulitzer Prize winners Leslie Bassett and William Bolcom. He joined the faculty of the University of Southern California’s Thornton School of Music in 1991 where he is Professor of Composition. Dr. Ticheli was composer-in-residence with the Pacific Symphony Orchestra from 1991 to 1998. He is well known for his works for concert band, many of which have become standards in the repertoire. He has also gained considerable recognition for his orchestral works, with performances by the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, and the American Composers Orchestra. Awards for his music include the prestigious Charles Ives Scholarship and Goddard Lieberon Fellowship. His twelve compositions for wind ensemble and concert band have been performed widely throughout the world and have received several awards, including the 1989 Walter Beeler Prize. Dr. Ticheli was commissioned by the students of Columbine High School in Littleton, Colorado to write *An American Elegy*, honoring and commemorating those affected by the shooting tragedy there.