

Yosemite Autumn, Mark Camphouse, Kjos publications.

Recording: The Music of Mark Camphouse, University of New Hampshire Wind Symphony, Mark Camphouse Guest Conductor. Mark Records. 2006.

Reference: Miles, Richard. Music Through Performance in Band, Vol. 6 page 744. GIA Publications. 2010.

The recording above is with Camphouse conducting. I really appreciate his approach to the piece.

Do not hurry the beginning. Let the horn solo dictate tempo. Meas. 5, Euph. Match horn phrasing, articulation and stay slightly under dynamically.

Meas. 9, Don't let this get too slow. I think clarinet and horn should balance, trumpet and alto just join their sound.

Meas. 12, bring out the counter line in tuba, euph., bari, bass clar., Bassoon. The melody needs some contour.

Move through meas. 16&17. The sixteenth on beat three should be treated almost like a fanfare sixteenth. Let the melody soar.

Meas. 20, I do a slight ritard with a subdivision of beat three. The subdivision gesture should be to the left so the beat four with fermata has travel room to the right. The & of four then is upward gesture as beat four. This gesture of course needs to be quick, so the eighth note is in time.

Meas. 23, parts with triplet on beat two.....release on down beat of 2, triplet should be well articulated. Observe the crescendo!

Great arrival in meas. 24. Immediate decrescendo. And again in meas. 26, meas. 28 needs to be mp.

A Theme meas. 28, meas. 31 counter line in tu,eu,bari,bsn, bcl, must be heard. I up the dynamic to mp and add a crescendo to the line.

Meas. 36, the counter line in horn, vibe and oboe should be a dynamic louder. Observe the dynamics through this section.

Observe the breath mark in meas. 41. I even slow down slightly so the break is exaggerated. The quartet at meas. 47 is such a nice change of texture and timbre.

Meas. 54 is 2+3, 55 is 3+2, 56 is 3+2, 57 is 2 +3.

Meas. 58, brass need to capture the character. They are setting the stage for the Allegro.

Meas. 64, observe the decrescendo on beat 4. I have watched Camphouse rehearse and he is very adamant that every dynamic is strictly observed.

The sixteenths in brass meas. 67 should be well articulated. Drop the dynamic back so they are clean.

Meas. 71 and 72 also well articulate both bars are 2 + 3. Meas. 72 a release on the tied eighth on beat three helps to clean that rhythm and keep it in time.

All rhythmic parts need to drop the dynamic back at least one degree and play with space for clarity of line.

Meas. 79, rhythmic parts need to be mf not forte. Balance to melody.

I ask that everyone play a more detached articulation through this entire section for clarity of line.

Molto allargando in meas. 91&92! Everyone observes the breath. Beat four is long!! Perc and low brass hits on beats 2&4 are great, let bass drum lead.

I delayed the cym crescendo till beat 4 in meas. 96 so as not to bury the wind parts. I ask for a crescendo on beat four of the timp part as well.

Meas. 99, counter line in euph., Horn 2, tenor, bass cl., is vital it continues in meas. 100, it must be heard.

Low brass and low reeds must lead the crescendo in meas. 101.

Meas. 102-107 is reprise of meas. 18-23.

Take your time on the caesura in meas. 107.

The chime part in meas. 110 should be at least one dynamic louder.

Beat three in meas. 118 is the real arrival. This should be fortissimo!

Take your time with 120 to the end. This is classic Camphouse. Sensitive never predictable.

Make sure the opening motive, i.e.; meas. 120 euph, horn and alto is heard. Euph and horn repeat it three more times.

I have everyone observe the breath mark in meas. 133, complete release on beat 5. Then give down beat to 134.

I add a ritard in meas. 136 but only if your players can sustain for that long and not drop out of the chord on the last fermata.

Mark Camphouse writes very well in the programmatic style. To capture the character, he wants pay strict attention to the details in his writing. Dynamics should be exaggerated.

Enjoy!!