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GRADUATE COLLEGE

THE INTERPRETIVE DEVELOPMENT OF FOUR SUCCESSFUL UNIVERSITY
BAND AND WIND ENSEMBLE CONDUCTORS CONCERNING *LINCOLNSHIRE*

POSY BY PERCY GRAINGER AND *SYMPHONY IN B FLAT* BY

PAUL HINDEMITH

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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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Abstract

In this study, two monumental works from the wind band repertoire, *Lincolnshire Posy* (1937) by Percy Grainger (1882 - 1961) and *Symphony in B flat* (1951) by Paul Hindemith (1895 - 1963) were examined from an interpretive perspective. Through a qualitative, multiple case study design using one-on-one interviews with four long-term, successful collegiate wind band conductors, including: (1) Gary Green, Director of Bands at the University of Miami; (2) Michael Haithcock, Director of Bands at the University of Michigan; (3) Gary Hill, Director of Ensembles at Arizona State University; and (4) Joseph Missal, Director of Bands at Oklahoma State University, both common and disparate themes between their individual interpretations of these works were identified.

This study also explored the process that led the participating conductors' development of a personal interpretive style. Particular focus was placed on identifying experiences in the conductors' backgrounds that led to their present conceptions of these works, as well as how their interpretation changed over time and what specific factors led to those changes

CHAPTER 1: INTRODUCTION

Purpose

The purpose of this study is two-fold; first, it is to document the practices, beliefs, motivations, and experiences of the participating wind band conductors, all of whom have researched, analyzed, performed, and reflected upon these two works for many decades. By preserving their lifetimes' worth of development concerning the interpretation of these works, a much-needed, usable, and useful resource will benefit the current and future generations of wind band conductors.

The second purpose is to reveal both the similarities and differences in the interpretations of *Lincolnshire Posy* by Percy Grainger and the *Symphony in B flat* by Paul Hindemith among these late-career, successful university wind band conductors. Through this process, areas of both similarity and difference in interpretive decision-making will be identified.

Intended primarily as a resource for conductors with (at minimum) a fundamental technical and formal understanding of these works, this study was designed as a companion to the score. The reader is strongly encouraged to follow along with the scores to *Lincolnshire Posy* and the *Symphony in B flat* in order to better understand how the participants' interpretive concepts connect with the works as a whole. Isolated and/or simplified figures and excerpts are less adequate substitutes and were therefore not widely used. For quick reference, measure numbers are listed throughout.

Need for the Study

Much has been researched and written about *Lincolnshire Posy* and *Symphony in B flat* from an analytical perspective, but only two studies (Bruning, 1980; Berz and Yozviak, 2012) consider the interpretive aspects of these works. Bruning's descriptive, survey-based research provides insight primarily into conductors' treatment of note lengths, breaths, phrasing, and articulations. It also draws attention to errata in *Lincolnshire Posy*, as his study predated the 1987 Frederick Fennell-edited score in which most of these errors were corrected.¹ In a 2012 descriptive study by William Berz and Andrew Yozviak, the authors identified the tempos used in three different recordings of the *Symphony in B flat*, all of which were conducted by the composer. Their research revealed several moments in the music with substantial difference in tempi between interpretations. These inconsistencies were outlined in charts arranged by major sections of the work.

Both of these studies identify areas of interpretive variation between conductors (Bruning) and recordings (Berz and Yozviak), but there are no studies that focus on the rationale for these decisions. This study focuses qualitatively on the pedagogical and interpretive influences and philosophies behind these outcomes.

Limitations of the Study

Because this study comprises an examination of the interpretive approach of a small sample of wind band conductors, it is not possible (nor is it the objective) to address all interpretive possibilities. It is also not possible to generalize these outcomes

¹ Frederick Fennell, ed. *Lincolnshire Posy*. Ludwig Masters Publications, 1987.

across all performance situations. The aforementioned Bruning study, with its large sample and quantitative, descriptive design, more adequately serves that need.

Research Questions

The overarching research questions in the study are: (1) On which aspects of Grainger's *Lincolnshire Posy* and Hindemith's *Symphony in B flat* do successful wind band conductors focus most when crafting their interpretation? (2) How did the interpretations develop over the course of their careers? (3) Are there any interpretive elements that are consistent among all or some participants? (3) What interpretive elements, if any, differ among the participants, and how do they differ?

Definitions

Musical Interpretation

Musical interpretation is defined as the rendering of a musical composition according to the composer's intent, as well as one's personal conception of the those musical ideas.² The concept of musical interpretation developed in the 19th century as a result of the rise of the "great work,"³ i.e. large-scale compositions that required a certain level of explanation in order to be fully understood and appreciated.⁴ The development of large-scale musical compositions such as the symphony coincided with increasing reliance on the conductor, whose role—both then and now—largely centered

² "Interpretation," *Groves Music Online*.

http://www.oxfordmusiconline.com.ezproxy.lib.ou.edu/subscriber/article/grove/music/13863?q=interpretation&search=quick&pos=1&_start=1#firsthit (accessed 4 March 2015).

³ Ibid.

⁴ Ibid.

on conveying to the listener a unique understanding of the music.⁵ Interpretation is highly subjective. Two performances of the same composition with different conductors often result in widely differing approaches to many musical elements, such as phrasing, tempo relationships, articulation, and dynamic contrast, though both versions may be considered equally valid.

Late-Career

As defined in this study, a late-career conductor is one who has taught in a university setting for a minimum of twenty-five years (not necessarily at the same university).

Success

For this study, “success” is defined as having produced a significant body of recordings, a regional and/or national reputation as a leader in the field, performances in regional and/or national conferences of the College Band Directors National Association (CBDNA) or the American Bandmasters Association (ABA), and either the development of a band program over the course of their career or the maintaining of high performance standards in an established program.

Significant Works

The decision to focus on *Lincolnshire Posy* by Percy Grainger and *Symphony in B flat* by Paul Hindemith was the result of a comprehensive review of literature that revealed an endorsement of these works by wind band conductors across a 62 year span

⁵ Ibid.

(1951 through 2013). Details of this examination are discussed in detail in the review of literature.

Historical Perspective: Percy Grainger and *Lincolnshire Posy*

Percy Grainger, an Australian-born composer, spent much of his life in Germany and England before taking up residence in the United States.⁶ He was particularly fond of the wind band; he contributed many works to the genre that have become standard repertoire, including *Colonial Song* (1918), *The Immovable Do* (1941), *Shepherd's Hey* (1918), and *Molly on the Shore* (1920).

Lincolnshire Posy was one of Grainger's last large-scale compositions. It comprises six movements, each a setting of a different folk songs derived from rural Lincolnshire County, England, where Grainger spent much time in an effort to preserve Britain's dying folk song tradition.⁷ In order to archive these folk songs in their most authentic form, he recorded individuals on a wax cylinder recorder as they sang. He then transcribed the audio recordings with great attention to the singers' specific inflections, nuance, and emphases of certain syllables and beats. He used these recordings to shape his folk song-based compositions, of which *Lincolnshire Posy* is one. This dedication to authenticity often required the use of a wide variety of mixed

⁶ John Bird, *Percy Grainger*, (London: Faber and Faber, 1982), 1-169.

⁷ Malcolm Gillies and Bruce Ross, ed., *Grainger on Music* (Oxford University Press, 1999), 119

meters and free-time sections. The resulting musical scores, in the words of Grainger, were “a regrettably disturbing picture to the eye.”⁸

In 1937, the premier of the piece did not go as planned. It was first performed by the Milwaukee Concert Band at a concert presented in conjunction with the American Bandmasters Association’s annual meeting in Milwaukee, Wisconsin. The composer was forced to omit the third and fifth movement from the performance because the performers, who were unaccustomed to playing in mixed meters, intentionally made rehearsal difficult for Grainger. In the subsequent score, he noted, “The only players likely to balk at these rhythms are the seasoned professional bandsmen, who are keener on their beer than their music.”⁹

Despite this experience, Grainger remained an avid advocate for the wind band throughout his life. In the first published score to *Lincolnshire Posy* in 1940, he wrote,

Why this cold-shouldering of the wind band by most composers? Is the wind band—with its varied assortments of reeds (so much richer than the reeds of the symphony orchestra), its complete saxophone family that is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments—the one closest to the human voice. And surely all musical instruments should be rated according to their tonal closeness to man's own voice!), its army of brass (both wide-bore and narrow-bore)—not the equal of any medium ever conceived? As a vehicle of deeply emotional expression it seems to me unrivalled.¹⁰

The folk songs included in *Lincolnshire Posy* were originally written on topics of love, loss, abuse, survival, drunken bravura, and celebration, all of which inherently evoke

⁸ Frank Battisti, *Winds of Change* (Galesville, MD: Meredith Music Company, 2002), 25.

⁹ Willis Rapp, *The Wind Masterworks of Holst, Vaughn Williams, and Grainger*. (Galesville, MD, Meredith Music Publications, 2005), 61.

¹⁰ Thomas Lewis, *The International Percy Grainger Society*. <http://www.percygrainger.org/prognot6.htm>. (accessed March 4, 2015).

strong emotions. The deeply human nature of the text is made even more wistful, melancholy, heart wrenching, charming, gregarious, or exuberant when combined with Grainger's carefully crafted and programmatic orchestration. Between the evocative topics and their musical representations, conductors of this work are provided with virtually unlimited opportunities for interpretation simply by tapping into one's own personal knowledge of these universal human experiences.

Historical Perspective: Paul Hindemith and the *Symphony in B flat*

The *Symphony in B flat* was the result of a commission by Colonel Hugh Curry, commander of the United States Army Band in 1951. It was premiered later in the year of its commissioning with composer Paul Hindemith conducting.¹¹ Like Grainger, Hindemith promoted the wind band as a serious, artistic medium. This is exemplified by his chairmanship of the 1926 Festival for the Promotion of Contemporary Music in Donaueschingen, Germany, for which he commissioned four band works from established composers in order to improve the quality of music available to the genre.¹² Hindemith, himself, contributed one of the four works, *Konzertmusik für Blasorchester, Op. 41*.¹³ The *Symphony in B flat* can be considered a continuation of his well-known desire to provide the wind band/ensemble with quality literature.

¹¹ Jason Curley, "Revealing Structural Aspects of Paul Hindemith's *Symphony in B flat* for Concert Band Through a Map: Music Analysis Profile." (DMA diss., University of Arizona, 2010), 37.

¹² Battisti, 25-26

¹³ Ibid.

Paul Hindemith (1895-1963) is widely regarded as one of the most important musical figures of the 20th century.¹⁴ The German composer was introduced to the wind band at age 19 when he was drafted into the German army in 1915. These early-life band experiences during World War I influenced his compositional style and led to a significant output of works for winds.¹⁵ Hindemith's music is typically divided into three periods. The first, his "Early Period," is marked by the use of expressionist, post-romantic, and ultra-chromatic works.¹⁶ The second, the "Neo-Baroque Period" is characterized by a turn toward chamber music and the development of a linear/contrapuntal style. The third, the "Neoclassical Period" involves his use of Classical conventions, especially sonata form.¹⁷

The *Symphony in B flat* is an example of Hindemith's ability to synthesize styles, including baroque counterpoint, classical forms, romantic melodic line, and 20th century harmony.¹⁸ Written in three movements, the first movement is cast in sonata form, the second is in song form, and the third is a fugue.¹⁹ Though his tonal language is ambiguous, the composer used several compositional elements in order to highlight the form, including tonal cadences, meter changes, and dynamic and thematic shifts.²⁰

¹⁴ Mark Belcik, "Paul Hindemith's *Symphony in B flat* for Concert Band" (DMA Treatise, University of Texas at Austin, 1996), 1.

¹⁵ Belcik, 3

¹⁶ Belcik, 6

¹⁷ Belcik, 10

¹⁸ Belcik, 19

¹⁹ Jason Curley, "Revealing Structural Aspects of Paul Hindemith's *Symphony in B flat* for Concert Band Through a Map: Music Analysis Profile" (DMA diss., University of Arizona, 2010), 37.

²⁰ Curley, 37.

This work does not offer the overt emotional material found in *Lincolnshire Posy*. In fact, the *Symphony in B flat* is frequently referred to as “academic” or “cerebral,”²¹ primarily due to its lack of a programmatic or external narrative; unity is driven by architecture and form. This is not to imply, however, that it does not offer considerable opportunities for personal interpretation. By experimenting with style, significant differences can be made. A French/Italian approach (a lighter, brighter, more buoyant interpretation) can be applied, thereby providing contrast to the more typical Germanic approach, which elicits a broader, darker, and heavier style. Other musical factors such as tempo relationships can also be explored. Perhaps the area of the most experimentation among conductors is the final section of the third movement at rehearsal M (*poco più largamente*) in which the themes of the first and third movements are combined through stratification. Some conductors choose to employ a dramatic *molto rallentando*, some use a slight *ritard* at the very end, and others press “full-speed ahead” to the final chord.

Each participant stressed the importance of intensive score study before attempting to craft an interpretation. It is difficult to appreciate the often-hidden harmonic, motivic, and structural relationships that bind the work in a stealth-like manner, hidden in plain sight through ambiguous harmonic language, mixed meters, and layers of counterpoint without immersion in its language for a considerable period of time. After a thorough understanding of the work is achieved, the chances of developing an appropriate and effective interpretation greatly improve.

²¹ Chris Sharp, “A Study of Orchestration Techniques for the Wind Ensemble/Wind Band as Demonstrated in Seminal Works.” (PhD diss., University of Florida, 2011), 188.

CHAPTER 2: REVIEW OF LITERATURE

The selection of *Lincolnshire Posy* and *Symphony in B flat* was based on an evaluation of data from existing research. It was essential that this study focus on core repertoire in order to ensure that the participants had acquired a significant performance experience with the selected pieces, as well as a thorough understanding of the works and their composers. In order to determine which pieces to include, data on several related topics were evaluated. The first area of focus was literature quality. Three studies have been published on that topic, including those by Acton Eric Ostling (1978), Jay Gilbert (1993), and Clifford Towner (2011). In all three studies, Percy Grainger's *Lincolnshire Posy* and Paul Hindemith's *Symphony in B flat* were ranked among the highest quality works as evaluated by members of professional music and wind band associations, including the College Music Society, the College Band Directors National Association, and the World Association of Symphonic Bands and Ensembles. Because the Gilbert and Towner projects were replications of the Ostling study, all three used identical rating systems; this made for straightforward study-to-study comparisons. Averaging the scores for these two works across the three studies revealed that *Lincolnshire Posy* has an average quality rating of 98.2/100 and *Symphony in B flat* has an average quality rating of 99.3/100.

Studies on the topic of repertoire performance frequency were evaluated next, which resulted in a similar endorsement of these two works. Data from a 1990 study by David Woike revealed, through an analysis of survey responses among members of the College Band Directors National Association (CBDNA), that *Lincolnshire Posy* and *Symphony in B flat* are considered two of the “most significant wind band

compositions” in the repertory.²² Additionally, in a 1998 study of CBDNA conference programs between 1951 and 1995, Brian Hopwood found that Hindemith’s *Symphony in B flat* is the most frequently performed piece at CBDNA conferences. *Lincolnshire Posy* is the fourth most-performed piece, sharing that ranking with *Canzona* by Peter Mennin, *Konzertmusik für Blasorchester* by Paul Hindemith, and *La Fiesta Mexicana* by H. Owen Reed.²³

Adding to the endorsement of these two works was John Williamson’s 1998 publication, *Rehearsing the Band*. In a survey of 30 conductors, each participant was asked to list 30 pieces in the wind band repertoire that they believed to be among the best. Of those surveyed, 100% included both the *Symphony in B flat* and *Lincolnshire Posy*. Only four works earned this unanimous distinction, the other two being Gustav Holst’s *First Suite in E flat* and Karel Husa’s *Music for Prague 1968*.²⁴ Additionally, an analysis of data from Timothy Wiggins’ 2013 study, *Analytical Research of Wind Band Core Repertoire*, revealed that Grainger’s *Lincolnshire Posy* was the subject of the most peer-reviewed, doctoral-level research studies with eleven dissertations on subjects related to its musical analysis. The Hindemith *Symphony in B flat* was the second most researched piece with nine peer-reviewed doctoral-level analyses. Given the results of these studies, it is clear that the wind band community considers these two works to be among the very most important in its repertoire.

²² David Woike, “Band Performances Repertoire at the University Level: A Survey of Collegiate Wind Band Curricula and Current Repertoire Selection Processes.” (DMA diss., The Ohio State University, 1990), 70.

²³ Brian Hopwood, “Wind Band Repertoire: Programming Practices at Conventions of the College Band Directors National Association.” (DMA diss., Arizona State University, 1998), iii.

²⁴ John Williamson, *Rehearsing the Band* (Galesville, MD: Meredith Music Publications, 1998).

Two studies have been completed pertaining to the interpretation of these works. In the aforementioned 2012 study by Berz and Yozviak, the researchers examined tempo relationships between three recordings of Hindemith's *Symphony in B flat* conducted by Hindemith, himself. The three recordings analyzed include: (1) the unpublished world premier by the U.S. Army Band, recorded April 6, 1951; (2) *Hindemith Conducts his Own Works* by the London Philharmonic Orchestra, November 24, 1956; and (3) *Hindemith Conducts Hindemith* by the Bavarian Radio Orchestra, October 8, 1959.

The study's authors found that most tempi were relatively consistent between the three recordings, with notable exceptions in the second and third movements. In Movement Two—*Andantino grazioso, half note = 56*, a variation of twelve beats per minute (b.p.m.) is found at rehearsal G, with tempo varying from 88 to 100 b.p.m.. At measure 117, tempi ranged between 90 and 99 for a difference of 9 b.p.m.. In Movement Three—*Fugue, Rather Broad, half note = 100*, a 16-b.p.m. disparity was found at rehearsal K, which was followed by a 10 b.p.m. difference at rehearsal L. Because the majority of the recordings were conducted at the similar tempi, these anomalies were most likely the result of a conscious effort on Hindemith's part to vary tempo, though his rationale in this situation cannot be determined.

Bruning's 1980 study involved 10 works for wind band, including the two pieces of focus in the present study. Surveys were sent to conductors in a format that listed individual measures numbers, each of which was followed by specific questions, such as, "Do clarinets stagger breathe?," "If the final quarter note is not held full value,

what is the duration?,” and “Does brass tend to rush?”²⁵ Responses were typically short, comprising a few words or sentences.

Bruning’s methodology, which focused predominantly on very detail-oriented questions, is useful in the development of interpretive decisions concerning note length, style, phrasing, and articulation, but many interpretive considerations were left unaddressed, such as (1) a historical or musicological understanding of the composer and his or her style and/or philosophies, (2) the time period and world events surrounding and perhaps influencing the composition and its style, and (3) any programmatic elements, including (especially in *Lincolnshire Posy*) text from folk songs that may have bearing on the composer’s intent.

²⁵ Bruning, 395

CHAPTER 3: METHODOLOGY

Study Design

This study employs a qualitative, multiple case study design via one-on-one interviews with a small sample of key informants comprising late-career, successful university-level wind band conductors. The interview design combined elements of both the general interview guide approach (an outlined set of topics to be explored, but with flexibility in the order in which the questions are presented) and the standardized open-ended interview approach (a predetermined, ordered set of topics in which the sequence and wording of the questions asked to each respondent was the same).²⁶ The interview questions were drafted in a particular order and wording, but the sequence and phrasing was modified in order to respond authentically to the statements given by the participants. This prevented redundancy and allowed me to probe deeper by asking follow-up or clarifying questions in order to attain the most complete responses possible.

Additionally, this hybrid interview method appropriately facilitated the need for a “rich, ‘thick’ description of the phenomenon under study,”²⁷ in this case, the participants’ interpretive style. Because the focus was on personal experiences and not generalizable data, the use of quantitative methods, such as surveys and questionnaires, was not considered. Interview lengths were determined by the availability of the participating conductors.

²⁶ Gall, Gall, Borg, 247

²⁷ Sharan Merriam, *Qualitative Research and Case Study Application in Education* (San Francisco, CA, 1998), 29.

Participants

Participants were selected through purposeful sampling, which involves “identifying and selecting individuals or groups of individuals that are especially knowledgeable about or experienced with a phenomenon of interest.”²⁸ Potential participants were identified through the aforementioned criteria, including: (1) a body of acclaimed recordings, (2) a regional and/or national reputation as a leader in the field, (3) performances in regional and/or national conferences of the College Band Directors National Association (CBDNA) or the American Bandmasters Association (ABA), and (4) either the development of a band program over the course of their career or the maintaining of high standards in an established program.

Ten invitations to participate were sent via email (refer to Appendix C) Because of the emphasis on depth over quantity of participants, a participation rate of 40% to 60% (four to six participants) was desired due to time limitations. Five of the ten invitees responded: four agreed to participate and one responded, but declined due scheduling conflicts. Four did not respond.

Table 1.1: Participant Response		
Status	Quantity	Percentage
Responded	5	50%
Agreed	4	40%
Declined	1	10%
No Response	4	40%

²⁸ John Creswell and Vicki Plano Clark, *Designing and Conducting Mixed Method Research* (Thousand Oaks, CA, 2011), Sage.

Interview questions focused on the conductors' individual experiences and interpretive development concerning Grainger's *Lincolnshire Posy* and Hindemith's *Symphony in B flat*. Audio recordings of the interviews were made using a Zoom ® H4N digital audio recorder. Participants included (in order of interview completion) (1) Gary Hill, Director of Ensembles at Arizona State University; (2) Gary Green, Director of Bands at the University of Miami; (3) Joseph Missal, Director of Bands at Oklahoma State University; and (4) Michael Haithcock, Director of Bands at the University of Michigan. The interview with Hill took place inside the McCormick Place West Conference Center in Chicago, Illinois during the 2014 Midwest Band and Orchestra Clinic, as did the initial interview with Gary Green (due to time constraints, the first interview with Green focused on *Lincolnshire Posy* and the second focused on the *Symphony in B flat*); The interview with Missal took place in his faculty studio on the campus of Oklahoma State University in Stillwater, Oklahoma; and the interview with Haithcock was conducted via telephone.

Table 1.2: Interview Duration, Method, and Date			
Interviewee	Interview Duration	Method	Date
Gary Hill	2 hours	Face-to-face	December 18, 2014
Gary Green	1 hour, 17 minutes	Face-to-face	December 19, 2014
Joseph Missal	1 hour, 30 minutes	Face-to-face	January 15, 2015
Michael Haithcock	1 hour	Phone	January 28, 2015
Gary Green	1 hour	Phone	March 19, 2015

Audio files of the interviews were transcribed using HyperTRANSCRIBE ®, a software program developed and marketed by Researchware, Inc. ® that allows for the looping of small portions of an audio file. Coding and data analysis were completed

through the use of HyperRESEARCH ®, a companion program to HyperTRANSCRIBE ® that scours data and identifies themes.

Timeline of the Study

University of Oklahoma Institutional Review Board approval was granted on September 25, 2014. Interviewees were then identified through purposeful sampling. Special permission to interview before a formal proposal was adopted was granted by my committee on September 29, 2014. This was necessary in order to accommodate interviews at the Midwest Band and Orchestra Clinic in Chicago from December 17 to December 20, 2014, where many key informants would be gathered. Invitations to participate were emailed from October 7 to October 9, 2014. Interviews transpired between December 18, 2014 and March 19, 2015. Transcripts were produced from January 25 to March 20, 2015 and data analysis and interpretation began on March 21, 2015.

Trustworthiness

Issues of validity and reliability must be addressed in qualitative studies. Because of the nature of qualitative research, which involves the study of holistic, multidimensional, and ever-changing assumptions instead of the single, fixed, and objective nature of quantitative,²⁹ the terms “trustworthiness” and “authenticity” are preferred over “validity” and “reliability.”³⁰ In this study, trustworthiness was mainly addressed through member checking, a process in which “data, analytic categories,

²⁹ Merriam, 202

³⁰ Patton, *Qualitative Research and Evaluation Methods* (Thousand Oaks, CA: Sage Publications, Inc., 2002), 51.

interpretations, and conclusions are tested with members of those stakeholding groups from whom the data were originally collected.”³¹ This process is the most crucial technique for establishing credibility.³² Member checking throughout the interview was accomplished through summative statements by the researcher after participant responses. These statements required agreement, dissention, or further clarification (refer to Appendix B) Additionally, transcripts of the interviews were sent to each participant for approval in order to confirm that the researcher’s interpretations and conclusions were authentic.

Data Analysis and Interpretation

The structure of the data analysis was based on a modified version of Merriam’s three-level analysis.³³ For this study, the three levels included: (1) description (the initial level); (2) categories (the second level); and (3) themes (the third level).

“Description” refers to making descriptions of the contents of the raw data.³⁴ This includes notes made during the interview and the transcription process. Once the transcriptions were made, coding began. “Coding” is “the process of noting what is interesting, labeling it, and putting it into appropriate files.”³⁵ “Categories and themes” were developed through the analysis of data through the filter of the research questions; these questions were also used to separate any data that, although possibly interesting, were not relevant to the study.

³¹ Lincoln and Guba 1985, p 314

³² Ibid.

³³ Merriam, 179

³⁴ Eros, 74

³⁵ Seidman, 125

Categories require more extended analysis. According to Merriam, “Devising categories is largely an intuitive process, but it is also systematic and informed by the study’s purpose, the investigator’s orientation and knowledge, and the meanings made explicit by the participants themselves.”³⁶

³⁶ Merriam, 179

CHAPTER 4: PARTICIPANT PROFILES AND MEANINGFUL THEMES

Gary Hill

Profile

My personal interaction with Hill began with his acceptance of the invitation to participate in this study. My familiarity with his work, however, extends into my early public school teaching career, roughly 12 years prior. As the guest conductor for the Ohio Music Education Association's All-State Honor Band, I witnessed his conducting, experienced his repertoire selection, and heard, through the band's performance, the quality of his musical instruction. His frequent and comfortable interactions with the students also indicated that he was an outgoing, student-centered teacher who had built a pleasant rapport over the course of the four-day conference.

When I entered graduate school, I became more aware of his contributions to the field, including his activities in CBDNA and his many guest conducting appearances across the nation. When his name came up in discussions on topics related to wind bands literature, history, or conducting, my mentors all spoke positively about Hill as both a musician and a colleague. Because of my own personal experience watching him work, his widespread respect in the field, and his many years of experience, I felt that Hill would be an ideal participant.

Originally from Plymouth, Michigan, a suburb of Detroit, Hill attended the University of Michigan where he earned a Bachelor of Music Education degree. Upon graduating, he began his teaching career as Director of Bands at West Bloomfield High School, where the band's enrollment averaged between 50 to 60 members. After three years, he accepted the position of Director of Bands at Traverse City High School in

Michigan. At this new school, his band comprised roughly 85 members who were, according to Hill, “wonderful players.”

After three years at Traverse City High School, Hill embarked on his collegiate teaching positions, which included: (1) two years as Associate Director of Bands at the University of Colorado—Boulder; (2) four years as Director of Bands at East Texas State University (now Texas A&M—Commerce); (3) 13 years as Director of Bands at the University of Missouri at Kansas City; and his current role, (4) Director of Ensembles at Arizona State University—a position in which he has served for 16 years.

Major Influences

While teaching at Traverse City High School, Hill became a close friend and colleague of Frederick Fennell, who had a profound influence on his interpretive outlook. Traverse City is located 13 miles from Interlochen and its famed arts academy, where Fennell served as Interim Director of Bands. This provided Hill with considerable time and experience working with the acclaimed wind conductor:

The year after Fred [Fennell] retired from the University of Miami, he was the interim band director at the Interlochen Arts Academy. Fred came over to the high school quite often, sometimes unannounced. He would just be standing in the band room door, and of course the first few times that would happen I got a fairly huge lump in my throat! He was always very kind. He was curious about what we were doing. He would look through the folders and see what was there, and he would read something with the students just for fun. Having the opportunity to interact with him obviously taught me a great deal... about interpreting music and conducting in general.

Meaningful Themes

Collaboration with/Empowerment of Students

Hill often discussed his practice of relinquishing interpretive control to students, which stems from a philosophy of collaboration. These moments are primarily concentrated in soloistic or chamber group passages. When asked, “Do you have a platonic interpretation of the piece (*Lincolnshire Posy*) that you refer back to, or do you still play around with ways to shape a phrase, etc.?” He responded:

I am fortunate to work with great players at my own institution, and they have their own ideas to share, particularly in the solo moments but also in general. I love to listen and hear what they have to say before I dive in and say that this is absolutely the way it is. Every time is going to be a little bit different because of the players involved. Certainly in the second movement, where Grainger gives license to the trumpet soloist, I often say, “We’ll follow you. You decide which notes get emphasis. You decide about pacing. Do what you, as an artist, think is best.”

Concerning the same trumpet solo in “Horkstow Grange,” Hill stated in response to the question, “Would you encourage the trumpet soloist to take a faster pace?”

If they’re a good player, whatever they do is okay with me—and different every time. I don’t conduct there. I assist the *diminuendo* and the tapering of color and texture. Once the trumpet solo starts, my job is to cue the clarinet entrances and cue the entrance of [measure] 24 plus the *crescendo*. That’s my job.

When asked about his conducting approach to the opening and closing quartet canons in “Rufford Park Poachers,” Hill explained:

I’ve done this opening in many ways. With mature players, sometime not even conducted. That depends on the players and the amount of rehearsal time they are able to spend with each other in the beginning and at the end. I’ve also conducted it with a modified idea [of] where I give a downbeat, but I don’t really lead them unless they need it. I want the players to freely feel like they’re ornamenting and freely singing this more than just playing what’s there... For me, that’s the ideal. If you read everything Grainger wrote about this particular folk singer, he wrote that he was the most highly ornamented and free form singer that he ever recorded. What he’s doing through these mixed meters is attempting to emulate that through the disjunct feel that is created by the five.

But you can go a step further than that and not only play in these meters, but vary the pace enough so that it truly is free—I don't dictate the pace. I follow the soloists. With a younger group of players, I would probably not be quite so bold and I would certainly do more leading, but you'd be surprised what younger players, if they have enough time, can come up with.

In "Rufford Park Poachers," Hill stated that he prefers Version A, but whether the solo is a trumpet, flugelhorn, or soprano saxophone should be determined by the ability of the player:

I've done both versions, but I personally like Version A but with soprano sax. What I generally do is, if I have a great soprano sax player, I'll ask them to read from the trumpet part...I can't take credit for this; that was something Fred Fennell used to prefer. He was pretty sure Grainger wouldn't care. For me, it's who can actually sing through with confidence, and who can really pull it off. That's who the soloist is, it's nothing more than that—who's the best, most confident soloist from this group.

Pacing, Tempo and Dynamic

Another topic of considerable importance to Hill is pacing, in terms of both tempo and dynamics. Throughout the course of our interview, the need to monitor the pacing of tempo throughout *Lincolnshire Posy* was mentioned eight times, and the management of dynamic pacing was mentioned four times. At the crux of the problem with pacing, according to Hill, is a fear of variation on the part of the conductor. He stated, "I think that people are too afraid to vary pacing, and I think people don't listen enough to the ensembles and invite the ensemble to listen to itself in those special moments in the piece, and I think that's the biggest error among young conductors."

This results in an inherent "hurrying:"

There's no sense of hurrying unless there's an intentional forward motion to the pace. There's no sense of hurrying to cadence points. What I hear people do, young and not-so-young, is, "Here's where the cadence point is regardless to what's going on around it." That's an enormous mistake in any piece of music but especially in something so tender and heartfelt like "Horkstow Grange."

In a discussion on the interpretation of movement two, “Horkstow Grange,” Hill stated:

The last big challenge in this movement is the pacing of energy as well as tempo from [measure] 29 to the end. What often happens is that it’s awfully hot here tempo-wise. Yes, it should be robust but there’s a way to go yet in terms of the phrase and certainty in terms of the climax. Grainger was immensely proud of that moment and so we should take time and care to make that moment as it should be as well.

He addresses a similar problem that occurs in the euphonium solo of the third movement,

“Lord Melbourne.”

Grainger writes “Slow off,” and he puts the dashes all the way to measure 35. What most people do is, they slow off a little, but then 34 is short-changed. And when you short-change 34, 35 is less effective. I do what I think a lot of people do. The four-eight measure is in two, the three-eight measure is in three, and then I conduct in four (sings and conducts those three measures). I maintain the eighth-note pulse internally and I keep slowing down because that’s what Grainger asks for. I think that that’s almost never done. Is it a big deal? Probably not, but it affects how thirty-five works.

In terms of dynamic pacing, Hill points out measure 29 of “Horkstow Grange” as a particularly prevalent problem among less experienced conductors:

The A flat-7 chord at measure 29 is so spectacularly orchestrated leading into that wonderful D flat that it’s so tempting to go ‘ugh!’ You’re in tonal lust! You’re so over-the-top with the sound at 29 that you don’t have anywhere else to go at [measure] 34, so now what? Just think of the *fortissimo* at thirty as being more about resonance and not so much about volume. At [measure] 34, the failure among certain groups is that people are afraid to let go. They try to keep that old-school symphonic band sound there and I’m convinced—99 percent sure—that’s not what Grainger wants there. And homage to pain! This is one of the biggies! Of course you don’t want gross sounds, but the fact of the matter is that chord at [measure] 34 should be as bright and, for me, if it’s a great player, with some edge in it because a great player can do that without sounding gross, that’s absolutely what’s there. That movement should peel your hair off without being obscene. In the text, Grainger is talking about someone who has just been beaten, maybe even to death! I mean, c’mon!

At rehearsal D in “Rufford Park Poachers,” Hill offers the following advice concerning dynamic pacing:

Letter D can be so hot that there’s nowhere else to go. Now, as for the end, I like measure 56 to the end to be subtly growing in energy. I think of a great cathedral

organ here, and I think of the organist having just a little bit of pedal left in that volume, so 56 is pretty big, but the three last chords, the organist has just a little swell left in that pedal so those chords grow in intensity.

Gary Green

Profile

As with Hill, my first one-on-one interactions with Gary Green came as a result of this study, although several of my most important conducting mentors were students of Mr. Green. In 2011, I began my master's studies in wind conducting with one of his former students from Weiser High School, Dr. David Booth, who currently serves as Director of Bands and Conducting Studies at Wright State University in Dayton, Ohio. Through our many conversations over the course of the degree program, I learned a great deal about Green's philosophies, methodology, and conducting style. My insight into Professor Green's teaching further solidified in the 2014/2015 academic year when I served as a teaching assistant under his most recent doctoral conducting graduate, Dr. Michael Hancock, who had been appointed to the position Associate Director of Concert Ensembles at the University of Oklahoma. Elements of his teaching were passed on to me throughout my graduate school experience via these two protégés.

Green is a well-known and respected figure in the wind band world. As Director of Bands at the Frost School of Music—one of the flagship music schools in the world—he is one of the most in-demand guest conductors in the nation. He is also particularly known for his recordings with the both the University of Connecticut and University of Miami Wind Ensembles, as well as the commissioning projects for which he served as a either the sole commissioner or as a consortium member. In many

instances, the resulting works were quickly adopted as core repertoire, including *Blue Shades* by Frank Ticheli (1995), *Urban Requiem* by Michael Colgrass (1995), *Olympic Dances* by John Harbison (1996), *Equus* by Eric Whitacre (1999), *Wolf Rounds* by Christopher Rouse (2006), and *Ecstatic Waters* by Steven Bryant (2008), among many others.

Green is originally from Sapulpa, Oklahoma, which is located 14 miles southwest of Tulsa. After graduating from high school in 1956, he joined the Air Force; he served for four years as a photographic intelligence specialist during the buildup to the Vietnam War. At the end of his contract with military, he attended Boise State University, where he earned a Bachelor of Music degree. Upon graduation in 1964, Green began his public school teaching career at Weiser High School in Weiser, Idaho, where he taught for one year. He then taught for one year at Caldwell High School in Caldwell, Idaho, three years at Capital High School in Boise, and then ten years at University High School in Spokane, Washington. After a decade in Spokane, he returned to Idaho where earned a Master of Music in Music Education at the University of Idaho. Upon completing his masters degree in 1983, he served for ten years as director of the Wind Symphony, Symphonic Band, and Marching Band at the University of Connecticut. In 1993, he was appointed Director of Bands at the University of Miami Frost School of Music, where he currently serves.

Major Influences

For Green, two colleagues from nearby universities helped him chart his course while he was Director of Bands at University High School in Spokane, Washington:

There were two guys [who guided my interpretation]. One of them was the band director at the University of Idaho. His name was Bob Spevacek. He was instrumental in my growth in what I would call my middle career. There was a guy at Washington State University named Randall Spicer. He would come over to the high school and work with me as I would work my way through the Symphony. He would just routinely come over and hang out, and I learned a lot from him. He was a clarinet player, so for all the woodwind stuff, he'd give me ideas on how to teach that. He was big in that process. Big.

Later in his career, he discovered a primarily orchestral conductor whose approach to the *Symphony in B flat* greatly affected him. He stated:

I think Larry Rachleff is one of the most important conductors in the United States today. He's not as well known as others, but his music making is not only profound, but it's inspirational and life changing. If you ever have the opportunity to study with him, you need to do it. He's a very special man. I saw him conduct and listened to him teach the Hindemith *Symphony*, and the things he did with the piece—some of the balances and *rubatos* and impact points were just particularly powerful to me. I've had the opportunity to think about that and how I'd approach it.

Meaningful Themes

Hearing

In the course of our two interviews, Green made many references to “hearing,” which to him, in relation to music, carries a significantly more complex meanings that one might initially assume. In most contexts, Green used “hearing” to describe a combination of audiation (hearing the music internally, i.e. in “the mind’s ear”) and a musical interpretation based on that internalization process. In reference to “Lisbon” from *Lincolnshire Posy*, he stated:

My students probably hate me, but we don't conduct anything until they can hear something. They don't have to hear it all, but they have to hear something.

Then, that will begin to inform them. When you look at the score, you see the key, the meter, and the tempo marking, but the most important thing on here is, “brisk with plenty of lilt.” When you begin to put this together, you ask yourself, “What does that mean to me? What does ‘lilt’ mean?” Once you figure that out, you can begin to come to grips with where he might have been and why he wrote those words. This is far more important than the rest of it.

Through this quote, Green’s two-part process of internally hearing music is explained. First, the conductor must learn the score—the key, meter, tempo markings, dynamics, etc. Once the aspects provided by the composer are absorbed, the process of asking “why” begins in order to form an interpretation. By questioning the concrete, a conception of the abstract—the personal and emotive aspects of phrase shaping, approach to articulation, tone, resonance, balance, *rubato*, etc. can emerge. When these processes are completed and the conductor has developed his or her own aural image of the piece at both levels, “hearing” has occurred.

Support for this interpretation came later in the first interview when Green began asking questions of me. Pointing to the horn melody in the second measure of “Horkstow Grange,” he asked, “Can you hear that in your mind?” He then pointed to the harmony in the second alto sax line in the same measure. “Can you hear that in your mind? Can you hear them at the same time?” Does this have any influence on this? When I asked for clarification, he responded with a quote by Percy Grainger: “And the worth of my music will not be known until people understand that it is a pilgrimage to sorrow.” In essence, he was asking: (1) could I internally hear/audiate the two parts, both individually and together, and (2) how, from an interpretational standpoint, did I hear the two parts collaborating, rising and falling, stretching, accelerating, etc. all the while considering what we know about “Horkstow Grange,” *Lincolnshire Posy*, and Grainger as a composer.

Visual Art to Explain Musical Art

Green is an avid photographer and is well versed in the world of visual art. This provides him with another way of interpreting and discussing musical events—through comparisons with photographers, painters, and their works. In reference to the fifth movement of *Lincolnshire Posy*, “Lord Melbourne,” Green displayed a picture of a painting on his phone and showed it to me. He said:

This is Degas. We’re talking about angles and edge and dissonance as well as highlighting such things. Degas was in Paris and he painted dancers and people around ballet dancers. This happened to be near the famous Moulin Rouge. Look at this. What is your eye drawn too first?

I responded, “That lady’s hair,” to which he replied,

Exactly. And that’s because all around this is dark, so he uses the dark to highlight that. It’s the same thing here. Use all this stuff to highlight the dissonance. It had its moment, but now it’s time to let the dissonance shine (referring to measure 49 in “Lord Melbourne”). The more that you look at this painting, the more you can go around it. If you have a dark coat, and you want to highlight the edge, you lighten up. It’s called negative space, and we have negative space in music the same way we have in art.

Through this comparison of the final fermata of measure 49 in “Lord Melbourne” to the Degas painting, Green provides a unique and clear explanation of the relationship between the dissonance of the D minor chord in the majority of the brasses and the G Major chord that emerges in the horns and eventually dominates the texture. In this scenario, the D minor chord members comprise the “negative space”—a void from which the bright and triumphant G major emerges.

In the Hindemith *Symphony in B flat*, Green discussed how specific balances lead to the highlighting or masking of certain instrumental colors, which affects the piece as a whole. He used Picasso’s process of creating a masterwork as an example:

There's a wonderful DVD that I'd encourage you to get called *The Mystery of Picasso*. It's amazing, amazing, amazing. It explores Picasso as he paints a masterwork through shape, color, and layers of complexity as it approaches its final destination. You really should see it. It's amazingly musical, and it can help you understand how one color affects another, and how one shade will draw attention to the edge of a line, and music is just like that.

Humanity

Green spoke several times about the necessity of finding the “humanity” or the “human spirit” in music. At the beginning of our interview, he allowed a small glimpse into this notion when he stated, “For me, the fundamental of conducting has to be true. Conducting follows the inner ear and the heart.” The “inner ear” was a reference to the aforementioned process of internalizing the music and its interpretation. The use of the word “heart” was a reference to the shared human experience that music provides—the universality of its communicative and emotional powers. Later, in our discussion of “Horkstow Grange,” he more thoroughly laid out the groundwork for his philosophy:

What we're trying to do [as musicians] is to imitate the human spirit. Any good music has humanity in it, and if it doesn't have humanity in it, it's not good music. You can't have a great performance of mediocre music. It could be a “terrific” performance, but if it's mediocre music, it's a mediocre performance. You can't rise above the art. What you're looking for is music like this, which has humanity in it. “And my music will not be known until people understand that it is a movement toward sorrow.” So what is he talking about? Some of this, like when everybody comes to a point and they reach this intensity and then we all release it at the same time; that's not the way life works. Just because the *fortissimo* and the actual climax is here doesn't mean that some part of you doesn't reach or stretch or yearn for a bit more. The more you read, look, talk, think...the study of music is not notes, it's the study of humanity.

He later stated, “That's why I'm telling you that it's important to have technique, but technique not informed by an open heart of music is worthless... Music that attracts the ear and the heart has something to say; it is not monodynamic.” Through these

statements, I have concluded that Green views the technical and emotional aspects of music on equal footing, one inseparable from the other.

Joseph Missal

Profile

I became aware of Missal and his program at Oklahoma State University in the final year of my undergraduate education when I began seeking out recordings of major works for wind bands in earnest. In 2001, I discovered a recording of *Music for Prague 1968* by the Oklahoma State University Wind Ensemble. I was immediately taken by the clarity and precision of the ensemble, and even after obtaining recordings of the work by some of the most prestigious conservatories in the United States, Missal's recording remained my favorite. It wasn't for another thirteen years that I would learn that most of the students in that ensemble were undergraduates—a fact that further bolstered my desire to learn more about Missal and his program.

Joseph Missal is originally from Pocatello, Idaho, roughly 165 miles north of Salt Lake City, Utah. He earned his undergraduate degree in instrumental music education from Michigan State University and his master's degree in wind conducting at the University of Cincinnati College-Conservatory of Music. In 1978, he joined the faculty of Rocky Mountain College in Billings, Montana where he was the only full-time instrumental faculty member. Under his guidance, the band grew from 48 to over 120 players—this, at a university with a total enrollment of 500 students. After three years, he accepted the position of Director of Bands at Eastern New Mexico University, a regional university near the New Mexico-Texas border. From 1984 to 1986 he was in residence at the University of Colorado Boulder where he studied conducting with

Allan McMurray. In the fall of 1986, he joined the faculty of Oklahoma State University. In this position, he directs the Wind Ensemble, Symphonic Band, and teaches both undergraduate and graduate conducting courses.

Major Influences

For Missal, two wind band-focused periodicals that regularly published articles by respected wind conductors on topic of major band works served as an influential resource:

[I was influenced by the] good essays in the old instrumentalist from Fennell. There was a publication called the Band Director's Guide*. It was by Ken Neidig. This was a fantastic resource for about three or four years. It had essays by Bob Reynolds and Fennell and Hunsberger... It had so much great information.

Meaningful Themes

Balance and Color

Missal spoke often and with great detail about balance—both problems and solutions—throughout our discussion of *Lincolnshire Posy*. It was also clear he had put a great deal of thought into ensuring that the variety of tone colors found throughout the work were realized through his conducting and teaching. This was made evident by the impassioned and knowledgeable manner in which he spoke on these topics.

Contrasting with Green, who mostly spoke broadly and conceptually, Missal focused on individual phrases and measures for the majority of the conversation. In discussing the first movement of *Lincolnshire Posy*, “Lisbon,” Missal stated:

* *Band Directors Guide Magazine* was a periodical, and should not be confused with Neidig's text, also entitled *Band Directors Guide*.

It's always difficult to balance the stopped horn. I've experimented with making that muted as opposed to stopped to make the balance better. Depending on the ensemble, I've used one bassoon instead of two in the higher tessitura, which is problematic pitch-wise. It's scary when you're moving those triads all over the place on not-necessarily-great notes for some of those instruments.

Missal makes several adjustments in order to accommodate his interpretive preferences.

Although it is clear that he greatly respects both Grainger's work and Fennell editing, he often adapts tempo, style, or dynamic markings in order to better fit needs of his ensembles or to support his interpretive aural image of the piece. In one particular example in "Lisbon," he stated:

I work really hard to make the horn and euphonium the dominant sound as opposed to the trumpet and saxophones on the Duke of Marlboro fanfare. In Fred's edition, he's put these markings with a *diminuendo* in the second bar. I eliminate that. I feel it with the apex of the phrase here (points to the downbeat of measure 28) as opposed to it coming down and then coming back.

Concerning "Rufford Park Poachers," Missal stated,

Measure 54 in the horns is often not as pronounced as I think it should be. This line shaping –there's so much texture and there are so many octaves that it can be very bombastic, so I work really hard on the soft end. The bar before 63... I make that whole horn section *forte* there. I just like the way it jumps out. I like that whole ensemble of horns to pop out there. I play with the time quite a bit in here (measure 68 to 76). With these phrase endings, I'll just drag them out and set the new one in motion. There are just so many colors that I like to prepare the listener for what's going to come.

Outside Collaboration

A major component of the wind band experience at Oklahoma State University involves "outside collaboration;" in essence, small group rehearsals outside the regular large ensemble meeting time. Sometimes guided by faculty and sometimes student-run, the mission is to develop musicianship among the ensembles' players at a higher level.

Concerning this concept, Missal stated, "I'm a real big believer in the outside collaboration. Rehearsing needs to be about the music, not solving technical issues."

This manifests in several ways, including compulsory sectionals. According to Missal, “Section leaders report to me on the Tuesday of the following week what was accomplished and what still needs work. We have a system of accountability.”

It is noteworthy that, of the ten directors invited to participate in this study, only Missal’s program at Oklahoma State University does not offer doctoral degrees in music. The accomplishments of their wind bands and ensembles, which equal the stature of many doctoral-granting schools, are driven primarily by the success of their undergraduates. For these students, the outside collaboration system provides extra instructional time with faculty and/or upper-level players that aids in establishing their customary high musical standards.

Michael Haithcock

Profile

My interactions with Haithcock began in February 2012 while I was a master’s student in wind conducting at Wright State University. Professor Haithcock served as the guest conductor for the university’s annual Tri-State Honor Band, an ensemble comprised of high school students from the Dayton, Ohio region. Over the course of the three-day festival, I observed as he rehearsed the high school group. Another aspect of his role included guest conducting the Wright State University Wind Symphony. As a trumpet player in that ensemble, I experienced his teaching and conducting style first-hand.

In July of that same year, I attended a conducting symposium at Virginia Polytechnic Institute and State University (Virginia Tech), where Mr. Haithcock was

the primary guest clinician. Over the four-day event, Haithcock provided me with insightful individualized instruction and commentary. Given these personal experiences, his position as director one of the most renowned band programs in the world, and his many years as an active and respected member of the wind band community, I was naturally compelled to invite him to participate in this study.

A native of Kannapolis, North Carolina, Michael Haithcock attended East Carolina University where he majored in music education, graduating in 1976. He then earned his master's degree in at Baylor University in 1978. Prior to graduation, he was offered the newly created position of Associate Director of Bands, which he accepted. He began his teaching career in the fall of 1978. Upon the departure of Richard Floyd in 1982, he was appointed as Baylor's Director of Bands. In 2001, after 23 years in Waco, Haithcock was named Director of Bands at the University of Michigan—an influential position previously held by renowned wind band conductors William D. Revelli and H. Robert Reynolds. In this role, he leads the graduate band and wind ensemble conducting program and conducts the legendary Symphony Band.

Major Influences

Haithcock studied at Baylor University primarily to work with and learn from Richard Floyd, then-Director of Bands. It is therefore understandable that his mentor was his most lasting influence in his interpretation of the Hindemith *Symphony*:

...One of the things that Dick [Floyd] advised me to do was, we had three concerts in a particular term, so I programmed only the first movement on the first concert, only the second movement on the second concert, and then we did the whole symphony on the third. That was good for me and it was good for the players.

Meaningful Themes

Score Study: The Merger of Mind and Body

Throughout our interview, Haithcock made several references to the importance of “getting the music into your body.” The difficulty with learning new pieces, he explained, is learning it completely and deeply to the point that the physical, musical, and emotional elements of conducting are fluid. In relation to his first experience with *Lincolnshire Posy*, he stated,

The challenge when you first do a piece is to get it into your body in a way that’s expressive. Since everything I was doing was new, the challenge was to learn it deeply enough so that I could not just skim across the top gesturally. I’m sure in retrospect, all I did was skim across the top because I was so young. Like most people when they do those kinds of pieces for the first time, I was trying to not let my knees knock together and soil myself while I was trying to get through all the navigational aspects of the third movement and fifth movement...

Later in our interview, Haithcock outlined what he believes to be the shortcomings of wind band conductors in their preparation to conduct unfamiliar work. He also describes his philosophy of score study, which involves an internalization of the score into the mind’s eye, a fully developed and personal musical interpretation in the mind’s ear, and a body trained to properly transmit and communicate these internal elements.

He stated:

Knowing the score does not mean, “I’m not lost,” but I think that’s what keeps people from really digesting pieces. I get on people all the time about this and they look at me like I’m one hundred. I say, “You don’t have time to learn this score but how much time do you spend on Facebook?” For me, there’s no shortcut. I believe in the merger of a very prepared mind, a crystal-clear aural image that includes interpretation—not just the ability to correct error, and a trained body, which has to be done outside of conducting a specific piece. Conductors must practice their craft the way they expect their players to practice their craft. If you’re not physically improving and you’re not totally prepared at the level I just described, then those things are banging up against each other and there’s tension. That tension is usually visible in the body, it’s usually

audible in the sound, and it usually limits the interpretive aspect to, “Well now that I’ve heard this a few times I’ll see if I can add some music to it.”

Asking “Why?”

In the aforementioned quotes, Haithcock laid out his rationale for stressing a deeper level of score study that goes beyond the printed page and into the mind of the composer. He does this by asking many questions, most of which begin with “why:”

When I look at a score, like everybody, one of the first things I think about is, “Is my group going to be able to play this?” Then I look at what the composer did, and then I try to spend the most time why somebody does something. If you look at a Mozart serenade, why does he break the rules of convention? Why does he stay with the rules of convention? You can apply that to any piece. If you look at any other Grainger piece, there’s no real logic to what he does in *Lincolnshire Posy*. I came to the conclusion that the collection of tunes and, for all the things he says in the preface to the score, it seems to me that the stories are the driving point.

The piece is divided into two sets of three. The first three are about mankind against moral authority. The last three are more person-to-person stories. There’s only one happy ending, and there’s only one that’s truly resolved. So, why? Why that order? Why those tunes? I spent one summer around 1990 or 1991 and I took the tunes apart at great length and went through the orchestration.

In terms of *Lincolnshire Posy*, Haithcock has studied the work on a very deep level. In his pursuit of knowledge, he contacted Frederick Fennell, who often communicated with Grainger about his music. Fennell was also responsible for producing the published full score of *Lincolnshire Posy*—the result of many conversations with the composer, the systematic correction of the many errata in the original Carl Fischer reduced score, and spending countless hours studying the work over the course of his career. By opening a dialogue with Fennell, Haithcock was discussing the piece with the person who (because Grainger had died 30 years earlier) most likely knew more about the work than anybody else in the world. Haithcock stated:

I had to make a presentation [on *Lincolnshire Posy*] at a conducting workshop, and I decided I was going to “fish or cut bait” on this, and I followed it through to see if I could really make my point. I went to this conducting symposium, I sat it on the piano, I played things on the piano, I illustrated how the verses and the tunes play out, and how there are very specific things... So I did this symposium and people were like, “Holy moly! I never thought of this.” So I contacted Fennell and I said, “I’ve been thinking about this” and we talked on the phone, and he said, “Well, I’ve never talked to Percy about any of this but it seems logical.” I had him come out to Baylor and he gave a talk about Percy Grainger and his personal relationship with Grainger, and he did an open rehearsal with my ensemble playing *Lincolnshire Posy*. He and I spent the weekend talking about this stuff and he seemed to feel that my findings were legitimate. What I have said to people—and I’ve always prefaced whenever I’ve talked about this to people—is, this is an idea that resonates with me about how I study the score and make interpretive decisions. You can have another idea, but the point is, you’ve got to have an idea.

Haithcock stresses the fact that it is unnecessary to land at a consensus in terms of the interpretation of this or any other work, but it’s important that conductors take time—through rigorous score study and asking “why?”—to develop a complete, logical, and fully-conceived interpretation that makes sense to the individual.

CHAPTER 5: CROSS-CASE ANALYSIS AND DISCUSSION

The purpose of this chapter is to analyze the interpretive philosophies and decisions made by the study participants concerning the musical features in *Lincolnshire Posy* by Percy Grainger and the *Symphony in B flat* by Paul Hindemith. In doing so, the goal is to provide the reader with a deeper understanding and greater appreciation of the role that interpretation plays in the performance of these works.

This focus of this section is on research questions three and four: “Are there any interpretations that are consistent among all or some participants?” and “What interpretive elements, if any, differ among the participants, and how do they differ? Each participant’s individual approach has been constructed through several decades of score study, research, collaboration with colleagues, rehearsal, performance, and reflection. Their resulting decisions, which sometimes align and sometimes diverge, are the culmination of their personal musical journeys. No attempt is made to justify, validate, or invalidate any response, but only to illustrate a sample of the many possible interpretive conclusions that a conductor might reach after a career’s worth of careful deliberation.

Lincolnshire Posy

Analysis

Overarching Themes

Early-Career Interpretive Challenges

Three of the participants, Hill, Haithcock, and Green, discussed their greatest challenges in the early stages of developing their interpretation of *Lincolnshire Posy*. At

the beginning of his career, Hill wrestled most with the magnitude of the score and the nature of Grainger's multi-layered orchestration. He stated,

The sheer amount of responsibility of this piece, aurally, from the podium, is extensive. Really fine players catch a lot, but they're not really responsible for a lot, and your perspective from your seat in the ensemble is never a complete picture. Learning how to listen through all of the layers of texture of a piece like this is a whole different ballgame. Until I had *Lincolnshire Posy* memorized and spent most of my energy listening, I don't think I really started getting it.

...I would say that with every complex piece of music you can do a decent job by knowing it well, but until it's in your body, completely, to where you spend very little energy thinking about mechanics or meter changes, you don't really have an opportunity to listen and connect with the sound and influence the sound coming at you in the same way.

After obtaining his bachelors and masters degrees back-to-back, then immediately entering into higher education as the Associate Director of Bands at Baylor University, Haithcock began his journey conducting *Lincolnshire Posy* in his first year of teaching at age 23. About the beginning of his journey with this piece, he stated:

I don't remember the exact point in the first year that we did it (*Lincolnshire Posy*), but it was one of the early pieces that I did... The challenge when you first do a piece is to get it into your body in a way that's expressive. Since everything I was doing was new, the challenge was to learn it deeply enough so that I could not just skim across the top gesturally. I'm sure in retrospect, all I did was skim across the top because I was so young. Like most people when they do those kinds of pieces for the first time, I was trying to not let my knees knock together and soil myself while I was trying to get through all the navigational aspects of the third movement and fifth movement...

For Green, the development of his internal hearing/audiation was the crux to learning how to create a personal interpretation. This process was his greatest challenge while initially learning *Lincolnshire Posy* with his high school band in Spokane, Washington:

When I was a kid, I didn't understand "hearing" (referring to drafting the drafting of a musical interpretation in the mind—see "Hearing" in Chapter 4), but I understood singing, so I tried to figure out how these pieces should sound. I could sing it, so once I did, I could begin to follow along with my gestures and my beat, and pretty soon the beat began to take its shape relative to how I wanted the music to sound. It has to come from the inside first. *Lincolnshire* is

more straightforward because they're songs, and most of the pieces I did as a youngster were songs.

Lifelong Learning

Though each participant has spent immeasurable amounts of time studying, rehearsing, and performing *Lincolnshire Posy* over the course of their long careers, most view this work as one that still retains some degree of challenge and mystery.

When asked if he thinks that he “gets it” now—in essence, if after 30 years he has the piece figured out, Hill replied:

Oh no, definitely not. You know, with great music, like any great art, you'll probably never *completely* get it, but you get more of it every time you come back to it. Certainly the second time was a very different experience than the first, but again, retrospect is a wonderful thing. It's now almost forty years later, and I think, ‘wow, I'd like to do that again and show those kids all the things that I missed.’ But, you can't do that, and we all hopefully grow as we age and mature in our interpretive ideas... I've still only conducted it maybe a couple dozen times—maybe more, but not much. Even in those couple dozen times or so, the difference in depth from time one to time twenty-five or so is remarkable, and I don't think I've got it yet, but I'm a lot further down the road.

Similarly, Missal responded,

I've conducted it a million times, but I find something new every single time I conduct that piece. I bet you've found the same thing. It's just magical. It's like a great book. You read it, and then the next time you think, “I never caught that the first time!” Some player will bring something out, and I'll say, “I love what you did with that.” There aren't many pieces that do that.

Throughout our interviews, Green regularly referred to himself as “a late bloomer” and seems to harbor some level of regret concerning his time spent studying *Lincolnshire Posy* earlier in his career. He stated, “I'm embarrassed to say that every day, I learn something that I didn't know the day before or the month before, and it's just unacceptable.”

Score Study

Each participant indicated that considerable score study is required in order to convincingly interpret and conduct this piece. Haithcock warned against becoming satisfied with a superficial knowledge of the score:

Knowing the score does not mean, “I’m not lost,” but I think that’s what keeps people from really digesting pieces. I get on people all the time about this and they look at me like I’m one hundred. I say, “You don’t have time to learn this score but how much time do you spend on Facebook?” For me, there’s no shortcut. I believe in the merger of a very prepared mind, a crystal-clear aural image that includes interpretation—not just the ability to correct error, and a trained body, which has to be done outside of conducting a specific piece. Conductors must practice their craft the way they expect their players to practice their craft. If you’re not physically improving and you’re not totally prepared at the level I just described, then those things are banging up against each other and there’s tension. That tension is usually visible in the body, it’s usually audible in the sound, and it usually limits the interpretive aspect to, “well now that I’ve heard this a few times I’ll see if I can add some music to it.”

Hill similarly indicated that a deep understanding of the music is imperative. He believes that *Lincolnshire Posy* must be memorized before the conductor can effectively influence/interpret the sound, which is not possible if the conductor is consumed with the mechanics and technical aspects of the of music. He stated:

Until I had *Lincolnshire Posy* memorized and spent most of my energy listening, I don’t think I really started getting it... I would say that with every complex piece of music you can do a decent job knowing it well, but until it’s in your body, completely, to where you spend very little energy thinking about mechanics or meter changes, you don’t really have an opportunity to listen and connect with the sound and influence the sound coming at you in the same way.

Missal stated, “Don’t try to learn it on the podium. It’s too hard. You have to put the time in, and you should never do that anyway. You need to be prepared.” and Green said, “You really have to get the piece into the fiber of your being before you can make music out of it.”

Movement-Specific Themes

“Lisbon”

Stylistic Concerns: In the first movement, entitled “Lisbon,” different editions of the score include different stylistic instructions. In the newer Fennell edition, it reads “Brisk with plenty of lilt.” In the initial publication, the instructions were stated as, “Brisk with a lilt and detached.” This, according to Hill and Haithcock, has been an ongoing source of confusion and misunderstanding for young conductors—themselves, included. On this topic, Hill stated:

...I used to have my groups play in a style like (sings the melody from “Lisbon” in a very detached style with lots of space in between the notes and strong accents). I now have them sing the first verse or listen to the folk singers sing it and sing along. When you sing, (singing the melody) ‘T’was on a Sunday mor-ning,’ suddenly you realize, ‘wait a minute!’ it’s not (sings on syllable “dah” in a short style with lots of space between the notes), it’s ‘T’was on a Sunday mor-ning,’ so that comes out more like (sings “too-doo, too-doo, too-doo doo to the prior theme with emphasis on longer note lengths). It’s very different! Now you have lilt and the lilt is achieved not from accenting the first and fourth eighth notes, but from leading the sixth and third eighth notes to the first and third. The note grouping is different and the lengths of the quarter notes are slightly different because you’re thinking about how it was sung, and suddenly—at least for me—the piece becomes vibrant and alive.

Haithcock reaffirmed Hill’s philosophy:

If you look at the opening of the first movement where it says, “brisk with a lilt and detached,” what a lot of people wind up doing is focusing on those terms out of context. So what you get is (sings the melody to “Lisbon” in a very dry, *staccato* manner), when the tune is, “T’was on a Sunday morning before the break of day...” They cut the dotted quarter note so short that you don’t hear the rhythm. It’s like somebody talking in Vanna White style with no vowels; you only get consonants (sings the melody to “Lisbon” again in same detached, dry manner). Without a knowledge of the tune and the text, there’s an overemphasis on those instructions which are only made to keep it lively. You can’t say those words without in time without having *detaché* and lilt.

“Horkstow Grange”

Pacing: Hill spoke with great conviction and detail concerning the important interpretive factors of the second movement, “Horkstow Grange.” To him, the most important issue throughout the movement is the pacing. He stated:

I think that people are too afraid to vary pacing, and I think people don’t listen enough to the ensembles and invite the ensemble to listen to itself in those special moments in the piece, and I think that’s the biggest error among young conductors. The pacing... is dictated by your own preference and ideas about the piece, but it’s about being so confident with your complete knowledge of the score that you’re connected to the sound one hundred percent of the time.

Related to pacing is the tendency for conductors to fail to allow the music to relax near cadence points. This lack of a natural *rallentando* at these moments is perceived as “rushing” or “hurrying:”

There’s no sense of hurrying unless there’s an intentional forward motion to the pace. There’s no sense of hurrying to cadence points. What I hear people do, young and not-so-young, is, “Here’s where the cadence point is regardless to what’s going on around it.” That’s an enormous mistake in any piece of music but especially in something so tender and heartfelt like “Horkstow Grange.”

The most blatant example of the whole piece is between [measures] ten and fourteen. If you look at that, what you do at eleven is interesting, and if you’re listening to the sound, you know where the breath should occur should you choose to breathe there. When you go from twelve to thirteen, the *crescendo* on the whole note is almost always mistreated because people are not connected with the sound. If you are, you don’t have to lead the downbeat of fourteen—it happens organically. I prove this to people by saying, “Let’s play from measure twelve and I’m not going to conduct the whole note *crescendo*. I’m going to let you dictate when measure fourteen happens.” Inevitably, the group does it exactly together, and not only is it together but they do it at exactly the right time. They feel the sound grow, they feel the momentum, and they think, “Yes, that’s the right moment” and ironically, when it’s “conducted,” that doesn’t happen. The conductor goes, “Here it is,” whether the ensemble is ready or not.

In the example cited above, Hill demonstrated that players often successfully navigate specific passages of “Horkstow Grange” together without a conductor because they inherently perceive how the music should flow and how cadences should unfold. This concept stems from his aforementioned philosophy of empowering students to make

musical decisions. According to Hill, the benefits of putting this philosophy into practice are not only reserved for the specific, immediate musical moment in which he allows them license; it develops in the students a heightened awareness that affects all of their musical experiences. He stated:

...Not only are they empowered, but they carry that moment into the entire rest of the piece, and they begin to understand the kind of listening you're talking about. You're not talking about just listening to play in tune or to play together; you're talking about listening to the sound, and from the sound knowing what to do next. So if that moment is handled like that, and the pacing into the trumpet solo is appropriate, that gives the trumpet soloist ideas about, "Here's what I might do."

The participants' view on the pacing at the trumpet solo from measures 19 to 24 is of particular interest because of the variety of tempi taken in recordings made by high-profile conductors. The two most common options are to continue the previously established tempo, as chosen by Eugene Corporon, or to speed up the pace, as chosen by H. Robert Reynolds. When asked if he takes that section faster, Hill responded:

If they're a good player, whatever they do is okay with me—and different every time. I don't conduct there; I assist the *diminuendo* and the tapering of color and texture. Once the trumpet solo starts, my job is to cue the clarinet entrances and cue the entrance of [measure] twenty-four plus the *crescendo*. That's my job. Again, here's another example of the conductor getting in the way. The trumpet player is going to breathe here (points to the first beat of measure 19 where the first trumpet has a quarter note rest), so he or she doesn't care when the downbeat of twenty-five comes, they just want enough time to breathe. Listening to the sound and making [measure] twenty-five momentarily spectacular is important, and there's a spot where people don't pay enough attention-- *fortissimo* to *piano* in two beats! It's a fantastic arrival and it's completely gone, just like that. All of this is about—I keep saying this and I sound like a machine—about being connected with the sound and being in touch with that's happening at the moment regardless of what happened last time through the piece.

The final area of concern for Hill involves both tempo and dynamic pacing from the full *tutti* section at measure 29 to the end of the movement. Hill cautions conductors not to

accelerando too soon or to arrive too quickly at the loudest dynamic, which are two problems he finds to be common. He stated:

The last big challenge in this movement is the pacing of energy as well as tempo from [measure] twenty-nine to the end. What often happens is that it's awfully hot (i.e. fast) here tempo-wise. Yes, it should be robust but there's a way to go yet in terms of the phrase, and certainly in terms of the climax. Grainger was immensely proud of that moment and so we should take time and care to make that moment as it should be as well.

...Here's the temptation: the A flat-7 chord at measure 29 is so spectacularly orchestrated leading into that wonderful D flat that it's so tempting to go "ugh!" You're in tonal lust! You're so over-the-top with the sound at [measure] 29 that you don't have anywhere else to go at 34, so now what? Just think of the *fortissimo* at thirty as being more about resonance and not so much about volume. At [measure] 34, the failure among certain groups is that people are afraid to let go (i.e. to get louder). They try to keep that old-school symphonic band sound there and I'm convinced—99 percent sure—that's not what Grainger wants there. And homage to pain! This is one of the biggies! Of course you don't want gross sounds, but the fact of the matter is that chord at 34 should be as bright and, for me, if it's a great player, with some edge in it because a great player can do that without sounding gross, that's absolutely what's there. That movement should peel your hair off without being obscene. In the text, Grainger is talking about someone who has just been beaten, maybe even to death! I mean, c'mon!

Phrasing: Missal stated that phrase shaping and contending with a key that is unfriendly to many wind band instruments are his primary concerns. When asked what he believed to be the most important aspect for the conductor, he responded:

The line, of course. The line shaping and obviously it's hard to play in tune. It's not a great key to play in tune, but like I said, when you can play this movement, you can play everything... This exposes your strengths and weaknesses. When I start (rehearsing) *Lincolnshire*, I start with this movement to get everybody sensitized to where we're going. But the line shaping is the most important issue—establishing the goal notes within the phrase and getting everybody to collaborate in that direction. That's the biggest issue for me.

In terms of the trumpet solo section at measure 19, he prefers to take the tempo a bit faster.

I do take the trumpet solo *slightly* faster, not as radical as some of my colleagues, but I do take it a little bit faster. I think it's easier for them (the players) to breathe. I see in your score you have a breath written in (just before measure 22) and that's what I do, too. I linger there and let the trumpet player make his or her *crescendo*, take the breath, and then I'll follow them into the next measure for sure.

Missal views the greatest problem among young conductors attempting “Horkstow Grange” to be their ability to conduct in a slow legato style:

I would say just conducting with legato technique is challenging for all young conductors. They can't keep the tempo slow. Moving from pulse point to pulse point with resistance is difficult for them. When they (conducting students) study this piece, they start with this movement and they don't go on until they can do it to my satisfaction.

“Horkstow Grange” from a Vocal Approach: Green took a more micro-level viewpoint toward this movement than did the other participants, focusing not on phrase structures, but on individual inflections and figures. He did so by using a Socratic, dialectic technique in which he asked me questions in order to lead me to his point of view instead of simply providing me with his observations. His ultimate goal was to demonstrate that each small change in notation from one variation of the melody to the next and every color change and dynamic shading (of which there are many) was Grainger's way of mimicking the vocal inflections of the folk singers that he recorded in Lincolnshire, England. Our exchange transpired as follows:

Green: Why does the *crescendo* go to here and then *diminuendo*? (points to the *crescendo* in measures three and four) Why didn't the *crescendo* go here and *diminuendo* (points to measure six)?

Kelley: I wonder if that had something to do with the folk singer's inflection.

Green: Could be. Can you hear that in your mind? (points to the melody in the horn in measure two) Can you hear that in your mind? (points the harmony in the second alto saxophone part in measure two) Can you hear them at the same time? Does this have any influence on this?

Kelley: In terms of interpretation?

Green: “And the worth of my music will not be known until people understand that it is a pilgrimage to sorrow.” What if he didn’t have those eighth notes there? Would it still be a *crescendo-diminuendo*? What is a *crescendo-diminuendo*? The question is: do these eighth notes have any influence on the phrase? (sings the melody from “Horkstow Grange”) Can you sing that?

Kelley: (sings the antecedent phrase of the melody in “Horkstow Grange,” measures two through five)

Green: (sings antecedent phrase from the melody of “Horkstow Grange,” measures two through five, but in three different interpretations) [They’re] not the same. This adds some sort of moment of something different than what came before, so we celebrate the difference and put a spotlight on it. We look for those places of differences and they’re all over the place. (sings the consequent phrase to “Horkstow Grange,” measures six through nine, in three different interpretations).

Kelley: So allowing it to breathe and allowing the music to really speak...

Green: Well of course. Take your time... This grace note here at measure 10, is that on the beat or before the beat?

Kelley: That’s debatable, I suppose. I’ve read articles supporting both, but most people say before the beat.

Green: I think it’s before the beat, and here’s why. I think there’s length to it, and this helps me in my interpretation. You have to make sure that you don’t lose out and overlook the smallest kinds of inflections in the song, and that grace note is major-league.

Kelley: So humanize it as much as possible?

Green: Always. In this piece, these are never “instrumental” notes. They are to be *sung* with an instrument. Also, (sings, stressing the use of a dotted eighth/sixteenth note on beat one of the melody in measure 12 versus measure 4). Why did he do that differently this time?

Kelley: Probably because of the words.

Green: It could be the words, or it could be that he wanted the eighth note to prepare the sixteenth note, so the eighth note has more weight, emphasis, and color than the previous quarter note version than just (sings the melody with no emphases). So what you’re looking for is, why would he take the trouble to write it differently? I honestly think that—and this is my thinking, my logic, and I’ve not read it anywhere, it’s just how I feel about it—when I hear these things I take them as vocal types of inflections.

Is it important that these measures be in time (referring to measures 17 and 18)
Are they equal in time? Is it quarter note driven or it just a fermata?

Kelley: Probably a fermata, I'd say.

Green: Okay, then why did he write it this way? He's so inventive everywhere else, why did he choose to do it this way here, and exactly how do these people [English horn, second clarinet, first and second horn, baritone, euphonium, and tuba] know how to enter or exit? Here's how it is with me. It seems like this music takes forever, and it does, and it's supposed to. We live in a society that goes too fast. We get in a cab, we want to go somewhere; we want to get there the fastest way possible. We want to spend money, and we want to spend it fast. It's easier for me to recognize this now that I'm this age. I think you need to be really patient through this music. I do agree, for sure, that there can be *rubato* here. He doesn't say that, but I believe it.

Now, look very carefully at this. This is it—this is the moment. This is not a downbeat (referencing the eighth note at the end of measure 33, Green sings the melody in measures 35 and 34, first with heaviness on the eighth note at the end of 33, then with lightness and growth on the same note, saving the weight for the downbeat of 34). Hear the difference?

Kelley: Yes. Definitely.

Green: But you'll see conductor after conductor after conductor make that into a downbeat. It feels good, but it's musically wrong! [When you take away the downbeat] it will have a totally different spirit, aura—everything will be different about it.

Kelley: And that gesture would probably elicit a different response immediately from most players. Is that what you've experienced?

Green: Every kid that I've ever conducted wants one thing from me, and that's to be clear. Not only beat wise, but know your intent and know what you're talking about. Now look here (sings the melody in measures 34 and 35). See this *diminuendo*? It all moves pretty consistently down (dynamically) except the trombones. They do not [*decrescendo*] at all. Fennell tells me this is the perfect score, so I have to believe it. The color, the timbre, and gesture, the angst, the idea of it is in the trombones, not in the higher instruments. These guys (the upper winds) move down; these guys (the trombones) push right in your face. It's all about color.

I don't believe for one minute that *fortissimo* doesn't have *pianissimo* in it. I don't believe for one minute that *pianissimo* doesn't have *fortissimo* in it. It depends on what you're trying to say. Let me put it this way. What we're trying to do is to imitate the human spirit. Any good music has humanity in it, and if it doesn't have humanity in it, it's not good music. You can't have a great performance of mediocre music. It could be a "terrific" performance, but if it's mediocre music, it's a mediocre performance. You can't rise above the art. What

you're looking for is music like this, which has humanity in it. "And my music will not be known until people understand that it is a movement toward sorrow." So what is he talking about? Some of this, like when everybody comes to a point and they reach this intensity and then we all release it at the same time; that's not the way life works. Just because the *fortissimo* and the actual climax is here doesn't mean that some part of you doesn't reach or stretch or yearn for a bit more.

"Rufford Park Poachers"

Complexity of the Movement from a Historical Perspective: According to the participants, the third movement of *Lincolnshire Posy*, "Rufford Park Poachers," is the most complex from a conducting standpoint. This is in large part due to its many changing meters, which is one of the factors that resulted in Grainger removing it from the work's premier—the players were either unwilling or unable (or a combination of both) to learn the rhythmic alterations. Hill recounted this event:

Now, you're aware that the premier of this piece took place at the University of Miami before the ABA conference. So the ABA conference, where Grainger was very disappointed that the pros couldn't play this—and he put that in his score that even school musicians could play and wouldn't be afraid of these meters if the conductor knew what he was doing. He could say that with authority because he had already done it. He knew for a fact that this would work, so he was very frustrated after that ABA performance of 1937.

Grainger's note is found in the rear of the Fennell edition and is addressed, "TO BANDLEADERS." The overwhelming majority of the note is devoted to "Rufford Park Poachers" in an attempt to ease the fears of early 20th century bandleaders, for whom dealing with these complex rhythms was uncommon and for whom the saxophone—which Grainger stated that he preferred to be used—was only beginning to make its way into the band's instrumentation.

Versions “A” and “B:” Grainger wrote two versions of the first 50 measures, which he labeled “Version A” and “Version B.” Both versions begin with a quartet in canon followed by a lengthy solo, but the instrumentation of the quartet, the solo voices, and their tonalities are different. Version A employs piccolo, E flat clarinet, B flat clarinet, and bass clarinet for the quartet and flugelhorn for the soloist. It is written in F Dorian mode. Version B uses piccolo, oboe, alto clarinet, and bassoon for the quartet and soprano saxophone for the soloist. It is written in C Dorian mode. Both versions merge at measure 51. In deciding upon a version, Missal emphasized that the ensemble’s instrumentation strengths should be of primary consideration. He stated:

You have to have the students who can hold their own on the chamber music parts at the beginning and end. There’s no use in plowing through it if you don’t have that right combination of players. That’s the only thing. There’s enough safety-in-numbers in a good deal of the movement, and it’s so enjoyable. I love that movement, but I’m always terrified in regard to how well I’ve prepared the quartet in the canons, and you can’t play it for them. You have to invest in trusting them just like they invest in trusting you.

Hill offers a unique solution for ensembles with stronger players in sections that fit the quartet instrumentation of Version A, but which might have a stronger saxophone soloist:

I’ve done both versions, but I personally like Version A but with soprano sax. What I generally do is, if I have a great soprano sax player, I’ll as them to read from the trumpet part... I can’t take credit for this; that was something Fred Fennell used to prefer. He was pretty sure Grainger wouldn’t care. For me, it’s who can actually sing through with confidence, and who can really pull it off. That’s who the soloist is, it’s nothing more than that—who’s the best, most confident soloist from this group.

Missal prefers Version A over B as a matter of practicality:

In the canons, I prefer version A. I know a lot of my colleagues prefer version B, but I’m more comfortable with it (version A) and I don’t ever have an alto clarinet who plays well enough or a basset horn who plays in tune enough to do version B. The difficulty in the canon is that it’s terrifying chamber music. I do like the flugelhorn here (measure 20) as opposed to just doing it on trumpet. It’s

also difficult to get the English horn to be more pronounced and come out over the texture (between measures 18 and 26) because there's only of them against all these clarinets.

When deciding on the best environment to rehearse the quartet (during the ensemble rehearsal or outside the ensemble rehearsal), Missal addressed the importance of balancing the musical needs of the entire group:

If there's time—and I try to make time—I just hold those four for the last ten minutes and work on the canons. I don't want to waste everybody else's time. It's a lot more comfortable to learn it when you don't have the other 50 students of the wind ensemble passing judgment on you even know they know it's a terrifying part, so we do rehearse it separately and then I ask that they work on it in their quarters so they become comfortable with it.

Pedagogical Approaches to the Quartet: Hill explained his process of introducing the quartet to the players and ensuring that they understand their individual musical roles; in essence, when they are the leaders and when they needed to follow. He stated:

So here are the rules I set up for the players in the quartets: the leader is the first voice in; the canonic answer is the lead voice of the second person. In other words, this is led by the first clarinet player and is answered by the E flat clarinet player. The role, then, of the bass clarinet and the piccolo is following those. The first clarinet says, "Here's the way I see this" (sings the melody at the beginning of "Rufford Park Poachers" in a lyrical style), and then its up to the second party to answer in kind with their partner. For me, that's the ideal. If you read everything Grainger wrote about this particular folk singer, he wrote that he was the most highly ornamented and free form singer that he ever recorded. What he's doing through these mixed meters is attempting to emulate that through the disjunct feel that is created by the five.

Once the quartet is able to play the opening and ending sections together, another level of mastery is then required. Hill explains:

But you can go a step further than that and not only play in these meters, but vary the pace enough so that it truly is free—I don't dictate the pace. I follow the soloists. With a younger group of players, I would probably be not quite so bold and I would certainly do more leading, but you'd be surprised what younger players, if they have enough time, can come up with.

Conducting the Quartet: The participants in this study share the opinion that the opening and closing quartets should not be conducted. Hill stated:

I've done this opening in many ways. With mature players, sometime not even conducted. That depends on the players and the amount of rehearsal time they are able to spend with each other in the beginning and at the end. I've also conducted it with a modified idea [of] where I give a downbeat, but I don't really lead them unless they need it. I want the players to freely feel like they're ornamenting and freely singing this more than just playing what's there.

Missal reinforces this sentiment. He said, "When I conduct it, I'm just kind of monitoring. I'm not really trying to give them any information except, 'Here we are.' I'll interrupt if there's a direction that's not right, but they have enough to concentrate on there." Green also agreed, stating, "I'd probably start the soloists and give them control."

Pedagogical Approaches for the Solo Section: According to Hill, the most challenging part of the movement is not necessarily the opening quartet/canon, but the section that begins at measure 18 in which the clarinets play in syncopation underneath the soloist. The flugelhorn or soprano saxophone solo, depending on the conductor's preference, follows no rhythmic pattern, which increases the difficulty level. Hill stated that the key to successfully conducting and teaching this section is contingent upon the clarinets' ability not only to play in syncopation, but also to stretch metronomically and quicken at will and to faithfully follow the "energy line," i.e. the dynamic indications:

The real pitfall for conductors is actually the section at [measure] 18. This is very, very hard. You have to conduct the clarinets but at the same time you have to know the solo so well that you know exactly where that person is while you're conducting the clarinets. This is rough stuff, and it's responsible for the most failures of this piece. I don't know this, but I would guess that most people give up because of this [section]. Once you get to 34, from then on, it's not so bad, but this section from 18 to 34 is some of the toughest stuff in the repertoire as a conductor. You have to know this so well, and what I've learned over the

years is, the second rehearsal or the first time you start digging in, this is what you rehearse. Rehearse the clarinets until they really know their part. And not only know their part, but know it to the point that you can change the pacing and they still know where they are, because then you can invite in the soloist and you can slow up a little, push forward a little, and as long as it's connected, the clarinets will follow me and I'll follow you (the soloist). Even if you play this section straight, it's still be beautiful without much pacing change. It's still hard, because the clarinet players not only have rhythmically challenging things, but there's the balance of the chord, *crescendo* and *decrescendo*—which a lot of people ignore which makes the piece completely different. It's one thing to just play the rhythms, but the piece comes alive if you follow the energy line. That's why I think a lot of people, frankly, avoid this movement—because they can't pull that off. From 34 onward, the challenges are not as severe and include some of the most glorious textures in the piece.

Missal explained this emphasis on rhythmic security, especially in working with a younger ensemble with limited rehearsal time. He also pointed out important areas in which the conductor should pay attention in order to ensure that Grainger's color changes and programmatic effects are heard. He stated:

We meet twice a week for two hours. I do all of the three-eight bars in three, and I do many of the five-eight bars in five just so that things will line up because things get scary for the soloist for sure. I do observe the "slow off slightly" instruction after [measure] 40, which I think a lot of people blow through (sings the melody at measure 40 with a slight *ritard*), and then I quicken it. I don't use this as a triplet (the trombone part at measure 46). I make it a glissando so it grinds in the trombones. I like that sound. I sustain [measure 50] almost like a fermata, I break, then (sings the melody at measure 51) I mess around with the time here—just push and pull.

Interpretation: In order to develop a meaningful interpretation, Green emphasized the need for the conductor to listen to folk singers in order to truly understand the style that Grainger worked to hard to convey.

You need to hear it. Some people don't like it because they think it's too hickish or too country, but that's where the action is. I'm really excited to be performing at CBDNA (College Band Directors National Association) this year. It's in Nashville, and right across the street from the concert hall is the Country Music Hall of Fame, and there are so many great musicians in there who have given us

so much song, and that's basically what this is—it's just from a different country.

Pointing out use of the wind band colors, Green stressed the important of emphasizing the pain inherent in Grainger's music.

Now look at this (sings the melody at measure 68). It's in the horn and the middle voices, and then there's this in the bari sax and tubas (sings their part at measure 68). How are we supposed to realize all the color he wrote into this many measures? Why did he do that (pointing to the *crescendo* and *forte* downward chromatic gesture at measure 71)? He wanted *something* to hit you hard, and why would he want that? Because he wants you to understand his pain. That's some of the greatest stuff in the whole piece.

As a means of developing the conductor's critical and interpretive ear, Green recommends recording rehearsals and reviewing them with a focus on the composer's intent and the meaning of the music as a way for conductors to "self check" their interpretive effectiveness. He stated:

When you're interpreting this, the best answers will come from the questions that you will ask after you listen to a recording of a rehearsal. If you have no questions and don't demand any answers after a rehearsal or a performance then you have achieved the perfect performance. If you have questions, there must be something in there that you're not sure about and you may not know what that is, but then where's the answer? You find it. What is it? What's my intuition tell me? What in my life have I read about Grainger and his music that would allow me to understand it more?

"The Brisk Young Sailor"

Technique: Missal and Hill discussed issues concerning the fifth movement of *Lincolnshire Posy*, "The Brisk Young Sailor," in considerable detail. Both named technique as this movement's most challenging element. The many interjections and "effects" that are found throughout the movement, which require careful attention, cause the technical challenges. Hill stated:

Technique for the ensemble is challenging. I also like them (the players) to pay a lot of attention to the specific articulations that are marked. If they actually play what's printed, there are some nice contrasting articulations between the different lines, and I think it's a huge mistake to unify those; I think Grainger did that on purpose, and I think it's a lot of fun. This is just filled with little effects—the whole piece is. With Grainger, those are not trite. This is not a composer who's throwing something in just to keep people busy—it's not just filigree. A lot of orchestral composers from the Classical and Romantic periods, there's a lot of "filigree" as one of my composer friends calls it. The strings are playing running passages, and it's not all that important, it's just musical energy and texture. But in Grainger, when he writes something like what the trumpets have in the third full measure, that's not just filigree, that's a little effect, and I rehearse those until they're just right in terms of balance and character.

Missal acknowledged the particular difficulty that this movement poses for the E flat clarinet player. Also, for reasons concerning both his own personal interpretative vision as well as for greater ease of woodwind phrasing, he prefers to conduct this movement faster than marked. He stated:

Technically, the (sings the woodwind sixteenth note arpeggios and sextuplet figures from measures 18 to 26) are very hard. I never even ask the E flat clarinet to play it. It's ridiculously hard and it won't be heard anyway, and it really lies quite well for the B flat clarinet, given that they have some level of technique, which they should. I like to show off on this movement. I take it as fast as I can get it. From a breathing standpoint, it actually helps the woodwinds and the phrases are much more musical that way.

The Marriage of Expression and Pacing: Although the "The Brisk Young Sailor" maintains a steady, quick tempo, Hill and Missal stated that a truly musical interpretation requires expressive playing within that framework. In our interview, Missal addressed the root of the issue. Younger players, in an attempt to play soloistically, often slow down the tempo because instead of manipulating the shape of the note, they manipulate time (i.e. they speed up or slow down). Introducing musicality and maintaining tempo, therefore, may be viewed as a two-step process: first, students must be encouraged to play expressively, and second, they must be taught to maintain

the fidelity of the pulse. Hill addressed “step one” by offering a method of coaching students to play expressively:

...In terms of pace, if you’ve got the players who are mature enough, you can say to them, “If you were playing this as a solo, show us how you would play at [measure] nine,” and they might go (whistles the first phrase of the melody from ‘The Brisk Young Sailor’ with variety in stressed notes and rhythms). Then I say, “Let’s do that together!” So we go back to the beginning, and the clarinet section plays it in that soloistic style. It’s the little things—the level of character and the quality of a singer rather than the quality of a group of band people playing.

Missal addressed the problem that often manifests out of that process, which results in the need for “step two:” correcting the tendency for young musicians to slow down when playing expressively. He specifically cited the euphonium solo at measure 14 as an example:

This is a musical problem. This (referencing measures 14 and 15) tends to drag, especially when you have an expressive euphonium soloist who gets involved in his or her sound, so I bring out those ragtime figures (sings piccolo, flute, E flat clarinet, and first clarinet part at measure 18). That will slow and will often tear there until they’re aware of how they relate.

By making the soloist aware of the ragtime figures, which provide a steady metronomic pulse, the soloist can monitor his or her own faithfulness to the tempo and can then focus on achieving expression through note and phrase shaping rather than through *rubato*. This process can be used throughout the piece, whether the melodic texture employs a soloist, a section, or any other group with an expressive melody over a motor-like pulse.

Balance: In “The Brisk Young Sailor,” there are several passages that require the conductor to monitor closely and most likely adjust the balance of the ensemble. The primary root of these issues is Grainger’s placement of woodwind parts in both their

lowest and highest tessituras. Those passages in the upper ranges typically require softening and those in the lower ranges require more support. Missal described his experience with the clarinet figure at measure 10:

These things are tricky (referring to the clarinet part at measure 10). They're marked *mezzo-piano* but you're never going to hear the clarinets in the low tessitura (sings figure), so I like to shape that so that there's direction into the second beat of the second measure (beat two of measure 11).

According to Hill, the sextuplet figures in the piccolo, flute, E flat clarinet, and first B flat clarinet from measure 18 to measure 25 also require players to adjust their volume according to their range, especially in measures 22 to 25, where the scalar passages cover more than two octaves. He stated:

In the sextuplets, what I hear in this particular movement is that the students work so hard to get all the notes, but they don't realize that if they don't adjust for the tessitura, it sounds like (sings the upper woodwind parts with heavy emphasis on the higher notes). As they practice slowly, they have to practice not only the notes, but keeping the intensity the same and adjusting for tessitura. That's one of the things I've learned over the years about this passage. It can come out sounding magnificently even sextuplets, but it has to be prepared that way.

Style: Due to the brisk tempo of this movement, several participants indicated that the players often perform in an uncharacteristic detached style and often must be coached to play with more connection and direction, especially when entering on an isolated interjection or "effect." Missal described an example of where, in his experience with the piece, this has frequently occurred and how he solves this issue:

I think what my students would do—maybe not my current group because they're pretty good—but they would look at some of these passages and think (sings the syncopated woodwind parts in measures 11 and 12 extremely accented and *staccato*) and that's exactly how they play it. So I have them play it too long at first, then we go back and I say, "Okay, give me that same length of note but proper duration." It rings and doesn't sound like an articulation but a note. I always say, "Blow through the note, not at them." Then I use a lot of

gestures of syncopation [in measures 11 and 12]. I bring out those ragtime figures as much as I can.

I treat the brass similarly [at measure 34]. I work hard to bring the accents out through gestures of syncopation into the fermata. Then (sings at measure 40, noticeably slowing down at measure 41) I subdivide the last two eighth notes [in measure 31] to prepare going into six [in measure 42] more easily. The only thing I do differently here [in measure 47] is, once the drone is set, the voices that come in on beat two, I bring up, and when it resolves, I bring them down. I like the change in dynamic texture underneath the stagnant note.

Missal also addressed spots in the middle of the movement that are important for the overall character of the piece, but which he feels are often ignored.

... This *crescendo/decrescendo* in the alto and bass clarinets [at measures 20 and 21] (sings the figure), I just use a twisting gesture. These little *pizzicato* lines in the bassoons, tenor, and bari sax also get ignored. Very cool stuff. This is nice chamber music [at measure 25] and they need help getting comfortable with it, but more than that they need to practice with each other so they're matching style. I like to encourage my students to do a lot of collaboration outside of the rehearsals.

Moving toward the end of the movement, Hill explained how he interprets Grainger's markings in order to effectively manage tempo and dynamic pacing to the end:

[At measure 40] I go pretty much straight forward, and I don't make a big deal of the "Slow off" marking, Grainger after all doesn't say, "Slow off lots." We come into the fermata phrase with great energy (sings the approach to the fermata, then sings through it with equal energy), just enough time to breathe; there's no caesura there. I make a big deal of the character of these next three measures (40 through 42), so it's really connected (sings with connection on 'doo' syllable)—angry! Now he only writes *forte*, so it's not brassy, but if you tell players, "Don't play at your loudest volume but make it sound angry," what they usually deliver is something that's forward-feeling—in your face. And then the next measure is a contrast to that, and I just let that unwind naturally—no big deal. No subdivision, no divided beat, just let it unwind a little and keep going.

As a way of conveying his interpretive view of the final two measures, Hill told an anecdote in which Frederick Fennell guest conducted his high school band and discussed an interesting way of thinking about the style of the somewhat unusual ending: Hill stated:

This is a Fred [Fennell] thing, which—I dearly miss that guy and his ideas and his influence. I learned this when he conducted my high school band, and then later conducted this with two different groups of mine at what then was East Texas State and then at UMKC. At the end of this movement, he would say, “Look— this is 1937, near the peak of the big band era. Think about the sound of the saxophones. It’s almost a *codetta* because the piece has already pretty much ended. Look what’s just happened. ‘The Brisk Young Sailor’ has returned home and has given his bride this kind of unfair test; she passed the test. Now they’re going to get married, and all is well that ends well, and it’s the saxophones’ job to say, ‘Oh yeah!’ and to say it with that style of big band vibrato.” And you know, when you do that, it’s really fun—it’s just so much fun! And that’s why then, I go straight into the next movement. The brass guys are getting ready, you cut off the chord and we are ready to go.

“Lord Melbourne”

Free Time Sections: The first words stated by Green concerning the fifth movement, “Lord Melbourne,” were, “This is the most problematic of all the movements”—a sentiment that has been echoed since the work’s premier. Like “Rufford Park Poachers,” this movement was cut from the program of *Lincolnshire Posy*’s first performance because of the lack of willingness and/or ability of the professional bandsmen to play it.³⁷ Of particular difficulty are the four “free time” sections found throughout the movement. Each of these sections is a single measure in length, but these special “free measures” have no specific number of beats and are not performed at a steady tempo. For example, measure one is written with $32 \frac{3}{4}$ quarter note beats and nearly as many downbeats. Each note (except for the eighth notes within triplet brackets), receives its own downward gesture, which permits the conductor with the most possible freedom within the confines of the notation system to speed up freely or slow down between each note. This programmatic element was designed by Grainger to mimic the eponymous Lord Melbourne—an aging, braggadocian man who loudly and

³⁷ Rapp, 61

drunkenly regaled the patrons of his local pub with stories of his great military victories. Through the use of these free sections, the composer provides a musical vehicle for the ensemble to swagger about with “drunken bravura.”

The four free time measures are each marked by rehearsal letter. Rehearsal A is found halfway through measure 1 (this is explained below), B is at measure 9, C is at measure 49, and D is at measure 55. The first free time section at measure 1 is distinctive from the others in its length; it comprises two whole phrases (with the rehearsal mark “A” found at the beginning of the second phrase, half-way through the measure). The second largest free time section is found at rehearsal C and is composed of one whole phrase, and the occurrences at B and D are each only one half of one phrase. In these two instances, the other half of the phrase proceeds it immediately, but in strict time.

Once the ensemble is acclimated to the notation and procedure, the next challenge is to ensure that these unusual moments in the movement are still performed in a musical, singing manner. Green explains the paradox between the notation and the desired style:

At the beginning of our conversation, I said, “There are no downbeats” (in reference to “Horkstow Grange”). In this movement, that’s all there are. Somehow we have to come to grips with that... He [Grainger] wanted this to be free. He gives you plenty of instruction. He didn’t have a better method to tell the conductor to be free than to show every note as a downbeat. He says “fairly clingingly,” but what you hear is (sings the opening melody of “Lord Melbourne” in a very *pesante*, rigid, and rhythmic manner). It’s hard to sing *legato* and conduct *marcato*. You have to come to grips—and I’m not going to tell you how to fix it; you have to come to grips with that—but those downbeats are causing a lot of problems.

In essence, the downward motion of the conducting gesture often results in ensemble heaviness. A “pounded,” fragmented, and disconnected style can emerge, which is

contrary to the vocal tradition on which this piece is based. A singing style requires more connection, contour, and emphasis on notes that represent important words from the original text. It is therefore imperative that expressive conductors familiarize themselves with the text in order to make more educated and musical interpretive decisions concerning the treatment of these unique musical sections.

In addition to the tendency to “pound” these sections out because of the many downbeats, conductors often fall into interpretive habits and never inject variety into these sections. When engrained throughout the day-to-day rehearsal cycle, these “free” sections become a predictable routine that the ensemble learns by rote, causing the music to lose its freedom and spontaneity. Hill explained:

What I see most conductors do, and what I did when I was younger, is that despite the free time marking, I would fall into a predictable pattern. What I’ve learned is that you’ll never truly be in free time unless you are willing to be completely vulnerable in the sense of risking failure. So now what I do is I literally lead this differently every single rehearsal so the brass players don’t know what’s going to happen. So now we get to the end of the fourth movement and you should see my brass players. They’re on the edge of their seats, their eyes wide, and they’re ready for anything. They’re so excited because they don’t know what’s going to happen. They just know that they’re going to make great brass section sounds and who knows how fast this note will be and whether I linger at the fermatas or not. Sometimes it’s a quick breath; sometimes it’s a long breath. You do achieve what Grainger wants.

Considerations Outside of the Free Time Sections: The phrase following the first free time section encompasses measures two to eight. Here, the ensemble returns to standard notation and meter, but flexibility within those parameters is still required. This passage is centered on a lyrical trumpet solo, and as such, it must “breathe.” Similar to his recommendations in the treatment of the trumpet solo section of “Horkstow Grange” and the quartet sections of “Rufford Park Poachers,” Hill advises that the soloist be

allowed to control the pacing; the conductor should focus on the accompaniment instead. He stated:

...[measure] two is very relaxed, and you're back into the fray at letter B. One thing I'll mention at the end of the section that starts at measure two: the two measures before B, it's really important for the conductor not to lead the soloist, but to lead the horns and saxes. I conduct the three eighth notes, not for the soloist, but for the players playing the long note that have the breath and the reentrance so they take the breath in time and reenter together. I think it's impossible unless you do that—it's guesswork. My pace at [measure] 14 is pretty close to Grainger's mark, but it depends on the group. Character is important here.

Following the second free time section at measure 9 and the following the cadential formation at measures 10 through 13, an upbeat section that Grainger marked as "lively" and "playful" transpires, resulting in an immediate change of style and tempo. At measure 24, the baritone soloist, marked "easy going" takes over. Hill discusses his interpretation of this section as well as the remainder of the musical section, which ends at measure 36.

The section at the baritone solo says, "easy going." What does that mean? Well, you could change the pace a little, you could have the euphonium player play on the backside of the beat, and he or she could slightly alter the pace. It's call-and-response for a minute, and then you're back in regular time. [Measure] 34 is a spot that's almost never done correctly. Here's the issue: first of all, Grainger writes "Slow off," and he puts the dashes all the way to measure 35. What most people do is, they slow off a little, but then 34 is short-changed. And when you short-change 34, 35 is less effective. I do what I think a lot of people do. The 4/8 measure is in two, the 3/8 measure is in three, and then I conduct in four (sings and conducts those three measures). I maintain the eighth-note pulse internally and I keep slowing down because that's what Grainger asks for. I think that's almost never done. Is it a big deal? Probably not, but it affects how 35 works.

Through my experiences at various conducting clinics and in the time I've spent with my conducting mentors, two distinct opinions on the treatment of measure 34 have emerged. In the first, the conductor does not keep time through the measure, treating it more like a fermata. The horns and alto saxophones, which are marked to enter on beat

three, either enter at will or are cued. In the second, the conductor keeps time throughout, which makes it clear when the horns and saxophones enter. On this topic, Hill stated, “I do cue them. I track the three beats not because the players need three, but just to let the horns and saxes know where to come in. Otherwise, they might enter really early and then run out of breath.”

A change of mood occurs in measure 36 as a result of a dramatic thinning of the orchestration. A piccolo and oboe duet (with harmonic support from first bassoon and horns) establishes a reflective, ethereal mood. In this section, the phrase is stated and then repeated. In the second measure of both occurrences, Grainger marks the first beat as “fast.” A review of recordings revealed that there is no standard interpretation; the tempo of the beats marked “fast” ranges from no noticeable change to that of a *glissando* effect. Hill’s view on this section is as follows:

It (the section from measure 36 to 44) has to be absolutely free. He sets up ‘fast’ at measure 37. I don’t think Grainger’s intent is for it to be together, although it often comes out that way because it’s two players. I think it’s an effect—it’s a folk singer singing at will. I just give a quick “one-two,” and let them put it where they will. I’m worried about the accompaniment—that’s my job—to make sure they know when to move. Later on, when you get to measure fifty, I think it’s the same thing. I give “one-two” (sings beats one and two rushed) so that it falls where it will, and I think beat three is in time.

In the final phrase of the movement at measure 56, Hill compared the build to the final fermata with the mechanics of an organ:

Now, as for the end, I like from measure 56 to the end to be subtly growing in energy. I think of a great cathedral organ here, and I think of the organist having just a little bit of pedal left in that volume, so 56 is pretty big, but the three last chords, the organist has just a little swell left in that pedal so those chords grow in intensity.

The final three fermatas are also subject to many interpretive decisions related to the space between the chords. Recordings range from those three chords played nearly

connected to several seconds of spaced in between. After years of experimentation, Hill has arrived on an interpretation that lies somewhere in the middle:

I've tried it both ways. Usually what I do now is I give a quick breath, and I find that, with good players, they come back in together. I would prefer to hear it as if there was no breath, but of course they have to breathe, but I like it with as little space as possible there.

According to Green, no separation should exist. He stated, "These should not be separated. There's no indication of that. Everybody just does it, but they should not be separated."

"The Lost Lady Found"

Structure, Orchestration, and Color: The sixth and final movement of *Lincolnshire Posy*, entitled "The Lost Lady Found," is built around the folk song by the same name in which a single 16-bar melody is used for all verses. Grainger varies these verses through orchestration, which results in a wide variety of moods, textures, and colors. On the variety of timbres, Hill stated:

Every one of these variations is completely different. It's such wonderful writing... I wonder how many times you've heard this done where, [in the fourth verse at measure 50], the alto clarinet and piccolo are actually balanced and playing softly. When that happens, there's a fantastic sound there—a color that he's written that's spectacular. When you take time and care to make that happen, and explain to the saxophonist that even though they have the same dynamic marked that they're not the lead, it's a fantastic moment in time.

With the use of the alto clarinet often avoided in the modern wind band, Missall opts for the use of bass clarinet instead of alto clarinet. For this reason, his practical solution is particularly noteworthy. He stated, "I never use an alto clarinet. I use a bass clarinet on cues. I take that variation and the one that follows it like that, so I make that whole

variation have an architecture that leads to the high D (beat three of measures 58 and 74).”

The Importance of Accents: Hill discussed his overall approach to this movement, which focuses on Grainger’s use of accents at three levels: (1) agogic and metrical, (2) dynamic, and (3) *sforzando*. The conductor must ensure that each is given the appropriate amount of weight. The term “metrical accents” refers to the naturally occurring emphasis of the downbeat of each measure. Grainger instilled these into the fabric of “The Lost Lady Found” through the employment of an anacrusis in measure one, which casts beat three as a weak beat and beat one as a strong beat. The pitches of the melody add to this feeling of metrical weight as well. The anacrusis is written on the unstable supertonic, which is weaker and demands resolution. This is provided by the stability of the tonic on the downbeat of the following measure.

Agogic accents are those stemming from the inherent long-short feel of the rhythmic structure of the melody. This is aided by the aforementioned metrical accentuations, and is further emphasized because, for much of the melody, beats one and two are the same pitch. This produces a subliminal “long-short,” or “half note-quarter note” effect. The melody that was introduced first can be viewed as the variation or alternation of this accent style. It is demonstrated in its most basic form at measure 50. Here, the alto and tenor saxophones perform a counter-melody comprising a pickup note that leads into a series of half note-quarter note patterns. In adding this line, Grainger is making explicit what the music already suggests—the agogic accent of beat one and two. At measure 66, the counter-melody, written in the E flat clarinet, the three B flat clarinet, and saxophone (alto, tenor, baritone, and bass) parts, overtake the

texture. According to Hill, the conductor does not need to emphasize the metrical or agogic accents because the meter and the construction do this naturally.

Accents requiring emphasis include the dynamic accents (>). These should be stressed, but should not interrupt the horizontal flow of the musical line. The “*sforzandi*,” however, and are meant to draw attention. On these topics, Hill stated:

I think if you focus on singing more than playing and you phrase—you do what Grainger says—the accents are fantastic. I tell the students that there are three levels of accent here: there is an agogic accent which is the dance feel, there is a real accent which is one full dynamic louder, and then there are these *sforzandi* which are fairly violent, to use John Bird’s term for these sorts of effects in Grainger... In the old score—and this is in the appendix of the new scores—Grainger literally wrote that the best way for the conductor to conduct this is to jump up in the air and click his or her heels together on these notes. So what he’s thinking about is this incredible folk dance. Now I’ve never done that while conducting, but this is an “on your heels”—a “slam your heels into the ground” thing; it’s not a ballet move, but a folk clog dancing move. Those [accents] should be very, very big.

According to Missal, the overlapping of the *marcato* theme and the lyrical counter-theme can be problematic—a hidden problem in a movement that, at face value, might appear easy:

I think the most difficult thing for this movement is when the *marcato* theme is laced at the same time as they lyrical counter-theme (measure 50). A lot of people think this is an easy movement. I think it’s one of the harder ones, actually. Expressive players slow down, and getting those two to go together is always difficult.

Pulse and Pacing: As in “The Brisk Young Sailor,” Missal advocates that players in this movement focus on the steady, metronomic pulse in order to prevent slowing down. He said, “It can [slow down]! And it shouldn’t because that (sings the primary melody of “The Lost Lady Found” and taps the desk to emphasize the consistent quarter note

pulse) is constantly running. It takes a lot of collaboration.” He used the example of the horn and euphonium part in measure 34 to illustrate his point:

[At measure 34]; this is hard (sings the horn part). It always drags and they want to make the rest too big. ... They just have to be aware (sings the melody, emphasizing the quarter note pulse). There’s your metronome! They just have to be aware, but there’s also the geography of where the horns are. They’re off and over to the side and the melody is more centered. They just have to have bigger ears. [At measure 45], that isolated G Major chord that comes out of nowhere is hard. You have to isolate it and make it long. Tell them, “Now play long in a short space [At measure 49]”.

Beginning in measure 34, a rhythmic figure is introduced in the brasses, which adds variety to the aforementioned metrical weight on beat one. With dynamic accents on beat three, a back-and-forth effect is created between the woodwind and brass colors.

Referring to the brass’ role, Hill stated:

[The brasses] shouldn’t dominate the woodwinds, they should just be equal partners. I like nice, balanced chords there, but they’re sharply pointed, and then there’s a neat effect there, with the “umm-be-dah” (singing in reference to measure 45). That’s a Grainger-esque effect. That should be a surprise—a shock. That’s not a place where the trombones should be shy. No, it’s not the loudest, but a lot of times they try to behave themselves there and they probably shouldn’t. Grainger is not about behaving at times like this. This is another “heels to the ground” move.

Hill paces the energy build to the end of the piece by planning his interpretation at three different levels: (1) the micro-phrase, (2) the macro-phrase, and (3) the whole verse.

The goal is to ensure that the ensemble builds steadily and appropriately to the end of the movement (which is also the end of the entire work) in an effective manner.

Principally, this involves his use of a numbering system of one to ten to indicate volume, with one representing the softest dynamic level and ten being the loudest. He stated:

One of the things I used to do when I was younger—and I still occasionally do this—is to actually put numbers down to remind myself. Like in this case, when I get to measure 130, this is a ‘nine’ because the ten is at the end, so I might

write in the score for myself that [measure] 122 is an ‘eight.’ It’s for myself so that when I’m in the heat of a performance, I’m thinking when we get to [measure] 198, I’ve got to be careful.

Missal handles this movement similarly. He said, “Where it says “hammeringly” is where I go into three (sings from measure 140 to the end with a *ritardando*). Then I just throw a bunch of “lightning bolt” gestures at those players that go at will.

Concerning whether or not the participants add a dramatic *rallentando* at the “Slow off” section or earlier, Hill stated,

I don’t. I am positive that there are subtle changes; there’s probably a three or four percent change, maximum. For example, in the section with the alto clarinet and the piccolo, that might be slightly slower than what the beginning might have been, but it’s subtle. I don’t slow down much because it’s a dancing tune. It’s the same as the first movement for me. There are little micro-changes of tempo for sure, but there aren’t any huge events. I think it’s at measure 60 in the first movement where there’s that wonderful moment in the low reeds and tubas. I might linger the slightest bit there for that cadence point just because the color is so spectacular there that I don’t want to rush through it. I ask the clarinets to put a dash (tenuto mark) under the sixth eighth note, but no, other than those subtle things, the pacing is straightforward in the outer movement because they’re dancing tunes.

Missal prefers to slow down, stating, “Right at ‘hammeringly’ (measure 140) I go into three, then take it slowly at three to the end (measure 144).”

Programmatic Musical Effects: In measure 145, the penultimate measure, Grainger employs a special effect in the alto saxophones, trumpets, and baritones. Grainger’s note in the score reads, “These players should play this bar with individualistic freedom of speed, without indication from the conductor. The high notes should not be reached by all at the same moment.” In essence, the players should pace or stagger their jump from concert D to concert B in the alto saxophone, concert F and A in the trumpet part,

and concert A in the baritone part. Hill describes the interpretive tendencies of this section among conductors:

Take a look at the text at the very, very end—this is really fascinating and something that’s overlooked. (reading text) “And from the high gallows they led him away, their bells they did ring and their music did play. Every house in the valley with mirth did resound, as soon as they heard the lost lady was found.” (repeating for emphasis) “Every house in the valley with mirth did resound.” So here’s some food for thought. What is the effect of the trumpets and the baritone at the end? What I think Grainger is doing here is saying, “YOUR house hears the news, now YOUR house hears the news, now YOUR house hears the news.” So all of a sudden you’ve got, “Hooray!” randomly, but people are usually in a hurry to get to the end, so you get (singing quickly) ‘ba-duh-ba-duh-ba-duh’ instead of taking their time and saying, “wow that’s great! Wow, listen to that news!” That last chord gets shortchanged and the effect doesn’t happen. What you have to do, of course, is you have to modify a little bit what’s written. Because I’m doing this with hand bells, we don’t do a *forte-piano*. The group seats the chord and then comes away a little. You hear the hand bells ringing, and then you hear the trumpets do their thing, and then everybody together grows to the end. Not only is that the end of the story, but it’s the end of the piece, so why would you want to hurry?

Hill’s interpretive vision includes the addition of hand bells to the ending of this piece, but a more common addition is to double the tubular bells/chimes. When Missal was asked if he used this technique, he stated, “It depends on how many percussionists I have available to me.” He then recalled that at the University of Michigan, H. Robert Reynolds employed many sets of crotales staged throughout Hill Auditorium.

Discussion

Through an analysis of the participants’ interview responses concerning their interpretive development with *Lincolnshire Posy* from early to late career, a common theme emerged: the importance of intensive study and reflection. The four conductors most often stressed the need for a deep understanding of *Lincolnshire Posy*. In order to attain this, they emphasized that the conductor must rigorously study the score, the

composer and his musical style (which is unique and must be learned in order to craft a convincing interpretation), and the folk songs on which this composition was based.

Hill stated that this process—from the initial independent score study to a mature and expressive interpretation of the work with an ensemble—requires hundreds of hours of effort. In addition to the requisite study and rehearsal, conductors must regularly reflect upon their work in order to assess effectiveness. As Green recommended, making video and audio recordings of rehearsals is an excellent way to determine if the internal, platonic vision of the gesture matches the reality of the ensemble's sound.

Hill, Haithcock, and Green each emphasized that the conductor must absorb the music well beyond a superficial “skimming across the top;” the mechanics of the music must be memorized. Every meter, dynamic, tempo, tempo change, key, key change, time signature, time change, style, combination of instruments, etc. must be imprinted so deeply into the mind and the body that the conducting pattern flows freely, independent from conscious thought. Green stated, “You really have to get the piece into the fiber of your being before you can make music out of it.” Once the piece has been committed to muscle memory, conductors are then able to adjust their focus away from themselves and toward the players, for only then can the conductor truly hear the ensemble's sound and evaluate what is performed. This “hearing” goes far beyond error detection, which requires no individual conception of the work beyond what's written. It requires the presence of a personal, interpretive standpoint already in the conductor's mind and the ability to move the ensemble toward that vision.

From these descriptions, a three-tiered process for learning *Lincolnshire Posy* emerges. The first step is the “mechanical stage.” In this phase, the conductor familiarizes him/herself with the piece through individual score study, literature and research review, listening to recordings, examining the original folk songs, and studying Grainger’s musical language and history. This stage also involves individual practice in order to achieve the aforementioned muscle memory. Once this is achieved, the next stage begins. The second stage is the “interpretive stage,” in which the conductor focuses on the expressive and interpretive aspects of the work. This process can—and should—begin alone through audiation (hearing the music in “the mind’s ear”) without an ensemble. To truly test the conductor’s ideas and technique, however, requires rehearsal with an ensemble. The third step is the “refinement stage,” and is a process that continues throughout the rehearsal/concert cycle. Once the ensemble has rehearsed the work, the conductor then evaluates the musical product and makes changes immediately, in real-time, or over the course of the concert cycle. With each revisiting of *Lincolnshire Posy* over the course of the conductor’s career, he or she moves in and out of these three stages as a personal interpretation solidifies. The totality of this process, as the participants have stated, can take a lifetime.

Each movement requires certain pedagogical and interpretational emphases by the conductor. In the faster movements, “Lisbon,” “The Brisk Young Sailor,” and “The Lost Lady Found,” the participants most often referenced the importance of the musical line. They indicated that through their experience, ensembles tend to misunderstand the meaning of the written instructions and choose to interpret these movements with a clipped, rigid style that does not represent its origins as a vocal work. Instead of

allowing the ensemble to play in this manner, the conductor should encourage the players to adopt a more linear style through longer note values. Next, by establishing goal notes through an evaluation of both the text and the musical material, the conductor must shape the phrase in order to reflect its musical, historical (i.e. the folk song text), and emotional content. Grainger's instructions of "Brisk, with plenty of lilt" should absolutely be followed, but not to the detriment of the horizontal line.

Because of the repetitive nature of the two outer movements, care should be taken to emphasize the variety of the orchestration between each setting of the melody, as well as the many interjections, "effects," and countermelodies that are found throughout. In order to ensure that the pacing and the buildup of energy matches the composer's intent, the conductor must understand the overall dynamic contour of the piece and be able to show it through gesture. Hill recommends using a numeric system of one to ten, with one representing the softest moment of the movement and ten representing the most climactic. The conductor can then assign numbers to additional (or all) musical phrases in the movement in order to ensure an effective buildup and release of energy.

Considering the second movement, "Horkstow Grange," the participants voiced two primary interpretive concerns. First, that the pacing must be varied in order to maintain musical interest. This includes allowing the cadences to unwind organically, but also requires interpretive decisions on the part of the conductor, such as taking the trumpet solo at measure 19 faster. Second, the conductor must be able to convincingly conduct in a slow legato pattern with resistance from pulse point to pulse point—a technical struggle among many young conductors that affects interpretation.

Two themes emerged from the participants' discussions of the third movement, "Rufford Park Poachers." First, it is important to choose the version that best fits your ensemble, especially if the luxury of a band with strong, soloist players in every section is not your reality. Additionally, should your ensemble best fit the quartet requirements of version A but you have a stronger saxophonist than a trumpeter/flugelhornist, the saxophonist, a soprano saxophone can perform version A by reading the flugelhorn line, as they are in the same key.

Second, in order to understand the nature of this movement, it is important to become familiar with English folk song traditions from both the turn-of-the century and today. The conductor should listen not only to the original recordings made by Grainger, which are relatively easy to acquire in 2015, but also to modern folk singers, which can easily be found on YouTube®, Spotify®, iTunes®, and other web or app-based services. Additionally, it should be recalled that, as referenced by Hill and Green, Grainger stated, "And my music will not be known until people understand that it is a movement toward sorrow." The inextricable emotion in their music should be of primary consideration in order to create an authentic, effective interpretation.

A theme that emerged from discussion on the fifth movement, "Lord Melbourne," concerned the free time sections, which create two specific interpretive issues. First, the notation of this section, composed almost entirely of downbeats, often results in a heavy, vertical, and detached style. This runs contrary to the original folk song nature of the movement, which should embody horizontal connectivity, shaping, and emphasis on particularly evocative words. The conductor must therefore become familiar with the original text and should craft these sections in a style more reminiscent

of a folk singer. Second, the conductor must ensure that the free time sections do not become routine. If they are conducted and performed the same way at each rehearsal, they cease to be free. It is therefore the obligation of the conductor to approach these sections in differently each time in order to truly create the spontaneous, and uninhibited style most in line with the movement's programmatic foundation.

Symphony in B flat

Analysis

Despite questions written with the intention of discussing individual movements one at a time, the participants often responded not in terms of discrete movements, but more broadly, relating the questions to attributes found throughout the work. The topics concerning the *Symphony in B flat* were therefore not grouped according to movement, but according to the themes that emerged out of the interviews with the four participants.

Most Important Overarching Concept

Emphasizing the Horizontal Line

When asked what they considered to be the most important musical concept for the conductor in the *Symphony in B flat*, each participant provided a different response, though the replies of Hill and Green are related. For Hill, management of line and energy are the most important overarching concepts for the conductor. He explained:

My job in the Hindemith *Symphony*, first and foremost, is to understand and manage the line of energy and texture so well that the form of the piece is blatantly obvious. People hear the first movement and go, "Oh, that's a classical symphony. It's just slightly different because at the recapitulation, he brings

back the first and second themes together.” This is what Hindemith does in all three movements.

Green disputed the premise of there being a single “key” concept, but he provided a response, like Hill’s, which focused on the horizontal aspect of the piece. He said:

I wouldn’t say there’s one key; there are many, but the overriding fact is that it has to have good shape and good form, and you have to understand how the form is delineated, but you also have to make sure that the music lives and breathes as it does that.

Missal believes that the work’s technical and harmonic construction requires considerable attention on the part of the conductor. He remarked, “I’d say the technical aspect—the counting—and despite the fact that every movement evolves into a major chord, he takes you about as far away from tonality as he can for the majority of the movement.” He also concurs with Hill and Green that horizontal nature of the piece is important. Missal views Hindemith’s counterpoint as ingenious, and on par with that of Johann Sebastian Bach. He stated:

“Outside of Bach, I think he’s the greatest genius of counterpoint ever to live... I tell the students all the time. I say, “Now you may think this is hard, and it is, but when you can actually master the piece and immerse yourself in the counterpoint around you, it’s genius.

Tone and Resonance

For Haithcock, the tone of the piece is of primary importance. Referencing a disparity between approaches to Hindemith’s solo brass sonatas and his wind band music, Haithcock stated:

...I have a joke where I think the brass players who play his sonatas come into it with a “tanks over babies” approach. If that comes into the ensemble then it’s just crass. Whether I’m doing this piece or *Symphonic Metamorphosis*, I’m really working at a warmth of sound that allows his tonal system and overtones to resonate instead of playing “Punch and Judy” with the attacks... I remember seeing a clip for the first time, maybe 15 years ago, of him conducting his *Concerto for Brass and Strings* with the Chicago Symphony. He’s not imploring

them to make it ugly; he's actually very calm and relaxed. He does some things musically that aren't marked in the score. I think too many treat Hindemith as sort of a mad scientist, and I don't think he was that at all.

Tempo and Tempo Relationships

The topic that provided both the most passionate responses and the most disagreement was that of tempo and tempo relationships. In this particular instance, “tempo” is defined as the individual metronomic indication of a specific section of music, and “tempo relationship” is the stylistic or formal impact on a work created by its sequence of tempi and tempo changes. The participants' opinions concerning these factors seemed to fall into two categories: (1) those that view tempo and tempo relationships as open to modification, whether slight or considerable, according to the conductor's musical interpretation or the needs of the ensemble, and (2) those that view tempo and tempo relationship as an important and unchangeable element of the composer's vision, and that to change tempi or to alter the relationships is to unacceptably fundamentally alter the piece as it was conceived.

Those who view tempo as open to interpretation include Missal and Haithcock. Missal views tempo as the aspect of his interpretation of the *Symphony in B flat* that has changed the most over the course of his career. When asked if he was “a stickler for tempo relationships,” he replied, “No, they're guidelines.” Concerning tempo in the second movement, He elaborated:

In the scherzo (the “fast and gay” section), I make that into a virtuosic section. I take my time with the cornet and saxophone duet; I let them be as expressive as possible. I keep that at a pretty traditional tempo, but I let the scherzo fly. I think it takes on a new life. The end of that movement, when the two themes are moving simultaneously, is just absolutely stunning and the way it evolves into the major chord at the end... and I lengthen that chord.

When asked, “Do you think that the intent of the composer is not necessarily the performance practice?” He responded:

I don’t know. There are people who live and die by tempo markings, but I’m not one of them. I just think that if you stick to the tempo relationships, it’s a little underwhelming. The tempi are too similar, and I like it to be more defined. There’s a completely different character in the scherzo than there is in the duet, and I try to make it more apparent than the tempo markings allow you to.

Haithcock takes a similar approach to the second movement. Speaking about his interpretive growth concerning this section, he stated:

Well, I’ve learned not to pay attention to the tempo that’s marked. I’ve come to the point where I think of all that clarinet business in the second movement as a waltz (sings the solo clarinet melody in the “fast and gay” section at measure 49 with slight weight on the first beat of each triplet grouping). If I can get it like that, then it doesn’t sound like a pounding. There’s lilt within each of the big beats so that when you come back with the combined themes, it all fits “hand-in-glove” much better... I should also state that I view the tempo markings by any composer as a guide. I’m not a slave to that marking. I don’t think that’s always realistic... I’m worried about how it feels to the people in front of me.

Conversely, Green and Hill view the tempi and tempo relationships provided by the composer as compositional elements that, like form, tonality, and style, cannot be changed without altering the composer’s intent. Green stated:

I don’t think you can be flexible with tempo indications. You can’t disregard what a composer asked for. If he or she says quarter note equals 104, that doesn’t mean you’ve got to sit there with a metronome and pound out 104 for hours, but you can’t do 120 and you can’t do 90 because it changes what the composer is trying to say. I’m not a believer that it had to be dead-on, but tempos do relate to how the composers view the form of a piece... Personally, I will do everything in my power to walk side by side with the composer, and you can’t change the intent.

Hill has adopted a slightly more flexible view in terms of the exact tempi taken. He cited certain factors, such as the resonance of a performance hall, which may lead him to make slight adaptations. In such a case, however, he still expects conductors to

maintain the fidelity of the tempo relationship, as it is one of the ways in which Hindemith constructs the form of the piece:

Form... includes managing dynamics and tempi. If you study a composer's use of dynamics, tempi, and tempo relationships—which is more important than the tempi, themselves—you know a lot about the piece. For example, in most concert halls, with most groups of players, the piece will sound fabulous at—I'll throw out a number—104 [beats per minute]. So if the second movement is 104, what do I have to do with the outer movements to make the tempo relationships correct? This means that the fugue, after the introduction of the third movement, should be the same tempo. These aren't necessarily numbers that I use; they're just an example. So back up to the first movement: Hindemith has it marked 88 to 92. To go from 112 to 104, that's a little less than eighth percent, which keeps the tempo relationship the same. I would argue that in most concert halls, that's a tempo that allows the counterpoint to be heard with more clarity.

In essence, if a certain tempo must be changed for one reason or another, the conductor must adjust all other tempi throughout the work to maintain the overarching relationship as designed by the composer.

Hindemith as an "Academic" or "Cerebral" Composer

Many refer to Hindemith as an "academic" or "cerebral" composer, implying that his work is not musical or emotional. Three participants, Hill, Green, and Missal, offered their viewpoints concerning this stigma. Among all three, there was consensus that Hindemith was a form-driven composer—he is not a melodist—but that his works still contain beauty, humor, and musicality. They also agreed that it is up to the conductor to bring these qualities out. Dr Missal stated:

It (Hindemith's music) doesn't just play itself. Just like Bach or Mozart, those pieces are boring without a conductor or player putting something behind it—the whole aural image of where you're going to take the piece beyond the written note. Obviously, it's hard to get the written notes in the right place, but that's not nearly enough. It's not that exciting of a piece without some soul behind it. I think the fugue is the most difficult to make music out of—well, it's really not a fugue; it's a double fugue. I try to add musical moments wherever I can, but it is that movement—except for the very end—that presents the most

musical difficulty. It is the most academic of the movements, but it is an opportunity to imitate and create and be consistent, so it's a great teaching piece.

Hill described more specifically the musical processes he uses in interpreting the alteration between *espressivo* and *scherzando* in the third movement. In doing so, he illustrated what he views as the inherent musicality of the work:

Now what does this mean, *espressivo* (pointing to rehearsal F)? For me, this means to play on the backside of the beat. I use these jazz terms. So, we're going to play right down the middle for the main subject and when we get to the *scherzando*, we play at the front... Then, at the *espressivo*, play on the back. Now when that all comes together, is that going to create problems? Not really! It just results in a lot more character and color. Then, when you get to the glorious letter M, it all comes together fantastically, and if you're at a true *largamente* here and you control this line, then you get the brass choir, and the full augmentation... You have line and direction! And suddenly Hindemith doesn't sound like an academic hack, but the brilliant the composer that he was.

Green approached the topic by considering not only the *Symphony in B flat*, but Hindemith's dedication to populism and writing music "for the people" (a genre known a *Gebrauchsmusik*). He stated:

Any time you have a good piece, it's going to have layers of complexity and layers of understanding. Anything you do is intellectual, but Hindemith wrote for the people. He was a populist composer. Don't you think that he really believed in the power of beauty on the human race? So he wanted beauty; that's why he functioned. You can't make the Hindemith *Symphony* into Persichetti or Mozart, but Hindemith is human, not just "that's in tune," or "that's too fast" or "that's too slow." All that goes for a very specific cause—that is for music to sing to people. It means something to them; it changes the way they feel; it changes the way they think, and Hindemith does that, and that's the approach I take with it now.

...You'll have a group of people who see things one way, and that doesn't mean that it's right or wrong... I mean—that's like saying the Stravinsky *Octet* is just academic. C'mon. This is beautiful, beautiful music. These are human beings playing it, and they're human beings that wrote it—exceptional human beings. For me, to do the Hindemith is a privilege, an honor, a duty, and a responsibility because it is such great music, and we don't have much great music. This is one where we can stand up and say, "This is incredible, and it's written for this ensemble." I choose to believe that yes, it is academic and yes, you have to work your tail off to understand how these pieces work and where these interjections

come from, but that's craft—not art. Art depends on craft, but craft doesn't make art.

Hindemith as a Continuation of the Haydn/Beethovenian Tradition

Because of Hindemith's use of Neoclassical and Neo-Baroque forms, as well as the time period in which he composed, he is often aligned with Stravinsky. Two participants, Hill and Haithcock, pointed out ways in which they believe that a closer relationship exists between Hindemith and Haydn or Beethoven. Referring to the end of the third movement/the end of the work, Hill stated:

Hill: Hindemith is rooted in German history, central European music. Do you know famous music that ends like this?

Kelley: Beethoven.

Hill: So is he here paying homage? How does how Beethoven Five end? (sings the end of the first movement). One could build argument that if you play these notes too long, the homage is gone.

Haithcock discussed Hindemith's compositional style in more global terms, positing that several aspects of Hindemith's works are similar to those of Franz Josef Haydn:

I think I'm more aware of the Haydnesque qualities of the piece. It's not as heavy as we tend to make it... You may have read an interview that a guy named Ed Powell did with Keith Wilson about the *Symphonic Metamorphosis* transcription and Hindemith's involvement, but it goes deeper and talks about how Hindemith interpreted his own music and what his approach to music was and how he marked things or didn't mark things. What you get from that article is that Hindemith did things not out of a Stravinskian model, but from the heritage of Haydn, Mozart, Beethoven, up through Strauss, and he was emerging from that.

...If you look at the tympani part and how he (Hindemith) uses the bass drums and cymbals, that's another reason I use the Haydn model. Haydn used the tympani as tonal trumpet reinforcement. Look at how little he (Hindemith) uses the tympani and look at when he uses it and when he uses the bass drum. I think those are all things that point to that heritage reference.

Score Study

Concerning the depth of score study required to understand and adequately communicate the *Symphony in B flat* to an ensemble, two participants, Hill and Green, described the depth of research and familiarity that they believe is required. Hill stated:

What's critical for the conductor is that he or she knows what all parts have at all times and should be able to sing and conduct every part... With a piece like the Hindemith, [it takes] hundreds of hours to do it right, but if you pay your dues and do that at some point in your career, you say, "Hey, I'm going to have lots of opportunities to conduct this piece in my lifetime, maybe eight, ten, twelve if I'm lucky. I ought to pay these dues because then I'm building on an amazing foundation every time I do the piece." That being said, your job as the conductor is actually not so much in every detail. The conductor's job is to know the details but lead the whole; the player's job is to know the whole but take care of the details. So there's a collaboration there in which I'll take care of the big picture, you take care of the small picture, and if we both do our jobs it's going to be terrific. In a piece like the Hindemith, that idea comes into play big-time.

Green described his score study experience through the process of teaching it to his ensemble at University High School:

By the time I did it with University High School, I had heard it numerous times so I was prepared. I had a good band, but in just the first eight bars, it's tough for the trumpets because they've got to go from a subdivision of two to a subdivision of three and back, so I had to teach them how to count that. I taught that thing each day of rehearsal measure-by-measure. When you have to teach that deeply you can't take for granted that anybody is going to play anything. All those little bassoon interjections, all those little things, I had to put them in place, and even if they only had four or five notes, they had to be taught how to phrase shape. They had to understand where the music was coming from and where it was going so it wasn't just, "Play now." As you know, there are thousands of those little interjections in that piece.

Discussion

Throughout the line of interview questions related to the *Symphony in B flat*, the participants often gravitated toward answers that referenced or steered the topic of conversation toward other movements or sections. This, in itself, may provide

significant insight into the manner in which conductors should interpret Hindemith's *Symphony in B flat*. Perhaps this indicates that there is an inseparable relationship between each phrase, section, and movement, making it impractical to discuss the compositional and interpretive aspects of the piece in isolation. For example, Hindemith frequently reintroduced and overlapped previously stated thematic material throughout the work, especially at the ends of movements. Compositionally, this provides cohesion; rhetorically, it requires those who discuss these aspects of the *Symphony in B flat* to focus on not one movement in particular, but how these parts relate to the whole.

With the majority of the participants stating that characteristics related to musical line, including shape, form, energy gain/release, and counterpoint, were the most important interpretive features on which conductors should focus, an emphasis on the horizontal musical line emerged as the most common theme among the participants' responses. Another common and controversial theme that emerged was the topic of tempo and tempo relationships. The participants' opinions were split as to whether or not the composer's marked tempi should be altered. Two participants stated that license to make tempo adjustments should be provided to the conductor so that he or she might: (1) make adjustments in order to fit the piece to the strengths and weaknesses of the ensemble, (2) adjust the tempos out of personal interpretive preference (i.e. prefers a section significantly slower or faster), or (3) make accommodations for outside forces, such as performance venue with an excessive reverberation. Oppositely, two participants stated that changes of this nature are unacceptable as they alter the composer's intent. Clearly, this topic is one of the few on which real dissention exists, even after decades of consideration.

On the topic of Hindemith as an “academic” or “cerebral” composer, all participants acknowledged that, to some degree, he is, but that his music is also filled with beauty, humor, and wit. Hidden beneath the often-thick textures is a wealth of nuance, melody, and counterpoint that requires a knowledgeable and musically intuitive conductor in order to make these musical features apparent. In essence, Hindemith’s style is not “ready made;” it requires the conductor to draw the music out of the score. The *Symphony in B flat* is, after all, Neoclassical, and like the classical-era composers whose works were often driven by form, it takes an educated and musical interpretation to bring them to life.

The *Symphony in B flat* exhibits several traits that connect it to the style of Haydn. These “Haydnesque” qualities include a similar pairing of trumpet and tympani for harmonic reinforcement, as well as the late-Classical composer’s approach toward the use of bass drum and cymbals. For this reason, conductors should not assume the piece to be heavy, but should instead consider treating it in the lighter, more *galant* style of a Haydn Symphony. Additionally, the ending is reminiscent of the conclusion of the first movement of Beethoven’s Symphony No. 5. Because Beethoven was—at least for a while—a student of Haydn, it is appropriate to consider this work an homage to Hindemith’s Germanic Haydn/Beethoven lineage.

As in *Lincolnshire Posy*, the importance of deep score study emerged as a common theme. The successful conductor will most likely return to this staple of the wind band repertoire on more than one occasion, and for that reason, it is reasonable—even necessary—to “pay one’s dues” and commit the many hours necessary to learn the *Symphony in B flat* technically, musically, and interpretively. This includes score study,

a research and literature review, listening to a variety of recordings, developing one's own interpretation in the mind, and then conducting the piece with an ensemble in a rehearsal/performance setting.

CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS FOR FUTURE RESEARCH

Conclusions

The primary goal of this study was to document the practices, beliefs, motivations, and experiences of the participating wind band conductors, all of whom have researched, analyzed, performed, and reflected upon these two works for several decades. Through the process of analyzing their interview responses, many themes emerged, but the most recurring and the most impactful themes that shaped their musical lives centered on (1) a deep commitment to learning the score; (2) an acceptance of help and criticism from mentors and other sources; and (3) independent research, experimentation, and reflection.

The second purpose of this study was to reveal both the participants' similarities and differences in their individual interpretations of *Lincolnshire Posy* and the *Symphony in B flat*. In doing so, the participants' interpretive choices (and the processes that led them to those choices) will be preserved for future generations of wind band conductors to consider as they seek to develop their own interpretive voice.

In order to achieve these research goals, four questions were framed. Considering research question one, "On which aspects of Grainger's *Lincolnshire Posy* and Hindemith's *Symphony in B flat* do successful wind band conductors focus most when crafting their interpretation?," it is clear that a deep understanding of the composer, the compositional language, and the score is paramount to beginning the interpretation process. With thorough background knowledge, the interpretive decisions

imposed upon the music by the conductor would stem from a position of greater knowledge and insight.

The second research question posed was, “How did the participants’ interpretations develop over the course of their careers?” For all four participants, this process began with mentorship by important colleagues. Gary Hill’s primary mentor was Frederick Fennell, who frequently visited his high school in Traverse City, Michigan. Fennell often guest conducted Hill’s ensembles and mentored the young conductor. For Gary Green, two early mentors included Bob Spevacek, former Director of Bands at the University of Idaho and Randall Spicer, former Director of Bands at Washington State University. These two experienced conductors provided Green with feedback and insight that shaped his early view of these two pieces. Joseph Missal cited his doctoral conducting mentor at the University of Colorado Boulder, Allan McMurray, as well as published resources including *The Instrumentalist* and Kenneth Neidig’s short-lived periodical, *The Band Director’s Guide*, as having supplied him with new ideas. Michael Haithcock’s primary mentor was Richard Floyd, who coached him through his first performances of these works in his early years as Associate Director of Bands at Baylor University.

Beyond the influence of their mentors, the participants developed their own interpretive voices through decades of deep introspection, research, score study, and individual practice. Haithcock, in an effort to understand the rationale for Grainger’s orchestrational choices, spent a summer comparing the folk song texts against their respective musical settings. He uncovered a wealth of word painting and many other programmatic elements that further influenced his interpretation. As the participants

revisited these works throughout their careers, they continued to make historical, theoretical, and performance-related discoveries that separated them from the influences of their mentors. In doing so, they developed their own unique imprint grounded in personal knowledge, experience, and musical intuition.

Question three asked, “Are there any interpretive elements that are consistent among all participants?” Aside from the aforementioned and universally endorsed practice of deep score study and research, two more common themes emerged. First, each participant mentioned the importance of the horizontal musical line (i.e. phrasing). In Grainger’s *Lincolnshire Posy*, a necessary emphasis on the horizontal line is due to the vocal nature of the work. For this reason, Hill and Green recommend that conductors listen to recordings of folk songs in order to acquaint themselves with the inflections and characteristics of the genre. In terms of Hindemith’s *Symphony in B flat*, the need for a more horizontal approach is the result of a common misunderstanding of the composer and his intent. The neoclassical symphony, like other form-based genres, does not present its musically “on its sleeve” in the manner of more overtly emotional genres, such as romanticism and expressionism. Without a clear aural concept of how the phrases rise and fall based on the formal, rhythmic, textural, and harmonic points of tension and release, the piece can become detached, mechanical, and unmusical. Less insightful approaches to Hindemith’s music have led some to label his works “academic” and “cerebral”—terms that the participants find unfortunate and inaccurate.

The fourth research question asked, “What interpretive elements differ between participants, and how do they differ?” No significant differences were identified in *Lincolnshire Posy*, perhaps because of the dominant influence of the 1958/1959

Frederick Fennell/Eastman Wind Ensemble recording. All four participants mentioned this album as having had a strong influence over their aural image of the piece. It seems logical, therefore, that this would either consciously or subconsciously affect their interpretive choices.

The most profound area of divergence concerns tempo and tempo relationships in the Hindemith *Symphony in B flat*. Two participants, Missal and Professor Haithcock, view tempo and tempos relationships as open to interpretation by the conductor. They tend to change tempo in accordance with their personal preferences and for the needs of their ensemble. Hill and Green view tempo and the relationships between areas of different tempi as part of the formal structure, i.e. part of the composer's vision for the work, which should not be changed. Hill acknowledged the need to sometimes adapt tempi for external reasons, such as the acoustics of the rehearsal hall, but he stressed that in this case, all other tempi should be adjusted to maintain the relationship.

Recommendations for Future Research

The modern wind band, especially if defined as a genre that relies not on orchestral or operatic transcriptions but music conceived expressly for winds and percussion, is in its infancy compared to its orchestral and choral counterparts. It has, however, established a significant body of unique repertoire in the past 65 years and continues to attract the interest of many major composers. In the late 20th century, a small number of modern, professional wind bands were established in the United States, including the Dallas Winds (formerly known as the Dallas Wind Symphony) and the Atlanta Wind Symphony. Although the number of these organizations pales in comparison to the myriad professional orchestras and choral groups, it is nevertheless

evidence that the young genre is making inroads into the fabric of the American art music culture.

As the genre develops and expands, it is important to document its history, especially the philosophies and practices of the conductors who, through their hard work, determination, talent, and vision, have spearheaded its maturation into an identifiable and respected genre. For this reason, this study should be replicated with different participants in order to identify and record as many viewpoints as possible. Special efforts should also be made to include a representative cross-section of those in the field, including conductors of different genders and ethnicities.

In addition to ensuring diversity in terms of the participants, we must also consider diversity in: geographic region; school size; school affiliation (Catholic, Protestant, nondenominational, unaffiliated private, state, etc.); and school type (liberal arts, university, conservatory, etc.), among others. Each of these factors will carry with them a unique set of values, circumstances, emphases, benefits, and obstacles that will impact the development of their individual wind band programs, and therefore, will impact the interpretive process adopted by their conductor. Lines of related research should focus on one or a combination of these different variables in order to establish research that specifically addresses conductors' unique situations at any stage of their career and in any of the academic environments in which wind bands are found throughout the United States.

In 2015, several of the most accomplished wind band conductors in the United States retired, including Gary Green, Craig Kirchoff, and Jack Stamp. They join the recently retired H. Robert Reynolds, Ray Cramer, Donald Hunsberger, Rodney

Winther, and others who have made profound impacts on the development of the wind band and in the interpretation of many important works. In order to ensure that the future leaders of the field understand and benefit from the lessons learned by those who came before them, the ideas, experiences, and contributions of today's accomplished wind conductors need to be preserved.

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APPENDIX A: INTERVIEW QUESTIONS

APPENDIX A: INTERVIEW QUESTIONS

Using the University of Oklahoma Institutional Review Board protocol, participants were interviewed using the following questions as a guide. Participants were encouraged to speak with both breadth and depth.

Interview Questions, Part One: *Lincolnshire Posy*

1. What was your first experience with *Lincolnshire Posy*? Were you a player, listener, or conductor?
2. What about the piece did you notice most? What was most striking/memorable?
3. Did you have any preconceived notions about the piece from things you had heard from others?
4. How did the reputation of the piece color your opinion/feelings about it?
5. Could you tell me about your first time conducting the piece? When, where, ability level and size of the group, etc.
 - a. Would you consider that performance to be a success? Why or why not?
6. What was the biggest challenge in the process of transitioning from the listener/player to the conductor?
7. In your formative time with this piece, was your interpretation guided by specific Recordings? Articles? Mentors? Books? Etc.?
8. From the first performance as a conductor to the most recent, how has your overall approach or attitude or opinion of this piece developed?

9. At this point in your career, do you have a model interpretation in mind that you strive to attain with each performance, or do you try out new interpretations?
10. What would be your recommended process of score study for a young conductor's first time at bat with *Lincolnshire Posy*?
11. Have you found value in sharing the text of the folk songs with the ensemble in the rehearsal process?
12. Interpretive, what concept(s) in "Lisbon" have been the most problematic for you or your ensemble? What process did you go through to fix that/those problems?
13. In your experience with "Horkstow Grange," what do you consider to be the most important overarching musical concept(s)?
14. How do you view the important of using the original text of the folk song to shape your interpretation, especially considering note length, emphasis, pattern (in the 5/4, 3+2 vs. 2+3, etc.)?
15. How do you feel about the use of *rubato* in this movement?
16. As successful conductors have grow into their role as leaders in the field, many have made interpretive decisions that have, in many ways, become standard performance practice, for example tempo increase at measure 17 (trumpet solo). How have you come to feel about these interpretive decisions?
17. In "Rufford Park Poachers," what do you believe to be the most important interpretive concept(s)?
18. What concepts were the most problematic for you or your students in interpreting this movement or conveying intent to the ensemble?
19. A or B: which version do you most often choose and why?

20. Because this movement involves a lengthy quartet and several sections with a small percentage of the overall players, what rehearsal structure process have you developed when working on this piece?
21. In performance, do you conduct the quartet sections?
22. In your experience rehearsing and conducting “The Brisk Young Sailor,” what musical concepts have proved to be the most difficult to relay to the ensemble, or for the ensemble to realize as desired?
- a. How do you interpret the fermata in before measure 40? How much space do you use? What guides your process in that decision?
23. Is there anything else in this movement that has fostered interpretive growth in you, your conducting students, or your ensemble?
24. Considering “Lord Melbourne,” how has your interpretation evolved over your career? **especially considering the free time sections and their connection with the following phrases?*
- a. At rehearsal “2”, do you employ hypermeter or do you conduct each bar as written?
25. There are many more opportunities for individual interpretation in this movement than in most of the others because of the many fermatas, as well as the many meter and style changes. What, interpretively, has proven to be the most difficult aspect of this movement, and what solutions did you find?
26. Considering “The Lost Lady Found,” has your interpretation changed over your experience with this piece? If what ways?
27. Knowing what you know now, how has your teaching of this movement evolved?

28. If you could go back in time, is there anything you could have done differently in order to reach a greater level of interpretive understanding or success with this piece sooner?
29. Are there any thoughts or bits of wisdom about Lincolnshire Posy that you wish to pass on to the next generation?

Interview Questions, Part II: *Symphony in B flat*

1. Was your first experience with *Symphony in B flat* as a player, listener, or conductor?
2. What was the most striking or memorable thing about the piece?
3. How did the reputation of the piece color your opinion/feelings about it?
4. Could you tell me about your first time conducting the piece? When, where, ability level and size of the group,
5. Would you consider that performance to be a success? Why or why not?
6. What was the biggest challenge in the process of transitioning from the listener/player to the conductor?
7. How many times, in total, have you performed it?
8. In your formative experiences with this piece, was your interpretation guided by a specific recording or group of recordings, article, mentor, book, etc.?
9. Did you feel that you really understood how to conduct the piece and get what you wanted from the ensemble in that first performance cycle?

10. Thinking very macro/globally, from the first performance as a conductor to the most recent, how has your overall approach or attitude or opinion of this piece developed?
11. Is there an overarching philosophy that now guides your approach?
12. At this point in your career, do you have a model interpretation in mind that you strive to attain with each performance, or do you try out new interpretations?
13. Many have called this a “cerebral,” or “academic” composition. How do you get your ensemble to connect emotionally to this piece?
14. What process would you recommend to the young wind band conductor who is approaching the score to *Symphony in B flat* for the first time?
15. When introducing *Symphony in B flat* to your ensemble, do you preface it with any historical insight into Hindemith’s musical style or philosophy, perhaps explaining *Gebrauchtmusik*, neoclassicism, economy of musical/thematic materials, etc., or do you prefer that they craft their own personal aesthetic experience from the music alone?
16. Considering Movement One—“Moderately fast, with Vigor” over the course of your career, what overarching musical concept or characteristic has been the most crucial to establish for a successful performance? Is this also the most difficult?
17. In your experience, has pointing out form to the students had a positive effect on outcomes? For example, would pointing out to the students that the opening movement is in Sonata Form (or ternary, depending on your analysis)?
18. Considering adding *accelerandos* and *rallentandos*: some conductors, in their recordings, have opted to insert dramatic *rallentando* sections between the first and

second themes of the exposition, and some have even have added an accelerando to that spot. Also, many add dramatic *ritards/rallentandos* from rehearsal N to the end of the exposition. Do you add anything that's not marked to heighten the musical affect? Is this something Hindemith would have wanted?

19. The development has been compared to a Neo-Baroque concerto form with *concertino* and *ripieno* groups? How do you view the structure of this section? Does this viewpoint affect your gestural language?
20. Over the course of your career, what have you determined to be the top two or three absolutely key concepts to a successful performance of this movement?
21. Considering Movement Two, '*Andantino grazioso*,' what, stylistically, interpretively, or conceptually, is most difficult for the developing conductor?
22. With what concepts do the players most often struggle in this movement, and how do you help rectify that?
23. Formally speaking, some compare the second movement to a quasi-march form, with the "fast and gay" section being the trio, and the return of the two themes at Rehearsal I being the restatement. It has also been analyzed as song form (A, A, B, A), ternary form, A, A, AB (stratified), and as serving the dual roles of a combined second and third movement of the standard symphonic 4-movement structure, the first section being the slow movement and the 'fast and gay' section as the *scherzando*. How do you view it, and do you see any interpretive advantage for the conductor or students in taking one viewpoint over another?
24. In my study and preparation, I've found recordings where the tempo is as slow as half note = 38 and as fast as half note = 60. None, however, took the *scherzando*

over the marked 112. How do you feel about the importance of maintaining the marked tempo ratio between the first and second sections?

- a. In your work with this piece, have you identified any advantages to taking the first section slower than half note = 56?

25. Considering Movement Three—“Fugue, Rather Broad,” how can this movement be interpreted differently from one conductor to another?

26. At the beginning of the exposition at Rehearsal A, there is a marked tempo increase from 100 to 112. Several conductors, in their recordings, make no increase in tempo whatsoever, and many increase tempo by 25 to 30 b.p.m. where it is only marked to increase by 12. What does your experience tell you to do with that marked, but seemingly liberally interpreted tempo change?

27. What musical concepts do you hope your students have developed, or have developed an appreciation for, after performing this piece?

28. Many conductors have stated that time management and efficiency of rehearsal structure is the key to successful performances. How do you ensure efficiency in your rehearsal and in your program overall?

29. If you could live your career over again, what things would you do differently in terms of your interpretive development as a conductor?

APPENDIX B: INTERVIEW TRANSCRIPTS

INTERVIEWS TRANSCRIPTS

The following is a series of four one-on-one interviews that took place between the researcher and study participant. Interviews with Gary Hill and Gary Green were completed at the 2014 Midwest Band and Orchestra Clinic in Chicago, Illinois between December 18 and 19, 2014. An interview with Joseph Missal took place on the campus Oklahoma State University in Stillwater, Oklahoma on January 15, 2015, and the interview with Michael Haithcock was a phone interview conducted on January 28, 2015.

IN-PERSON INTERVIEW WITH GARY HILL

Director of Bands, Arizona State University

December 18, 2014

(Abbreviations: H = Gary Hill; K = Sean Kelley)

K: I'm here with Gary Hill, Director of Bands at Arizona State University, and today we will be discussing *Lincolnshire Posy* and the Hindemith *Symphony in B flat*. What was your first experience with *Lincolnshire Posy*? Was it as a player, a listener, or a performer?

H: My first experience with *Lincolnshire Posy* was as a player. I remember very well playing it with the University of Michigan bands as an undergrad. I remember falling in love with the sounds, sonorities and quirky effects of the piece even as a student. And then I had the opportunity to teach various movements here and there with my high school groups, and eventually at the university level to start doing all of the movements, which was great.

K: So with the high school groups, you didn't perform the whole piece?

H: Generally with the high school groups, we had our strengths and weaknesses. We'd sometimes do the third movement, sometimes the fifth movement, and as crazy as it sounds, sometimes it was just a pragmatic choice. If we were at a festival or were sharing the stage with other bands, we often didn't have the time to do the whole piece. If you played it all, you were only able to play one other piece, so I would choose selected movements at that point in my life simply so I could do some other pieces.

K: You mentioned that you fell in love with the sounds and sonorities. Was it the orchestration or the harmonic language that you found striking?

H: I think the orchestration struck me even as a young musician. Partly because I'm attracted to orchestration and partly because, from the first time I heard the piece, the amazing climactic moments, especially the second and fifth movements, gave me goose bumps—and that's just one of those inexplicable things that you never forget.

K: Had you heard about the piece before you played it?

H: No, actually not; as a high school student I was fortunate to grow up in a really wonderful band program, but that is a piece that we didn't play so it was a new piece to me as a college student.

K: When you first conducted the piece at the high school level, could you describe the size and ability level of the group?

H: I did a little bit of the piece at a suburban Detroit high school, which was definitely a rebuilding situation and most likely had between 50 and 60 students. Frankly, I was clueless. This was pre-Fennell edition, so we were working from a condensed score, and I, at that point, felt that I was doing a good job, but in retrospect I didn't really know how to study scores. I was getting the group to sound good, but interpretation was not anything beyond, "Here's what the composer has, I guess I'll do my best to bring that about." That's certainly a valid starting point, but with *Lincolnshire Posy*, that's just scratching the surface. My second high school group was much bigger and much better—up in Traverse City, Michigan. We had about 85 students—wonderful players—and we certainly had a very good time with it. At that point in my life, I knew the piece better, and I also had the good fortune to meet and interact with Fred Fennell. The year after Fred retired from the University of Miami, he was the interim band director at Interlochen Arts Academy. Fred came over to the high school quite often, sometimes unannounced. He would just be standing in the band room door, and of course the first few times that would happen I got a fairly huge lump in my throat! He was always very kind. He was curious about what we were doing. He would look through the folders and see what was there and he would read something with the students just for fun. Having the opportunity to interact with him obviously taught me a great deal about the piece, and more so it taught me a great deal more about interpreting music and conducting in general.

K: After those experiences, would you say that you "got it?"

H: Oh no, definitely not. You know, with great music, like any great art, you'll probably never *completely* get it, but you get more of it every time you come back to it. Certainly the second time was a very different experience than the first, but again, retrospect is a wonderful thing. It's now almost 40 years later, and I think, "Wow, I'd like to do that again and show those kids all the things that I missed." But you can't do that, and we all hopefully grow as we age and mature in our interpretive ideas.

K: What was the biggest challenge in going from a player to a conductor of *Lincolnshire Posy*?

H: The sheer amount of responsibility of this piece, aurally, from the podium, is extensive. Really fine players catch a lot, but they're not really responsible for a lot, and your perspective from your seat in the ensemble is never a complete picture. Learning how to listen through all of the layers of texture of a piece like this is a whole different ballgame. Until I had *Lincolnshire Posy* memorized and spent most of my energy listening, I don't think I really started getting it.

K: So really, the music has to be inside you first.

H: Oh, absolutely. I would say that with every complex piece of music you can do a decent job knowing it well, but until it's in your body, completely, to where you spend very little energy thinking about mechanics or meter changes, you don't really have an

opportunity to listen and connect with the sound and influence the sound coming at you in the same way.

K: Aside from having Frederick Fennell in your band room on a regular basis—which is an amazing resource—as you were growing interpretively with this piece, were there any other resources in terms of books, articles, recordings, or mentors that shaped your viewpoint?

A: Yes, definitely. Here at Midwest, there have been a number of clinics on interpreting *Lincolnshire Posy* and I've grown from every one of those sessions. I couldn't tell you how many years ago these were, but I know Harry Beigen did one, Fred [Fennell], and Michael Haithcock at some point talked about his point of view, and I think all of those were insightful. There is a multiplicity of recordings out now, and moreover, I've just learned more and more about the piece. A while ago Bob Garofalo published a book on the folk tunes and the background of the piece, and that publication comes with some of what used to be rare recordings, including Grainger singing and playing and the original folk singers. Some of us had access to those [recordings] years ago, but now having that in a single source is spectacular.

There are also modern recordings of singers—there's a duo of two guys and included are all the folk songs in *Lincolnshire Posy*. Listening to folk singers today, I find, is just as valuable as folk singers of long ago. I'll give you one concrete example of that. When I would do the first movement, I used to try to get from the group what I thought Grainger meant by “Brisk and detached,” as I think it said in the old compressed score. Words are no substitute for the actual musical sound. In listening to folk singers, what I've learned is that detached means, “In a way that still sings.” So I used to have my groups play in a style like (sings the melody from “Lisbon” in a very detached style with lots of space in between the notes and strong accents). I now have them sing the first verse or listen to the folk singers sing it and sing along. When you sing, (singing the melody) “T’was on a Sunday mor-ning,” suddenly you realize, “Wait a minute! It’s not (sings on syllable “dah” in a short style with lots of space between the notes), it’s ‘T’was on a Sunday mor-ning,” so that comes out more like (sings “too-doo, too-doo, too-doo doo to the prior theme with emphasis on longer note lengths). It’s very different! Now you have lilt and the lilt is achieved not from accenting the first and fourth eighth notes, but from leading the sixth and third eighth notes to the first and third. The note grouping is different and the lengths of the quarter notes are slightly different because you’re thinking about how it was sung, and suddenly—at least for me—the piece becomes vibrant and alive. It’s no longer a ‘band piece;’ it’s more of a piece of art—a piece of music from my perspective, and I can only speak for myself. So as I apply that way of thinking to the whole piece, you begin to get very different ideas from what you did as a younger person.

The sixth movement is another great example of that. I used to think only about the micro phrases and not so much about the macro phrases. Yes, I followed the hairpin *crescendos* and *decrescendos* that Grainger marks, but I didn't think of it any more than just, (sings in a halting, separated style to the main theme of “The Lost Lady Found”), and now, for me, that's different, because, again, if you sing the words, it's a different piece of music. So those are the things that, over time, have changed for me and have

changed very, very positively. Of course that's changed the way I conduct the piece, it's changed the way I rehearse the piece, and it's changed the way I interpret the piece. So for me, then, there are three or four main ideas that drive my interpretation: one is the folk singers that Grainger recorded and the way that they sang it; two is certainly what Grainger has in the score; three is the way it is sung now by a modern folk singer, with a little more of an even treatment than Grainger's singers but still interesting; the next thing would be to pay attention to the lyrics. Even though Grainger didn't always particularly set those, there are moments in which he certainly did reflect those and one could make a case, as some have, that it is a very valid way of interpreting *Lincolnshire Posy*—just follow the text and you'll have an understanding. I think that's true, but I think there's more to it than that. I hope this goes without saying that Grainger's unbelievable orchestration is a huge part of how you interpret it. So now when I think about *Lincolnshire Posy*, I feel like my framing is much better than ever because I'm looking at it from all of those points of view in a comprehensive way. I'm also hearing—really keenly—the textural balances and the blends that I feel are necessary to project a cohesive interpretation.

I will emphasize one thing that Fred said to me when I was a young man and he was a much different stage of life. He used to say that the mistake we make in the band field is not repeating our masterpieces to the point where we know them so well that we have something really special to share with whoever we're conducting. We do so much new music—and there's nothing wrong with that—that we never had a depth of interpretation in so much of what we do. Here's an example. Fred walked into my high school band room in Traverse City one day, and we were working on the Holst *Suite in E flat*, so obviously I asked him to share his knowledge with the students. He stopped at one of the cadence points and said to the students, "I just this weekend conducted my one-thousandth performance of this piece, and I've never heard the bari sax balance in that chord quite like that. That was really fascinating. Let's continue." There was a collective "Wow." Inside, I was thinking, first of all, "One-thousandth performance? How that must sound after one thousand hearings" but then beyond the astonishing number of performances, thinking, "Wow, this is what he's talking about when he says 'depth of interpretation.'" You may disagree with Fred at this point about how the Holst *Suite in E flat* goes, and that's fine, but just realized he's reached a level with this piece that perhaps no one else will reach. So for me—back to *Lincolnshire Posy*—between guest conducting and performances with my own ensembles, I've still only conducted it maybe a couple dozen times—maybe more, but not much. Even in those couple dozen times or so, the difference in depth from time one to time 25 or so is remarkable and I don't think I've got it yet, but I'm a lot further down the road.

K: Do you have a platonic interpretation of the piece that you refer back to, or do you still play around with ways to shape a phrase, etc.?

H: I absolutely do because, for one, I am fortunate to work with great players at my own institution and they have their own ideas to share, particularly in the solo moments but also in general. I love to listen and hear what they have to say before I dive in and say that this is absolutely the way it is. Every time is going to be a little bit different because of the players involved. Certainly in the second movement, where Grainger gives

license to the trumpet soloist, I often say, “We’ll follow you. You decided which notes get emphasis; you decide about pacing—do what you, as an artist, think is best” and if that person is good enough to play it different at each rehearsal, then you have to be a true accompanist and follow, the group start coming up with some magnificent ideas, so how does that then influence the rest of the piece? Whatever the soloist does will influence my pace as I come in to measure 29 and for the rest of the piece. I might gradually work back to what I have in mind, but I might play a little with what that person has given to me as my collaborative partner. So yeah, the interpretation is constantly changing a little and I don’t think my ideas are finished.

The sixth movement: I can’t do it now without hand bells. Sometimes when I’m guest conducting I don’t always have that option, but if I do and if the group is large enough, I simply spread several octaves of hand bells around the room. At the end, I let those all ring, so the group stops playing, but the hand bells and the keyboards are ringing, and I think that’s phenomenal way to end the piece. I know some would disagree—they would say, “Look what Grainger wrote on the last note” but for me, knowing his love of hand bells and tuneful percussion and just letting things be what they will be, as in ringing, for me, that supersedes anything written.

K: In terms of “Lisbon,” what concepts have been the most problematic for you or for your ensemble in the learning process?

H: Style is always problematic. For me, I don’t do any description any more. We sing, and then if it’s a younger group, I translate that singing into syllables (sings tee-dee, tee-dee, tee-dee dee to the melody of “Lisbon”) or something that translate for them. And getting them to start with a baseline fidelity to the printed dynamics, especially with Grainger, the extremes, and then go from there in adjusting the textures accordingly; that a problem for the entire piece, and it’s a wonderful process to solve together.

When you listen to Grainger play [the piano], the *fortissimos* are pretty enthusiastic. One would think that probably the other end was, too, given his personality and bend toward the melancholy, so I talk to them about two things that help them understand how hard they have to work with dynamics. One is, we talk about the Beethoven period and all the letters about Beethoven as a pianist, and for those that heard him play in his prime, the *pianissimos* sounded as if they were in another room and with the *fortissimos*, they were afraid he was going to break the instrument—the extremes, and then the difference between *piano* and *forte* were not as great. I invite the group to consider that a wonderfully classically trained pianist, while Grainger is certainly not Beethoven—he’s in a different style period, a different musician, different human being and so on—one has to consider that as a great piano artist, someone who premiered the Grieg, he must have a pretty good sense of dynamics. That’s one, and the second thing is, if you investigate Grainger as a person, you realize that the playing at the top end and the whole character of Grainger comes across as pretty outrageous and pretty enthusiastic, but underneath that is quite the opposite. He once said to one of his good friends, John Elliott Gardner’s great uncle, who was a good friend of Grainger’s, Balford I think was his name, he said to him once, “No one will ever get my music”—and I’m paraphrasing here—“until they realized that every note I wrote is an homage to pain and suffering.” Grainger’s actual quote is much better than that, but that’s the idea.

So, approaching *Lincolnshire Posy* with those couple of foundations is quite something. And then you realize, “Wait a minute, yeah that does make sense,” because even in the happy movements there was sadness. This was written as an homage to these folk singers, and Grainger was deeply saddened by these people’s fates. Most of these people were dirt poor and they were abused in workhouses, and the tradition of folk song singing as he loved was dying away and he found this deeply troubling. If the foundation is even the most brilliantly joyful movements, is that, you approach it differently. And of course with the second or third or fifth movements, then that influence is even more profound if you allow it to be so. It influences your pacing, the way you balance textures and timbres, the way you invite or disinvite people to use vibrato—all those things come into play.

K: In terms of “Horkstow Grange,” what one thing do you see from young conductors that you think “misses the boat” in terms interpretation or a lack thereof?

H: I think that people are too afraid to vary pacing, and I think people don’t listen enough to the ensembles and invite the ensemble to listen to itself in those special moments in the piece, and I think that’s the biggest error among young conductors. By the way—and there is no validity to this and I’ll say that upfront—I pair movements. I do the first and second [movements] without pause, and I do the third and fourth almost without pause. The first movement releases very gently and within about two seconds, the beginning of the first note of the second movement is evolving. For me, that starts with the baritone soloist if that person is a true artist. The baritone is gradually joined by others and it comes to that beautiful first downbeat. I think it’s a nice transition. I don’t know if Grainger would love it or hate it or think I was an idiot, but it works for me. The pacing from there is dictated by your own preference and ideas about the piece, but it’s about being so confident with your complete knowledge of the score that you’re connected to the sound 100 percent of the time. There’s no sense of hurrying unless there’s an intentional forward motion to the pace. There’s no sense of hurrying to cadence points. What I hear people do, young and not-so-young, is, “Here’s where the cadence point is regardless to what’s going on around it.” That’s an enormous mistake in any piece of music but especially in something so tender and heartfelt like “Horkstow Grange.”

The most blatant example of the whole piece is between [measures] 10 and 14. If you look at that, what you do at 11 is interesting, and if you’re listening to the sound, you know where the breath should occur should you choose to breathe there. When you go from 12 to 13, the *crescendo* on the whole note is almost always mistreated because people are not connected with the sound. If you are, you don’t have to lead the downbeat of 14—it happens organically. I prove this to people by saying, “Let’s play from measure 12 and I’m not going to conduct the whole note *crescendo*. I’m going to let you dictate when measures 14 happens.” Inevitably, the group does it exactly together, and not only is it together but they do it at exactly the right time. They feel the sound grow, they feel the momentum, and they think “Yes, that’s the right moment” and ironically, when it’s “conducted,” that doesn’t happen. The conductor goes, “Here it is,” whether the ensemble is ready or not.

K: So the students are really empowered.

H: Oh yes, and not only are they empowered, but they carry that moment into the entire rest of the piece and they begin to understand the kind of listening you're talking about. You're not talking about just listening to play in tune or to play together; you're talking about listening to the sound, and from the sound knowing what to do next. So if that moment is handled like that, and the pacing into the trumpet solo is appropriate, that gives the trumpet soloist ideas about, "Here's what I might do."

K: Would you encourage the trumpet soloist to take a faster pace there?

H: If they're a good player, whatever they do is okay with me—and different every time. I don't conduct there; I assist the *diminuendo* and the tapering of color and texture. Once the trumpet solo starts, my job is to cue the clarinet entrances and cue the entrance of [measure] 24 plus the *crescendo*. That's my job. Again, here's another example of the conductor getting in the way. The trumpet player is going to breathe here, so he or she doesn't care when the downbeat of 25 comes, they just want enough time to breathe. Listening to the sound and making 25 momentarily spectacular is important, and there's a spot where people don't pay enough attention-- *fortissimo* to *piano* in two beats! It's a fantastic arrival and it's completely gone, just like that. All of this is about—I keep saying this and I sound like a machine—about being connected with the sound and being in touch with what's happening at the moment regardless of what happened last time through the piece. The last big challenge in this movement is the pacing of energy as well as tempo from [measure] 29 to the end. What often happens is that it's awfully hot here tempo-wise. Yes, it should be robust but there's a ways to go yet in terms of the phrase, and certainty in terms of the climax. Grainger was immensely proud of that moment and so we should take time and care to make that moment as it should be as well.

K: So you find that most begin way too loudly (here pointing to measure 29)?

H: Yes, and here's the temptation: the A flat-7 chord at measure 29 is so spectacularly orchestrated leading into that wonderful D flat that it's so tempting to go "Ugh!" You're in tonal lust! You're so over-the-top with the sound at 29 that you don't have anywhere else to go at 34, so now what? Just think of the *fortissimo* at 30 as being more about resonance and not so much about volume. At 34, the failure among certain groups is that people are afraid to let go. They try to keep that old-school symphonic band sound there and I'm convinced—99 percent sure—that's not what Grainger wants there. And homage to pain! This is one of the biggies! Of course you don't want gross sounds, but the fact of the matter is that chord at 34 should be as bright and, for me, if it's a great player, with some edge in it because a great player can do that without sounding gross, that's absolutely what's there. That movement should peel your hair off without being obscene. In the text, Grainger is talking about someone who has just been beaten, maybe even to death! I mean, c'mon!

K: This is definitely not an "in-the-box" experience.

H: Exactly!

K: “Rufford Park Poachers” is the movement that’s most often avoided. But once a conductor is ready to dig in and attempt this movement, where do you see the complications?

H: The players are never the problem with this piece. Now, you’re aware that the premier of this piece took place at the University of Miami before the ABA conference. So the ABA conference, where Grainger was very disappointed that the pros couldn’t play this—and he put that in his score that even school musicians could play and wouldn’t be afraid of these meters if the conductor knew what he was doing. He could say that with authority because he had already done it. He knew for a fact that this would work, so he was very frustrated after that ABA performance of 1937. I’ve done this opening in many ways. With mature players, sometime not even conducted. That depends on the players and the amount of rehearsal time they are able to spend with each other in the beginning and at the end. I’ve also conducted it with a modified idea [of] where I give a downbeat, but I don’t really lead them unless they need it. I want the players to freely feel like they’re ornamenting and freely singing this more than just playing what’s there. So here are the rules I set up for the players in the quartets: the leader is the first voice in; the canonic answer is the lead voice of the second person. In other words, this is led by the first clarinet player and is answered by the E flat clarinet player. The role, then, of the bass clarinet and the piccolo is following those. The first clarinet says, “Here’s the way I see this” (sings the melody at the beginning of “Rufford Park Poachers” in a lyrical style), and then it’s up to the second party to answer in kind with their partner. For me, that’s the ideal. If you read everything Grainger wrote about this particular folk singer, he wrote that he was the most highly ornamented and free form singer that he ever recorded. What he’s doing through these mixed meters is attempting to emulate that through the disjunct feel that is created by the five.

But you can go a step further than that and not only play in these meters, but vary the pace enough so that it truly is free—I don’t dictate the pace. I follow the soloists. With a younger group of players, I would probably be not quite so bold and I would certainly do more leading, but you’d be surprised what younger players, if they have enough time, can come up with. The real pitfall for conductors is actually the section at 18. This is very, very hard. You have to conduct the clarinets but at the same time you have to know the solo so well that you know exactly where that person is while you’re conducting the clarinets. This is rough stuff, and it’s responsible for the most failures of this piece. I don’t know this, but I would guess that most people give up because of this [section]. Once you get to 34, from then on it’s not so bad, but this section from 18 to 34 is some of the toughest stuff in the repertoire as a conductor. You have to know this so well, and what I’ve learned over the years is, the second rehearsal or the first time you start digging in, this is what you rehearse. Rehearse the clarinets until they really know their part. And not only know their part, but know it to the point that you can change the pacing and they still know where they are, because then you can invite in the soloist and you can slow up a little, push forward a little, and as long as it’s connected, the clarinets will follow me and I’ll follow you (the soloist). Even if you play this section straight, it’s still be beautiful without much pacing change. It’s still hard, because the clarinet players not only have rhythmically challenging things, but there’s the balance of the chord, *crescendo* and *decrescendo*—which a lot of people

ignore which makes the piece completely different. It's one thing to just play the rhythms, but the piece comes alive if you follow the energy line. That's why I think a lot of people, frankly, avoid this movement—because they can't pull that off. From 34 onward, the challenges are not as severe and includes some of the most glorious textures in the piece.

I've done both versions, but I personally like version A but with soprano sax. What I generally do is, if I have a great soprano sax player, I'll ask them to read from the trumpet part.

K: I've never heard of anybody doing that before—that's fascinating.

H: Well again, I can't take credit for this; that was something Fred Fennell used to prefer. He was pretty sure Grainger wouldn't care. For me, it's who can actually sing through with confidence and who can really pull it off. That's who the soloist is, it's nothing more than that—who's the best, most confident soloist from this group.

K: In terms of "The Brisk Young Sailor," is there anything particularly challenging from an interpretation or ensemble standpoint?

H: Absolutely. Technique for the ensemble is challenging. I also like them to pay a lot of attention to the specific articulations that are marked. If they actually play what's printed, there are some nice contrasting articulations between the different lines, and I think it's a huge mistake to unify those; I think Grainger did that on purpose, and I think it's a lot of fun. This is just filled with little effects—the whole piece is. With Grainger, those are not trite. This is not a composer who's throwing something in just to keep people busy—it's not just filigree. A lot of orchestral composers from the Classical and Romantic periods, there's a lot of "filigree" as one of my composer friends calls it. The strings are playing running passages, and it's not all that important, it's just musical energy and texture. But in Grainger, when he writes something like what the trumpets have in the third full measure, that's not just filigree, that's a little effect, and I rehearse those until they're just right in terms of balance and character. And again, in terms of pace, if you've got the players who are mature enough, you can say to them, "If you were playing this as a solo, show us how you would play at [measure] nine," and they might go (whistles the first phrase of the melody from "The Brisk Young Sailor" with variety in stressed notes and rhythms). Then I say, "Let's do that together!" So we go back to the beginning, and the clarinet section plays it in that soloistic style. It's the little things—the level of character and the quality of a singer rather than the quality of a group of band people playing. It's very different. Obviously balance is an issue at [measure] 17 under the euphonium solo. Also, in the sextuplets, what I hear in this particular movement is that the students work so hard to get all the notes, but they don't realize that if they don't adjust for the tessitura, it sounds like (sings the upper woodwind parts with heavy emphasis on the higher notes). As they practice slowly, they have to practice not only the notes, but keeping the intensity the same and adjusting for tessitura. That's one of the things I've learned over the years about this passage. It can come out sounding magnificently even sextuplets, but it has to be prepared that way.

K: At measure 40, do you like to add space or do you connect it? How do you interpret what's happening in the folk song?

H: I go pretty much straight forward and I don't make a big deal of the "Slow off" marking, Grainger after all doesn't say, "Slow off lots." We come into the fermata phrase with great energy (sings the approach to the fermata, then sings through it with equal energy), just enough time to breathe; there's no caesura there. I make a big deal of the character of these next three measures, so it's really connected (sings with connection on "doo" syllable)—angry! Now, he only writes *forte*, so it's not brassy, but if you tell players, "Don't play at your loudest volume but make it sound angry," what they usually deliver is something that's forward-feeling—in your face. And then the next measure is a contrast to that, and I just let that unwind naturally—no big deal. No subdivision, no divided beat, just let it unwind a little and keep going.

K: And that interprets the story nicely. Anger here, then coming to terms and moving forward at the end.

H: Exactly, exactly. And then one little quirky thing I will mention. This is a Fred [Fennell] thing, which—I dearly miss that guy and his ideas and his influence. I learned this when he conducted my high school band, and then later conducted this with two different groups of mine at what then was East Texas State and then at UMKC. At the end of this movement, he would say, "Look— this is 1937, near the peak of the big band era. Think about the sound of the saxophones. It's almost a *codetta* because the piece has already pretty much ended. Look what's just happened. 'The Brisk Young Sailor' has returned home and has given his bride this kind of unfair test; she passed the test. Now they're going to get married, and all is well that ends well, and it's the saxophones' job to say, 'Oh yeah!' and to say it with that style of big band vibrato." And you know, when you do that, it's really fun—it's just so much fun! And that's why then, I go straight into the next movement. The brass guys are getting ready, you cut off the chord and we are ready to go.

K: The piece that I think most young conductors are most perplexed by is "Lord Melbourne." In the free time section, I've seen many conductors—including myself—struggle to make this sound truly free and to break up the phrases. Is that what you see?

H: Yeah, I do. What I see most conductors do, and what I did when I was younger, is that despite the free time marking, I would fall into a predictable pattern. What I've learned is that you'll never truly be in free time unless you are willing to be completely vulnerable in the sense of risking failure. So now what I do is I literally lead this differently every single rehearsal so the brass players don't know what's going to happen. So now we get to the end of the fourth movement and you should see my brass players. They're on the edge of their seats, their eyes wide, and they're ready for anything. They're so excited because they don't know what's going to happen. They just know that they're going to make great brass section sounds and who knows how fast this note will be and whether I linger at the fermatas or not. Sometimes it's a quick breath; sometimes it's a long breath. You do achieve what Grainger wants. And then of course [measure] two is very relaxed and you're back into the fray at letter B. One thing I'll mention at the end of the section that starts at measure two: the two measures before

B, it's really important for the conductor not to lead the soloist, but to lead the horns and saxes. I conduct the three eighth notes, not for the soloist, but for the players playing the long note that have the breath and the reentrance so they take the breath in time and reenter together. I think it's impossible unless you do that—it's guesswork. My pace at 14 is pretty close to Grainger's mark, but it depends on the group. Character is important here. The section at the baritone solo says, "easy going." What does that mean?

K: I've always been heard that it should be played "drunkenly."

H: So what does that mean? Well, you could change the pace a little, you could have the euphonium player play on the backside of the beat, and he or she could slightly alter the pace. It's call-and-response for a minute, and then you're back in regular time.

[Measure] 34 is a spot that's almost never done correctly. Here's the issue: first of all, Grainger writes "Slow off," and he puts the dashes all the way to measure 35. What most people do is, they slow off a little, but then 34 is short-changed. And when you short-change 34, 35 is less effective. I do what I think a lot of people do. The four-eight measure is in two, the three-eight measure is in three, and then I conduct in four (sings and conducts those three measures). I maintain the eighth-note pulse internally and I keep slowing down because that's what Grainger asks for. I think that that's almost never done. Is it a big deal? Probably not, but it affects how 35 works.

K: In terms of getting the saxes and horns in organically at measure 34, do you cue them or allow them to enter on their own?

H: I do cue them. I track the three beats not because the players need three, but just to let the horns and saxes know where to come in. Otherwise, they might enter really early and then run out of breath.

K: Is there anything at the end that you emphasize?

H: It has to be absolutely free. He sets up at "Fast," measure 37. I don't think Grainger's intent is for it to be together, although it often comes out that way because it's two players. I think it's an effect—it's a folk singer singing at will. I just give a quick "one-two," and let them put it where they will. I'm worried about the accompaniment—that's my job—to make sure they know when to move. Later on, when you get to measure 50, I think it's the same thing. I give "one-two" (sings beats one and two rushed) so that it falls where it will, and I think beat three is in time.

K: Do you find that the group coalesces around that?

H: Absolutely. It is together if you look at it on a recording device? No way, but it's an effect. He did what he did for a group to play a double-tonguing exercise. How clean it is doesn't matter. At least that's my opinion, and I could be wrong. Letter D can be so hot that there's nowhere else to go. Now, as for the end, I like from measure 56 to the end to be subtly growing in energy. I think of a great cathedral organ here, and I think of the organist having just a little bit of pedal left in that volume, so 56 is pretty big, but the three last chords, the organist has just a little swell left in that pedal so those chords grow in intensity.

K: Do you separate those chords or do you find that that kills the energy?

H: I've tried it both ways. Usually what I do now is I give a quick breath, and I find that, with good players, they come back in together. I would prefer to hear it as if there was no breath, but of course they have to breathe, but I like it with as little space as possible there.

K: I tend to air on the side of less breath, too, because I don't want any big gaps.

H: Yeah, but they grab a quick "catch breath" in there with no problem.

K: In terms of "The Lost Lady Found," is it a pacing issue or style issue?

H: There again, I think if you focus on singing more than playing and you phrase—you do what Grainger says—the accents are fantastic. I tell the students that there are three levels of accent here: there is an agogic accent which is the dance feel, there is a real accent which is one full dynamic louder, and then there are these *sforzandi* which are fairly violent, to use John Bird's term for these sorts of effects in Grainger.

K: I've always heard that when Grainger writes *forte* that he doesn't really mean *forte*. So you're saying that he wrote exactly what he wanted?

H: Well look, this isn't Mozart, right? In the old score—and this is in the appendix of the new scores—Grainger literally wrote that the best way for the conductor to conduct this is to jump up in the air and click his or her heels together on these notes. So what he's thinking about is this incredible folk dance. Now I've never done that while conducting, but this is an "on your heels"—a "slam your heels into the ground" thing; it's not a ballet move, but a folk clog dancing move. Those [accents] should be very, very big.

K: So from a conducting standpoint, don't worry about emphasizing the downbeats—they're (the players are) going to find those. Put your energy into emphasizing beats three and six.

H: Correct, correct. Absolutely. Measure 18 is very short, very sharp. That's exactly the way I'd interpret that.

K: Do you want those to pierce the texture or are they still an accompaniment to the woodwinds?

H: No, they shouldn't dominate the woodwinds, they should just be equal partners. I like nice, balanced chords there, but they're sharply pointed, and then there's a neat effect there, with the "umm-be-dah" (singing in reference to measure 45). That's a Grainger-esque effect. That should be a surprise—a shock. That's not a place where the trombones should be shy. No, it's not the loudest, but a lot of times they try to behave themselves there and they probably shouldn't. Grainger is not about behaving at times like this. This is another "heels to the ground" move.

K: And then there's a total style change here (referring to measure 50).

H: Every one of these variations is completely different. It's such wonderful writing. And again, if you're really faithful dynamically here, it's a pretty awesome sound. I wonder how many times you've heard this done where the alto clarinet and piccolo are actually balanced and playing softly. When that happens, there's a fantastic sound there—a color that he's written that's spectacular. When you take time and care to make that happen, and explain to the saxophonist that even though they have the same dynamic marked that they're not the lead, it's a fantastic moment in time.

K: We're now building to the end. Where do you place your emphasis?

H: We're definitely thinking about the mini and macro phrases with any section, but as the conductor, your main job is controlling the line so that there's a line of energy that goes all the way to the end of the piece.

K: So from a conductor's standpoint, you think micro-phrase, macro-phrase, and trajectory to the end?

H: That's right. One of the things I used to do when I was younger—and I still occasionally do this—is to actually put numbers down to remind myself.

K: Like a scale from one to ten?

H: Right. Like in this case, when I get to measure 130, this is a “nine” because the 10 is at the end, so I might write in the score for myself that 122 is an “eight.” It's for myself so that when I'm in the heat of a performance, I'm thinking when we get to [measure] 198, I've got to be careful. The last thing that a lot of people, in my experience, don't get is the effect at the end. Take a look at the text at the very, very end—this is really fascinating and something that's overlooked. (reading text) “And from the high gallows they led him away, their bells they did ring and their music did play. Every house in the valley with mirth did resound, as soon as they heard the lost lady was found.” (repeating for emphasis) Every house in the valley with mirth did resound. So here's some food for thought. What is the effect of the trumpets and the baritone at the end? What I think Grainger is doing here is saying, “YOUR house hears the news, now YOUR house hears the news, now YOUR house hears the news.” So all of a sudden you've got, “Hooray!” randomly, but people are usually in a hurry to get to the end, so you get (singing quickly) “ba-duh-ba-duh-ba-duh” instead of taking their time and saying, “Wow that's great! Wow, listen to that news!” That last chord gets shortchanged and the effect doesn't happen. What you have to do, of course, is you have to modify a little bit what's written. Because I'm doing this with hand bells, we don't do a *forte-piano*. The group seats the chord and then comes away a little. You hear the hand bells ringing, and then you hear the trumpets do their thing, then everybody together grows to the end. Not only is that the end of the story, but it's the end of the piece, so why would you want to hurry?

K: That actually leads me to my next question. This is a long piece, and I was wondering if you keep the same tempo all the way to the end, or if you slow down at any point.

H: I don't. I am positive that there are subtle changes; there's probably a three or four percent change, maximum. For example, in the section with the alto clarinet and the piccolo, that might be slightly slower than what the beginning might have been, but it's subtle. I don't slow down much because it's a dancing tune. It's the same as the first movement for me. There are little micro-changes of tempo for sure, but there aren't any huge events. I think it's at measure 60 in the first movement where there's that wonderful moment in the low reeds and tubas. I might linger the slightest bit there for that cadence point just because the color is so spectacular there that I don't want to rush through it. I ask the clarinets to put a dash (tenuto mark) under the sixth eighth note, but no, other than those subtle things, the pacing is straightforward in the outer movement because they're dancing tunes.

K: Well this is all great, and we've talked about the Grainger a lot. Why don't we switch to the Hindemith.

H: For me in the Hindemith, there are many good doctoral dissertations and other analyses that have been done, and if you read those, you get a good sense of the piece, structurally. That's really important because Hindemith was conscious of form and of harmonic things. What's critical for the conductor is that he or she knows what all parts have at all times and should be able to sing and conduct every part. My score prep for masterworks such as this involves singing every single layer of the score and moving (conducting) while I sing. This is called Hebb's Law in neuroscience and in other fields. Synapses that fire together, wire together. For me, I'm firing both my body and my musical mind at the same time, which connects them so that ultimately, when I'm conducting, there's no separation of music and body. Now that takes, with a piece like the Hindemith, hundreds of hours to do it right, but if you pay your dues and do that at some point in your career, you say, "Hey, I'm going to have lots of opportunities to conduct this piece in my lifetime, maybe eight, 10, 12 if I'm lucky. I ought to pay these dues because then I'm building on an amazing foundation every time I do the piece." That being said, your job as the conductor is actually not so much in every detail. The conductor's job is to know the details but lead the whole; the player's job is to know the whole but take care of the details. So there's a collaboration there in which I'll take care of the big picture, you take care of the small picture, and if we both do our jobs it's going to be terrific. In a piece like the Hindemith, that idea comes into play big-time. My job is, do I know the formal structure of this piece? I'd better. Do I know how Hindemith as a composer highlights the structure of the piece? Lo and behold, with one exception—coming into letter M in the first movement—he thickens the texture at each cadence point. In doing so, he's highlighting the form for you.

K: And that's often accompanied by a meter change, too?

H: Often, yes, but the audience doesn't perceive the meter changes; the listener perceives the textural changes. I think part of what we have to do as conductors is be aware of how the listener perceives the music because that tells us a lot about what role each player should play, which tells me a lot about what I need to do in rehearsals. It's sort of reverse engineering. For example, if I were doing *Country Band March* of Charles Ives, I know that it sounds like cacophony unless every one of those fragments of well-known American tunes is heard clearly. Job one is for the audience to hear

every one of those fragments clearly, or else the piece makes no sense. If the piece is clear, it's hysterical; it's a riot, it's fantastic instead of just cacophony. My job in the Hindemith *Symphony*, first and foremost, is to understand and manage the line of energy and texture so well that the form of the piece is blatantly obvious. People hear the first movement and go, "Oh, that's a classical symphony. It's just slightly different because at the recapitulation, he brings back the first and second themes together." This is what Hindemith does in all three movements.

K: So you're of the mind that this is sonata form and not ternary.

H: I am, I very much am. Let's face it—it's not straightforward. This is not following the rules of Mozart's time, but absolutely it is [sonata form]. Hindemith is a very well versed composer in everything—harmony, form, and so on. This is a fascinating piece because, on the one hand, he's being both neoclassical and neo-Baroque, and on the other, this was a gift to the United States, and some have pointed out that his abundant use of saxophone was one of the ways that he made this an homage to the American sounds. But anyway, I think first and foremost your job is form. Form also includes managing dynamics and tempi. If you study a composer's use of dynamics, tempo, and tempo relationships—which is more important than the tempi, themselves—you know a lot about the piece. For example, in most concert halls, with most groups of players, the piece will sound fabulous at—I'll throw out a number—104 [beats per minute]. So if the second movement is 104, what do I have to do with the outer movements to make the tempo relationships correct? This means that the fugue, after the introduction of the third movement, should be the same tempo. These aren't necessarily numbers that I use; they're just an example. So back up to the first movement: Hindemith has it marked 88 to 92. To go from 112 to 104, that's a little less than eighth percent, which keeps the tempo relationship the same. I would argue that in most concert halls, that's a tempo that allows the counterpoint to be heard with more clarity.

Here's another formal question that is debatable, and this is not "the answer." Where does the melody start? Where does the first theme of the first movement start?

K: I would assume with the cornets.

H: Does this tell you anything? (pointing to rehearsal A) When the woodwinds have theme one, how many beats is it? This is an opinion, not a fact. He changes this dynamic here—this is crucial. Where does the theme start? Look at the saxophones and what they have here. I think it starts on beat two. I think the trumpets play the B flat, but they really start sing the melody on beat two. If I believe that, when I get to the end of the development section, where does the melody start?

K: Beat two.

H: This here is the tonality. Now what does that have to do with interpretation? Everything. What I ask the flute and clarinet players to do is to play this as a tonal center, not as the melody. When you get here, start warming the tone and singing. These are little things, but this is the form of the piece. Now here's the key piece of evidence.

I'm going to give you the final verdict. This is something that's almost always ignored in performances, in my experience. What does it say at [rehearsal] M?

K: *Poco piu largamente*.

H: What do you usually hear here? The same tempo. This is really important. Let's say we did the modified tempo. We are at 104 [beats per measure] and we did the beginning at 84-ish [beats per measure] So what does this mean (pointing to the score at measure 178)? He not only has the two themes of the third movement here, but theme one of the first movement.

K: So we need to go back to the original tempo?

H: I'm not sure we need to go all the way back to 84 [beats per measure], but we do need to get closer. Regardless of how much the tempo changes, where does the tempo start? (pointing to measure one in the first movement) Case closed. That's the kind of work that is needed to bring this piece to bear that you have to do as a conductor. You have to not just look at the form and all the ramifications of that and start thinking at this kind of level.

K: It's very cerebral.

H: Yes, and that's who Hindemith was. I don't need to tell you all the details because you can find half-a-dozen great analyses that can tell you about the harmonic cycles, etc., and absolutely you should know that, but now your job becomes, now that you know that, what are the implications for you? I think there's a lot of infidelity with this piece that happens in three basic areas. One is form with the implications of tempo relationships are not handled well. The second is a little carelessness with rhythmic fidelity. Hindemith means exactly what he says. The third thing is articulation and style—musical character throughout. He's very clear with, and let me give you one basic example in the third movement. Look at the articulation of the main theme, the first fugue subject. Letter A: what do you usually hear here (sings subject in a detached style)? What I say is, he did not neglect to put dots [staccato indications] here. Look at letter B. Again, the main theme is not dotted, but wait a minute! The inversion is! "That's not going to work! (speaking sarcastically, as a "straw man") Hindemith just forgot the dots, so let's all add dots, in fact, lets go back to rehearsal A and add dots-just make all the quarter notes dotted." I've got to say, when I was younger I probably did that. I thought, "Well, everything needs to be cohesive." But now, I think, "Wow, this guy is brilliant!" As we progress in the piece, let's see if there's any rhyme or reason for this. Let's look over at [rehearsal] D. Hmm. I don't see dots here—oh yes I do! Why would he put dots on the first measure then take them off? This guy's really sloppy! No he's not. Why is he doing that there? What's going on at D? It's a one-beat canon. So why does he do that?

K: To accentuate the entrances?

H: That's right! Then he takes them off because he's saying, "You've got it? Okay good. Now we can go back to the normal style." Then you think, "he's not careless, he's

unbelievably meticulous!” So now, what does *scherzando* (pointing to rehearsal E) mean?

K: Playfully.

H: Yeah, and he doesn't change tempo here, so for me, I interpret this by having the players play on the front side of the beat. Now what does this mean, *espressivo* (pointing to rehearsal F)? For me, this means to play on the backside of the beat. I use these jazz terms. So, we're going to play right down the middle for the main subject and when we get to the *scherzando*, we play at the front. Is that a microbe faster? Probably. Then, at the *espressivo*, play on the back. Now when that all comes together, is that going to create problems? Not really! It just results in a lot more character and color. Then, when you get to the glorious letter M, it all comes together fantastically, and if you're at a true largamente here [at rehearsal M] and you control this line, then you get the brass choir and the full augmentation...

K: Suddenly it feels less detached with everything you've said.

H: Bingo! So look at the woodwinds parts starting at [rehearsal] M. Do you see dots? No. Then look here (pointing to measure 198) (sings eighth notes, “dee-dee-dee-dee” in a connected manner).

K: You have line now.

H: You have line and direction! And suddenly Hindemith doesn't sound like an academic hack, but the brilliant the composer that he was. If you listen to his recording with a pick-up band in the 1950s, he does a lot of things that aren't marked, but a lot of this is pretty brittle sounding so a lot of people argue, “He was a good conductor. When he did this, listen to how short these notes were.” But you know what? Never in the history of recordings thus far has a big-time, famous composer conducted exactly what was there [in the score] every time. Go ahead—listen to Stravinsky's recordings. Talk about some one who browbeat others, saying, “What I put on the page, by God, you'd better do!” But have you ever heard Stravinsky conduct himself? These guys are brilliant musicians, but the reality is, every situation is different. Players are different. Halls are different. You do what you think you should. For me, this becomes a very different piece when the woodwinds are playing with energy and firmness with full value. And now the ending works because you're at a tempo that makes sense, and with the woodwinds playing full value, they don't hurry. They're a motor, and it's like a machine, but it's not brittle. So, big picture—it's the form, in all of its ramifications, that really has a lot to do with this piece.

K: It *is* the interpretation—it defines it.

H: That's right. So what I've learned from my youthful days to now is that Hindemith was really smart and a very good composer. Did he do some things that were a little awkward? Sure. He wrote this piece in a very short amount of time and not everything works easily; you have to fiddle with stuff. But, if you pretty much believe what he says and you look more carefully at the formal aspects, and you think about tempo as relationships and not metronome marks, suddenly the piece comes alive and becomes a

spectacular piece of music. The last thing is the final three notes; everybody has to decide for themselves what to do about that—the last three brass notes. Again, if you listen to Hindemith's recordings, those are pretty brittle. Hindemith is rooted in German history, central European music. Do you know famous music that ends like this?

K: Beethoven.

H: So is he here paying homage? How does how Beethoven Five end? (sings the end of the first movement). One could build argument that if you play these notes too long, the homage is gone. But then one could also argue back, yeah, but when Beethoven's symphonies are played by an orchestra, the strings play full bow, the wind are shorter, but the strings keep ringing, so it's not dry.

K: You get that double stop feel.

H: And therein lies the argument that will never be resolved.

K: So basically, you just have to pick an interpretation and make it work.

H: For me, what it's come to is, clearly he wants a different length in these notes, so what I now do is I play these with definition, but long enough that there's a resonance there (sings last three notes with accents and length). There's not a brittleness, nor is there an over-exaggeration of length. Even though I love the sound of those chords as half notes, but that's abusing what's there, and I've come to believe that this is an homage to Beethoven and that's why he wrote that.

That's the big picture. If you come up with more questions later, we can talk about specifics because I can talk you through the whole piece.

K: Thank you, that would be wonderful.

IN-PERSON INTERVIEW WITH DR. GARY GREEN
Director of Bands, University of Miami
December 19, 2014
(Abbreviations: G = Gary Green; K = Sean Kelley)

K: Let's start from the beginning. What was your first experience with *Lincolnshire Posy*? Was it as a player, a listener, or as a conductor?

G: I didn't play it when I was a kid. I played it in college, but not when I was in high school. *Lincolnshire Posy* is the piece that motivated me to want to be a band director and to learn about music. I wasn't really aware of what it meant; I just loved *Lincolnshire Posy*, and I thought, "Well, if I can conduct that, then I'd have a pretty good band [in order] to be able to do it, and I'd learn a lot." When I was that young, I'm not sure that I was interested in learning a lot. I knew this piece was good and I wanted to do it. This is the piece I wanted to do more than all others because it has such different sounds.

K: Is that (your desire to perform it) because of the high pedestal that this piece is on—because it's a bar to reach?

G: Like most things in our band world, we hear about things and people will pass judgment on them. If you're sitting in a room with a bunch of band directors, there will be a group of them that say, "Well, that's a great piece!" We have a tendency to accept that because enough people say it. That doesn't mean anything, really, but I was too young not to be influenced by everybody else's opinion. So I think that there's a certain amount of truth to what you said. It was on a pedestal, so therefore I wanted to learn what it was about. I also liked the piece, I just didn't know how great it was until much, much, much later, and I'm still learning.

K: So the first time you played it, you were in college. When was the first time you conducted it? Was it at University High School (Spokane Valley, Washington)?

G: Yes, University High School. My first job was at Weiser High School in Weiser, Idaho. We only had about 40 students in the band. I definitely knew about *Lincolnshire Posy* at that time, and I think that was part of my desire to leave and move on to a bigger high school, and then I left that high school and went to an even bigger school, University High School. There, we didn't do it all, but I was able to do several movements of it. When I did that, then I wanted to do all of it, so I didn't feel complete, so *Lincolnshire* motivated me to move. That kind of thinking—it's been that way my whole life. What's next? What's over there? Like with David Maslanka or Christopher Rouse or anybody, it's the unknown that I want to find out. I'm drawn to that, and this was truly unknown to me, so that motivation was there.

K: Going from a listener and a player to conducting it for the first time—what was the hardest thing from a young conductor's standpoint? What was the hardest thing to overcome in going from a player to a conductor?

G: I'm one of those guys who doesn't think that conducting is the end game. I know a lot of people who can conduct really well, but that doesn't mean that there's an

interpretation there, or that the ensemble sounds good, or that it sounds proper—but their conducting can be good. I believe that conducting follows the song. How the music comes out is what you here—truly hear—and of course it’s endless combinations of color; it just goes on and on. For me, the fundamental of conducting has to be true. Conducting follows the inner ear and the heart. When I was a kid, I wasn’t so afraid of the conducting, I was just afraid of how the music went. Once I figured out how the music went, I was able to get the kids to play together. The most important thing you can do—especially when you’re young—the most important thing you have to do is learn to hear. Have you ever heard Percy Grainger sing these songs? It’s probably not the way you’ve heard it, and it’s not the way you hear it when people play [*Lincolnshire Posy*], but that’s how he heard it. Of course everybody’s heard the recordings of the folk singers, and that, to me, is more the truth. It isn’t that everybody has to be exactly like those singers, but they have to sing from the heart like those guys did whether it was pure or not. It has to come out through your filter, not through somebody’s recording or idea. It’s all about you and what you hear. When I was a kid I didn’t understand hearing, but I understood singing, so I tried to figure out how these pieces should sound. I could sing it, so once I did, I could begin to follow along with my gestures and my beat, and pretty soon the beat began to take its shape relative to how I wanted the music to sound. Any time you study the score and you conduct what you’re singing, you’re not singing what you’re hearing because this (referring to the arms) forces you to think (conducting a four-four pattern, sings “bee-bee-bah-bah.” emphasizing each downbeat). If you move your hand and conduct while you’re singing, it’s almost impossible to hear yourself sing and, really, to understand what’s happening inside you. It has to come from the inside first. *Lincolnshire* is more straightforward because they’re songs, and most of the pieces I did as a youngster were songs. I didn’t like and I didn’t understand contemporary music. I didn’t want to like it, so I put it aside.

K: And I assume that opinion as changed?

G: (laughs) Well you’ve seen the people I’ve commissioned. I want to know what these phenomenal, genius people know, and the only way I can learn is to be around them.

K: Who would you say—or what would you say—has been the most influential resource for interpretive ideas? Was a person, a book, maybe a recording?

G: It’s been so many years, I don’t know, Sean. I guess I’d say records.

K: The Fred Fennell Records?

G: Yeah. And for years, I thought that if your interpretation didn’t sound like Fennell’s edition, you didn’t know what you were doing. You go through a growth process. I started with “the pyramid,” where everything was balanced, where “this sound goes over here,” “this one over there.” Have you ever heard Simon Rattle’s recording with the Birmingham Orchestra doing *Lincolnshire*? It’s just outrageous, but it’s great. In my early days, that’s something I wouldn’t be able to even think about. I’m embarrassed to say that every day, I learn something [about *Lincolnshire Posy*] that I didn’t know the day before or the month before, and it’s just unacceptable. There’s a book by Percy

Grainger called *Self Portrait*. It's important and it will change the way you hear. When you hear *Colonial Song* or the second movement of *Lincolnshire*, isn't it that lush beautiful band sound that you want to hear? Grainger says, "The worth of my music will never be guessed or its value to mankind felt until the approach to my music is consciously undertaken as a pilgrimage to sorrow. Other composers have based the appeal of their music on broad formal aspects and orchestral brilliance. I know nothing of these things, but I strive to make my voice leadings and my tone strands touching to the affect of my harmonies agonized" and he goes on and on. You've got to think deeper because we are forcing our opinion, over decades, of how this music should sound, and here, Grainger's talking to us and we need to pay attention.

K: Would you say that it's the responsibility of the next generation to cast aside the mold that we've created?

G: I don't believe in generational things. I believe that this is an evolving art, and I believe that if a person belongs in it, they'll be in it from the moment they're born until after they die. If you believe it, you don't have to take anything from your teachers. You can listen, but it's up to you. My teacher never told me that, so I happily went along thinking, "Well, I'll just use this tempo, and this and this and this, and everybody will be happy." And they were, but that's different. You have to think about how the person (the folk singer) felt, not how you feel. The conductor is the least important person in the cog. You're probably the tire. The spokes and the hub are the things that hold it together, and the center of all that is the composer.

K: At this point, this being your retirement year from the University of Miami, after all these years, do you have a perfect interpretation in mind?

G: If I were to do this score again—and I almost did for my last concert—I wouldn't listen to a thing. I'd read more and I'd go through it and I'd try to get to the point where I could ingest it and hear it, and maybe differently. There's stuff hidden in this score. You could go through it a dozen times and not find it; I'm still finding stuff in here. But I wouldn't listen to anything. Nothing. Zero. Not even what I've done—*especially* not what I've done.

K: Let's touch on individual movements. In "Lisbon," as both a conductor and a teacher of conductors, what is the biggest interpretive problem?

G: How to hear. My students probably hate me, but we don't conduct anything until they can hear something. They don't have to hear it all, but they have to hear something. Then, that will begin to inform them. When you look at the score, you see the key, the meter, and the tempo marking, but the most important thing on here is, "Brisk with plenty of lilt." When you begin to put this together, you ask yourself, "What does that mean to me? What does 'lilt' mean?" Once you figure that out, you can begin to come to grips with where he might have been and why he wrote those words. This is far more important than the rest of it. Fortunately, we have a sound image. I mean, we've all heard this from the time we were babies.

I think we have to come to grips with how we enter and treat the eighth note, and that stems from how we sing it. If I sang it, I might sing it the same way as you, and I might not. You might agree or disagree, and none of that makes any difference. What does matter is how you feel about it. When your baton hits the beat line, when the baton is down, how long are you there?

K: Not long at all—a millisecond.

G: That's right, so when the baton is up, how long are you there? All the rest of the beat. So doesn't it make sense to you that how you handle the rest of the beat has everything to do with how the beat is played? The prep is the perfect example. It's how you move away from the beat—not toward the beat—that determines what style you're going to play. That's why I'm telling you that it's important to have technique, but technique not informed by an open heart of music is worthless. It's the space, the silence, how the movement occurs, how you deal with time beyond that split second called the downbeat that determines your interpretation. Where's it going? Should it go anywhere, and should it be the same dynamic the whole time? Should it have any movement up and down? Winton Marsalis once said in a master class—I've learned more from Winton Marsalis by accident than by most people on purpose—he said, "Phrasing is very simple. You can talk to somebody about something you're really passionate about, and your voice can get really energized, but at some point, you've got to go right back where you started." Music that attracts the ear and the heart has something to say; it is not monodynamic. (sings the theme from "Lisbon" *non-espressivo*) That has nothing to say. (sings same melody with subtle accents) That has something to say. Subtle? Yes. Will very many people pick up on it? Probably not, but you will and the people who are insightful will.

K: And subconsciously, perhaps.

G: Subconsciously, yeah, but if you go down to the Museum of Art and you look at a Gauguin or Degas or any of those painting that captures light, some people will look at them and say, "That's a pretty picture" without any idea of what does into making it so attractive.

K: In "Horkstow Grange," how have you grown concerning this piece from your early days as a conductor to today? What have you improved upon the most in terms of interpretation?

G: Why does the *crescendo* go to here and then *diminuendo*? [points to the *crescendo* in measures three and four] Why didn't the *crescendo* go here and *diminuendo* [pointing to measure six]?

K: I wonder if that had something to do with the folk singer's inflection.

G: Could be. Can you hear that in your mind? (points to the melody in the horn in measure two) Can you hear that in your mind? (points the harmony in the second alto sax part in measure two) Can you hear them at the same time? Does this have any influence on this?

K: In terms of interpretation?

G: “And the worth of my music will not be known until people understand that it is a pilgrimage to sorrow.” What if he didn’t have those eighth notes there? Would it still be a *crescendo-diminuendo*? What is a *crescendo-diminuendo*? The question is: do these eighth notes have any influence on the phrase? (sings the melody from “Horkstow Grange”) Can you sing that?

K: (sings the antecedent phrase of the melody in “Horkstow Grange,” measures two through five)

G: (sings antecedent phrase from the melody of “Horkstow Grange,” measures two through five, in three different interpretations) Not the same. This adds some sort of moment of something different than what came before, so we celebrate the difference and put a spotlight on it. We look for those places of differences and they’re all over the place. (sings the consequent phrase to “Horkstow Grange,” measures six through nine, in three different interpretations).

K: So allowing it to breathe and allowing the music to really speak...

G: Well of course. Take your time. Do you know who Sophie Von Otter is?

K: No.

G: You’re going to. When you have a chance, get on Spotify ® and search “Sophie von Otter” and “Percy Grainger folk songs.” It’s piano [accompaniment]. You really need to hear that because it makes such an impression. Let’s move back into *Lincolnshire*. There are a couple of things that are important to me. This grace note here at measure 10, is that on the beat or before the beat?

K: That’s debatable, I suppose. I’ve read articles supporting both, but most people say before the beat.

G: I think it’s before the beat, and here’s why. I think there’s length to it, and this helps me in my interpretation. You have to make sure that you don’t lose out and overlook the smallest kinds of inflections in the song, and that grace note is major-league.

K: So humanize it as much as possible?

G: Always. In this piece, these are never “instrumental” notes. They are to be sung with an instrument. Also, (sings, referencing the use of a dotted eighth/sixteenth note on beat one of the melody in measure 12 versus measure 4). Why did he do that differently this time?

K: Probably because of the words.

G: It could be the words, or it could be that he wanted the eighth note to prepare the sixteenth note so the eighth note has more weight, emphasis, and color than the previous quarter note version than just (sings the melody with no emphases). So what you’re looking for is, why would he take the trouble to write it differently? I honestly think

that—and this is my thinking, my logic, and I’ve not read it anywhere, it’s just how I feel about it—when I hear these things I take them as vocal types of inflections.

Is it important that these measures be in time (referring to measures 17 and 18) Are they equal in time? Is it quarter note driven or it just a fermata?

K: Probably a fermata, I’d say.

G: Okay, then why did he write it this way? He’s so inventive everywhere else, why did he choose to do it this way here, and exactly how do these people [English Horn, Clarinet 2, Horn 1 and 2, Baritone, Euphonium, and Tuba] know how to enter or exit? Here’s how it is with me. It seems like this music takes forever, and it does, and it’s supposed to. We live in a society that goes too fast. We get in a cab, we want to go somewhere; we want to get there the fastest way possible. We want to spend money, and we want to spend it fast. It’s easier for me to recognize this now that I’m this age. I think you need to be really patient through this music. I do agree, for sure, that there can be *rubato* here. He doesn’t say that, but I believe it.

Now, look very carefully at this. This is it—this is the moment. This is not a downbeat (referencing the eighth note at the end of measure 33) (sings the melody in measures 35 and 34, first with heaviness on the eighth note at the end of 33, then with lightness and growth on the same note, saving the weight for the downbeat of 34). Hear the different?

K: Yes. Definitely.

G: But you’ll see conductor after conductor after conductor make that into a downbeat. It feels good, but it’s musically wrong! [When you take away the downbeat] it will have a totally different spirit, aura—everything will be different about it.

K: And that gesture would probably elicit a different response immediately from most players. Is that what you’ve experienced?

G: Every kid that I’ve ever conducted wants one thing from me, and that’s to be clear. Not only beat wise, but know your intent and know what you’re talking about. Now look here (sings the melody in measures 34 and 35). See this *diminuendo*? It all moves pretty consistently down (dynamically) except the trombones. They do not [*decrescendo*] at all. Fennell tells me this is the perfect score, so I have to believe it. The color, the timbre, and gesture, the angst, the idea of it is in the trombones, not in the higher instruments. These guys (the upper winds) move down; these guys (the trombones) push right in your face. It’s all about color.

I don’t believe for one minute that *fortissimo* doesn’t have *pianissimo* in it; I don’t believe for one minute that *pianissimo* doesn’t have *fortissimo* in it. It depends on what you’re trying to say. Let me put it this way. What we’re trying to do is to imitate the human spirit. Any good music has humanity in it, and if it doesn’t have humanity in it, it’s not good music. You can’t have a great performance of mediocre music. It could be a “terrific” performance, but if it’s mediocre music, it’s a mediocre performance. You can’t rise above the art. What you’re looking for is music like this, which has

humanity in it. “And my music will not be known until people understand that it is a movement toward sorrow.” So what is he talking about? Some of this, like when everybody comes to a point and they reach this intensity and then we all release it at the same time; that’s not the way life works. Just because the *fortissimo* and the actual climax is here doesn’t mean that some part of you doesn’t reach or stretch or yearn for a bit more. The more you read, look, talk, think...the study of music is not notes, it’s the study of humanity. Read as many books as you can. The first one would be *The Courage to Create* by Rollo May. It’s not a book about music, but it explains the reason why humans seek humanity. It’s powerful stuff, and it will help you understand yourself when it comes to asking, “Why in the world would I engage in these kinds of things?” Another great book is called, *The Blank Canvas: Inviting the Muse* by Anna Held Audette. Phenomenal book. When you think about it, that there’s something out there that causes you to be different than everybody else in the world. This music thing is pulling at you; it’s not normal. There’s something pulling; it’s your music. You’re the blank canvas. What are you going to do? What’s your music going to be? How will it be a combination of everything you firmly [What are you going to] believe? You can take advice, but then you have to go to this thing and say, “Yes, but, what I see here is this, also.” If I were going to conduct this, it would take me hours to learn it again. Not how to conduct it, but how to hear it. I know how to conduct it, but that doesn’t mean much to me. Have you ever walked out of a performance and said, “Wow. That was perfect.” Have you ever walked out of a performance and said, “Wow. That was amazing.” And it can be anything in life—a movie, a play, or just watching a person holds another person’s hand to help them across the street. You know that’s a moment of greatness, and those are around us every day. That’s what we are doing.

K: And it elevates our mission to another level, and it’s so much more fulfilling.

G: That’s right. It causes us to be more human.

K: So it’s more than just going for that superior rating.

G: Yes, and we’ve done that to ourselves. I did it, and I was good at it. I don’t have any regrets, but I wasn’t able to know or really think because I hadn’t met so many people, read so many books, I hadn’t felt as much then. I’m old now and I’ve felt a lot, and I want [to experience] more. I’m not satisfied or fulfilled. If somebody has something to say, I want to hear what they have to say, and I’m going to stick around and ease into their business until I know what they know, then make up my mind about whether I agree or not.

So when you conduct this movement (flipping to “Rufford Park Poachers” in the score), how would you conduct the beginning? Macro or micro?

K: I’d probably start the soloists then give them control.

G: But how would you teach it? Actually, how do you hear it?

K: I would imagine it as if I were the folk singer.

G: Have you ever listened to folk singers today?

K: Not really.

G: You need to hear it. Some people don't like it because they think it's too hickish or too country, but that's where the action is. I'm really excited to go to CBDNA this year. It's in Nashville, and right across the street from the concert hall is the Country Music Hall of Fame, and there are so many great musicians in there who have given us so much song, and that's basically what this is—it's just from a different country. There's a lot of math in this stuff.

K: Yes, and that's what seems so imposing about it, I think. You really have to get the piece into the fiber of your being before you can make music out of it.

G: Yeah. Let's look beyond the math. It's just so cool. Look at this (sings the Clarinet 2, Trumpet 2, and Horn 1 and 2 line at measure 47). And it's hidden—look how few people have this, but that's the color that needs to be heard.

K: So from an orchestrational standpoint, bringing out all of these interjections and effects is of key importance.

G: I don't know that I'd call them effects. I think they're just [the result of] Grainger hearing his conception of the piece. I mean, what an ear he had. I don't know that it's exactly an effect, although it comes across that way. Now look at this (sings the melody at measure 68). It's in the horn and the middle voices, and then there's this in the bari sax and tubas (sings their part at measure 68). How are we supposed to realize all the color he wrote into this many measures? Why did he do that (pointing to the *crescendo* and *forte* downward chromatic gesture at measure 71)? He wanted *something* to hit you hard, and why would he want that? Because he wants you to understand his pain. That's some of the greatest stuff in the whole piece. When you're interpreting this, the best answers will come from the questions that you will ask after you listen to a recording of a rehearsal. If you have no questions and don't demand any answers after a rehearsal or a performance then you have achieved the perfect performance. If you have questions, there must be something in there that you're not sure about and you may not know what that is, but then where's the answer? You find it. What is it? What's my intuition tell me? What in my life have I read about Grainger and his music that would allow me to understand it more?

K: In Horkstow Grange, is there anything that you've seen over time that hangs people up, either the conductor or the players?

G: With this piece, it's mostly about the colors. If you have a flute playing, you get a flute sound. If you have an oboe playing, you get an oboe sound. If you have an oboe and a flute playing together, you get a "floboe," and that's a different color, and depending on the octave, that's a different sound, too, so it's all about color and you've got to hear it.

K: In modern performances we tend to get rid of the alto clarinet. Do you use it?

G: I don't. It's a shame, but I don't use cornets either. The alto clarinet just isn't a very good instrument. I do think if you do this work and you want to make it authentic, or the

Hindemith [*Symphony*] the Dahl [*Sinfonietta*] and it calls for it, in order to project the sound, you have to use it.

Is there a release here and a re-attack, or does this note connect (referencing the fermata at measure 39)? You have to sing it and figure it out.

K: How do you approach it?

G: Grainger tells me to move on (referencing the instructions above measures 38 and 39, reading “no slackening”).

K: That’s the majority opinion I’ve found, too.

G: How about here (referring to measure 47)? Do you slow down?

K: I don’t think I would. I think it would break the energy.

G: (sings measures 46 through 48 with no *rallentando*, then the same passage with a *rallentando*) Hear the difference?

K: Yes.

G: Grainger doesn’t say, “slow down.” I don’t think you should slow down.

G: (Referring to “Lord Melbourne”) This is the most problematic of all the movements. At the beginning of our conversation, I said, “There are no downbeats” [in “Horkstow Grange”]. In this movement, that’s all there are. Somehow we have to come to grips with that. I’m going to give you some things to think about. He [Grainger] wanted this to be free. He gives you plenty of instruction. He didn’t have a better method to tell the conductor to be free than to show every note as a downbeat. He says “fairly clingingly,” but what you hear is (sings the opening melody of “Lord Melbourne” in a very *pesante*, rigid, and rhythmic manner). Do you know why that happens?

K: Performance practice that’s been established?

G: Partially. But mostly it’s people not thinking. Now, I like people a lot and I respect people, but I don’t but into a fact that everybody has to be “cookie cutter.” Sing this (sings “dah-dah-dah-dah” in a broad style).

K: (sings “dah-dah-dah-dah” in a broad style)

G: Now sing the same thing but conduct each one on downbeats.

K: (sings “tah-tah-tah-tah” in a more marked style)

G: You see? It’s hard to sing *legato* and conduct *marcato*. You have to come to grips—and I’m not going to tell you how to fix it; you have to come to grips with that—but those downbeats are causing a lot of problems. (sings the opening melody broadly, conducting in patterns instead of all downbeats).

K: That’s not what we typically hear.

G: No, it isn't, so we might as well take some Whiteout ® and get rid of all of that [the downbeat arrows]. (shows picture of a painting on his cell phone) This is Degas. We're talking about angles and edge and dissonance, as well as highlighting such things. Degas was in Paris and he painted dancers and people around ballet dancers. This happened to be near the famous Moulin Rouge. Look at this. What is your eye drawn too first?

K: That lady's hair.

G: Exactly. And that's because all around this is dark, so he uses the dark to highlight that. It's the same thing here. Use all this stuff to highlight the dissonance. It had its moment, but now it's time to let the dissonance shine (referring to measure 49 in "Lord Melbourne"). The more that you look at this painting, the more you can go around it. If you have a dark coat, and you want to highlight the edge, you lighten up. It's called negative space, and we have negative space in music the same way we have in art.

K: How do you treat the last three notes? Do you connect or separate them?

G: These should not be separated. There's no indication of that. Everybody just does it, but they should not be separated. The biggest issue in this movement, though, is the beginning.

K: In "The Lost Lady Found," what are the most difficult aspects to interpret?

G: The hardest thing is this line (points to measure 50) when this stuff comes in (sings the lyrical line in the alto and tenor saxes). Then you've got (sings the original/repeating melody, this time found in the piccolo and alto clarinet). So you have this beautiful line that just unclear as it could possibly be, then the woodwinds above it, and they don't know what's going on.

K: To whom would you conduct there?

G: I'd absolutely conduct the smallest metric part, and every musician would say, "Let them play, let them play!" Sure, I'll let them play, when they're together! Do you ever watch Carlos Kleiber?

K: Oh yeah!

G: You look through the beauty of his hands and face and you see the rhythm so clear. There's no doubt where the rhythm is, and if they get loose, he's right in their faces.

K: Do you add a *rallentando* at the end?

G: Yes, I definitely do. You know, there's a wonderful recording of Grainger singing *Lincolnshire* with a harmonium. It's killer. That stuff's heartbreaking. When you listen to the vulnerability in his voice and the struggle he's having just to keep the thing going. He's an amazing man. He wanted the music to be real—visceral. Not necessarily perfect.

IN-PERSON INTERVIEW WITH JOSEPH MISSAL
Director of Bands, Oklahoma State University
January 15, 2015
(Abbreviations: M = Joseph Missal; K = Sean Kelley)

K: What was your first experience with *Lincolnshire Posy*? Was it as a player, listener, or conductor?

M: Well that's a double-edged answer. I'm sad to tell you that with three degrees—two in conducting and one in instrumental music education, a father who was a college band director, and as a member of a successful high school program, I have never played *Lincolnshire Posy* as a trumpet player. I've conducted it a thousand times. Neither have I ever played either Holst *Suite [in E flat]* or the Vaughn Williams *Folk Song Suite*. I've conducted them a thousand times, too, but I've never played them. I've never played the Hindemith *Symphony*, but I've conducted it a thousand times. Isn't that crazy? My undergrad was all transcriptions. My band director, Ken Bloomquist, was very much in the Hindsley tradition and wanted to do every orchestral transcription that Mark ever did. It was a great band, but my first experience with *Lincolnshire Posy* was as master's student in a wind repertoire class at CCM.

K: In that first experience, what about the piece was most striking to you?

M: The orchestration and the ability to take a simple folk song and develop it so many ways. Like I said, I've conducted it a million times, but I find something new every single time I conduct that piece. I bet you've found the same thing. It's just magical. It's like a great book. You read it, and then the next time you think, "I never caught that the first time!" Some player will bring something out, and I'll say, "I love what you did with that." There aren't many pieces that do that.

K: Did you have any preconceived notions before you first conducted it?

M: I was very aware of the piece and I tried to build an LP collection; I had Fred Fennell's edition and some others, and as time went on I had Hunsberger's *Live at Osaka* album. The first time I conducted it, I was 24 or 25. My first job was at Rocky Mountain College in Billings, Montana, which had about 500 students. After three years I had 120 students involved in the band. I was teaching everything—teaching all the brass instruments, teaching all the music education classes, and I developed the marching band up to 120 students. I had two concert bands and two jazz bands, but I was making no money, but I could do anything I wanted. I probably shouldn't have programmed *Lincolnshire Posy*. I had students who could play anything, then I had students who, well, nobody needed fingering charts, but almost!

K: So you never felt that *Lincolnshire Posy* was on a pedestal?

M: It was a piece I wanted to do, and it was in an environment where I could do it with freedom and we played it pretty well, it just took a lot longer than it would with the OSU Wind Ensemble. It's a piece that's in the top ten in the band repertoire and they needed to experience that.

K: The whole college had 500 students?

M: Yep, it was a church-affiliated college and in that part of the United States, there's a lot of interest in music in those churches. The group wasn't all music majors, but there were a lot that were, even though I was the entire instrumental faculty with a ton of adjuncts helping. There were kids that could play, but there were a lot of kids that I had to convince that they could play, too. I kind of adopted the Bear Bryant philosophy. Somebody once asked him how Alabama had such great teams year after year after year. He said, "We don't. We just never let them know they're average." That's what I did with the bottom half of that band every year. I kept telling them, "You can do this. You can do this. You can do this."

K: I've found that students can do just about anything if they don't know it's hard.

M: That's right!

K: In those formative years when you were first learning this piece, were there any recordings, articles, mentors, or books that guided you?

M: Sure. There was that series wonderful essays in the instrumentalists by Fennell and his Eastman recording, for sure. That would be the scholarly part of it as far as going to paper to discuss things. There are a lot of people that I knew who had conducted it. I made phone calls [asking,] "What do you think about this? This is my first try at this. Can you advise me?" I tried to get that kind of input, but then I just plowed in. I'm sure the first month on it was just trying to get the notes lined up because they weren't that strong of players, and certainly my interpretation today is radically different, but you have to get started.

K: From the first time you performed it to the most recent, how has your approach toward or interpretation of the piece changed or developed? You mentioned that you always find something new and fresh about it, so I take it that you still hold this piece in high regard?

M: Oh, absolutely. It's a piece I do every four years here. I think that every student has to play that piece. I have that strong opinion about a lot of pieces, and yet I try to mix in new repertoire and repertoire that will challenge them in other ways. They need to play *Lincolnshire*, the Holst suites, the Hindemith *Symphony*, [...and the] *mountains [rising nowhere]*, Hindemith *Konzertmusik*, the Persichetti *Symphony*; it's the crux of what we do, and if the curriculum is the repertoire, which I believe that it is, they've got to have that.

K: In this point in your career, in terms of *Lincolnshire Posy*, do you have a model interpretation in mind, or do you constantly change and involve?

M: I think I constantly change and evolve. There's a part of me that's still influenced by that old LP by Fennell. There are some things on the *Live at Osaka* CD by Hunsberger that I really liked, particularly in "Lord Melbourne," the way he lingers in some of the free time things. Most people's recordings—even though it's not supposed to be metered—it always comes out feeling kind of metered, don't you think?

K: They fall into a habit.

M: Yeah! It becomes a habit, which becomes engrained and it feels rhythmic. Don [Hunsberger] does some things where he lingers on notes a little bit which makes it more flexible in time, and I like that, and I like the half-time euphonium solo in “Lord Melbourne” (sings the solo slowly). When you think about the character in this movement, where there’s this general sitting in a pub bragging about his exploits as a soldier with far too much alcohol in his system—I just *love* the way that slows down, and then it comes back in, almost as if his wife is chewing him out for being at the bar too long (sings the melody at measure 28). Of course the second movement is one of my favorite musical selections in the world; it’s also one of the best teaching movements. If you can play that movement, you can play all the technical stuff because you have to shape lines in there.

K: Do you share the folk songs with the students?

M: I do.

K: Let’s jump into the first movement here. In “Lisbon,” what have been the most problematic issues from an interpretive standpoint, and what processes did you go through to help the ensemble through them?

M: It’s always difficult to balance the stopped horn. I’ve experimented with making that muted as opposed to stopped to make the balance better. Depending on the ensemble, I’ve used one bassoon instead of two in the higher tessitura, which is problematic pitch-wise. It’s scary when you’re moving those triads all over the place on not-necessarily-great notes for some of those instruments.

I work really hard to make the horn and euphonium the dominant sound as opposed to the trumpet and saxophones on the Duke of Marlboro fanfare. In Fred’s edition, he’s put these markings with a *diminuendo* in the second bar (measure 27); I eliminate that. I feel it with the apex of the phrase here (points to the downbeat of measure 28) as opposed to it coming down and then coming back. [At measure 26,] I conduct (sings the melody), then here [at measure 28] I conduct (sings the E flat clarinet, alto sax 1, and trumpet 1 interjection) to give it a feeling of one, and I do the same thing when it repeats in a similar fashion.

K: So you take Frederick Fennell’s edits with a...

M: Grain of salt, yeah, with a grain of salt. I mean, they’re helpful, but they’re not perfect, and I do the same thing in the other place where it’s similar in the second bar of 58. I make that go forward and I feel that in one again. Then at the end, I add a *crescendo* to all voices into the penultimate bar before I tame it down. I like this “whooshing” clarinet sound into the penultimate bar. It just feels better for me. It’s a cool color change and it’s something that’s evolved over time and I’ve stuck with it.

K: In terms of “Horkstow Grange,” what do you consider to be the most important overarching concept, interpretively?

M: The line, of course. The line shaping and obviously it's hard to play in tune. It's not a great key to play in tune, but like I said, when you can play this movement, you can play everything. You just have to be able to play fast in the other movements. This exposes your strengths and weaknesses. When I start *Lincolnshire*, I start with this movement to get everybody sensitized to where we're going. But the line shaping is the most important issue—establishing the goal notes within the phrase and getting everybody to collaborate in that direction. That's the biggest issue for me.

K: Considering pacing, are you flexible in terms of tempo? Do you speed up or slow down? Do you take the trumpet solo faster?

M: Oh yeah. I do take the trumpet solo *slightly* faster, not as radical as some of my colleagues, but I do take it a little bit faster. I think it's easier for them (the players) to breathe. I see in your score you have a breath written in (just before measure 22) and that's what I do, too. I linger there and let the trumpet player make his or her *crescendo*, take the breath, and then I'll follow them into the next measure for sure.

K: What do your conducting students or students at conducting clinics struggle with in this movement?

M: I would say just conducting with legato technique is challenging for all young conductors. They can't keep the tempo slow. Moving from pulse point to pulse point with resistance is difficult for them.

K: This piece is kind of a "rite of passage."

M: It is, and this movement in particular. When they study this piece, they start with this movement and they don't go on until they can do it to my satisfaction. The subdivisions at [measures] 31 and 33 are problematic from an intonation standpoint and getting the length. I do subdivide those to make them more pronounced. Something I didn't do when I was younger (sings the horn and alto sax 2 line in measure 34), I think that's a really cool lick and I try to bring that out now. I sail this high B flat in the second trumpet above everything from [measures] 35 to the end, which with Fred's markings is hard to do with the rest of the ensemble, the brass only coming down to *forte*, so I get them down faster. It's way above the texture with lots of vibrato. It's pretty soloistic.

K: "Rufford Park Poachers." Interpretively, what is the most important aspect?

M: In the canons, I prefer version A. I know a lot of my colleagues prefer version B, but I'm more comfortable with it [version A] and I don't ever have an alto clarinet who plays well enough or a basset horn who plays in tune enough to do version B. The difficulty in the canon is that it's terrifying chamber music. I would guess that the best performance I ever heard of this was either Michigan or Illinois, I can't remember. No conductor. They just did the beginning of it and it was really the best. When I conduct it, I'm just kind of monitoring. I'm not really trying to give them any information except, "Here we are." I'll interrupt if there's a direction that's not right, but they have enough to concentrate on there.

K: So you're more of a coach in those sections?

M: Right. Exactly. I do like the flugelhorn here (measure 20) as opposed to just doing it on trumpet. It's also difficult to get the English horn to be more pronounced and come out over the texture (between measures 18 and 26) because there's only of them against all these clarinets.

K: Do you cut down the clarinets?

M: No, I don't. I like that texture. It's obviously easier when the second trumpet joins and can make that texture more pronounced. I've experimented with this movement, and I'm not sure that I like what I'm doing as well as I'd like to, but I'm doing what I do for safety. Like at most universities, we don't have an elaborate amount of rehearsal time. We meet twice a week for two hours. I do all of the three-eight bars in three, and I do many of the five-eight bars in five just so that things will line up because things get scary for the soloist for sure. I do observe the "slow off slightly" instruction after [measure] 40, which I think a lot of people blow through (sings the melody at measure 40 with a slight *ritard*), and then I quicken it. I don't use this as a triplet (the trombone part at measure 46). I make it a glissando so it grinds in the trombones. I like that sound. I sustain [measure 50] almost like a fermata, I break, then (sings the melody at measure 51) I mess around with the time here—just push and pull.

Measure 54 in the horns is often not as pronounced as I think it should be. This line shaping [at measure 56]—there's so much texture and there are so many octaves that it can be very bombastic so I work really hard on the soft end. The bar before 63: I don't know if this is an error. The first and third horn parts are marked *forte*, the second and fourth are marked *mezzo-piano*. I make that whole horn section *forte* there. I just like the way it jumps out. I like that whole ensemble of horns to pop out there. I play with the time quite a bit in here (measure 68 to 76). With these phrase endings, I'll just drag them out and set the new one in motion. There are just so many colors that I like to prepare the listener for what's going to come. I go into four there (measure 82), then back into two there (measure 83). Back into the canon (measure 84), I don't interject anything, but I help the trumpet enter [at measure 94] which is difficult, obviously.

K: In terms of the rehearsal process, do you work at all with the quartet?

M: I do.

K: Separately or in the full rehearsal?

M: Both. If there's time—and I try to make time—I just hold those four for the last ten minutes and work on the canons. I don't want to waste everybody else's time. It's a lot more comfortable to learn it when you don't have the other 50 students of the wind ensemble passing judgment on you even know they know it's a terrifying part, so we do rehearse it separately and then I ask that they work on it in their quartets so they become comfortable with it.

K: In terms of "Rufford Park Poachers," many conductors seem to avoid this movement. What would you say to the conductor who was considering skipping over it?

Are there benchmarks you have to reach in an ensemble before you approach it or should you jump in and do it?

M: You have to have students who can hold their own on the chamber music parts at the beginning and end. There's no use in plowing through it if you don't have that right combination of players. That's the only thing. There's enough "safety in numbers" in a good deal of the movement and it's so enjoyable. I love that movement, but I'm always terrified in regard to how well I've prepared the quartet in the canons, and you can't play it for them. You have to invest in trusting them just like they invest in trusting you.

K: "The Brisk Young Sailor." Again, what are the overarching concepts—interpretively, technically, musically?

M: Technically, the (sings the woodwind sixteenth note arpeggios and sextuplet figures) are very hard. I never even ask the E flat clarinet to play it. It's ridiculously hard and it won't be heard anyway, and it really lies quite well for the B flat clarinet given that they have some level of technique, which they should. I like to show off on this movement. I take it as fast as I can get it. From a breathing standpoint, it actually helps the woodwinds and the phrases are much more musical that way.

These things are tricky (referring to the clarinet part at measure 10). They're marked *mezzo-piano* but you're never going to hear the clarinets in the low tessitura (sings figure), so I like to shape that so that there's direction into the second beat of the second measure (beat two of measure 11). Then I use a lot of gestures of syncopation [in measures 11 and 12]. I bring out those ragtime figures as much as I can.

K: Measures 14 and 15?

M: Yes (sings clarinet 1 and 2, soprano sax, and alto sax parts at measures 14 and 15). This is a musical problem. This tends to drag, especially when you have an expressive euphonium soloist who gets involved in his or her sound, so I bring out those ragtime figures (sings piccolo, flute, E flat clarinet, and the clarinet 1 part at measure 18). That will slow and will often tear there until they're aware of how they relate. They need to be aware that there are six notes to every quarter.

This often gets ignored—this *crescendo/decrescendo* in the alto and bass clarinets (sings the figure). I just use a twisting gesture. These little *pizzicato* lines in the bassoons, tenor, and bari sax also get ignored. Very cool stuff. This is nice chamber music [at measure 25] and they need help getting comfortable with it, but more than that they need to practice with each other so they're matching style. I like to encourage my students to do a lot of collaboration outside of the rehearsals.

K: Do you have a requirement for sectionals?

M: Yes, once a week, and section leaders report to me on the Tuesday of the following week what was accomplished and what still needs work. We have a system of accountability. I'm probably one of the few wind conductors who still warms up and takes a tuning pitch—not because I think it will make us "in tune," but because it makes

us accountable. We wouldn't function well if just we took an "A." We can do that by the time we get to a concert, but only because we work so hard at it in every rehearsal.

K: The backgrounds of the students are so different. You can't assume anything.

M: No. Even some of our best concerts, like when we went to Japan or Austria or England or any of the CBDNA things, we go around and check and there are always issues.

K: They're still students.

M: Yes, they're still kids—so back to *Lincolnshire*. The things I was talking about earlier with the clarinets (measure 10), I treat the brass similarly [at measure 34]. I work hard to bring the accents out through gestures of syncopation into the fermata. Then (sings at measure 40, noticeably slowing down at measure 41) I subdivide the last two eighth notes [in measure 31] to prepare going into six [in measure 42] more easily. The only thing I do differently here [in measure 47] is, once the drone is set, the voices that come in on beat two, I bring up, and when it resolves, I bring them down. I like the change in dynamic texture underneath the static note.

K: A lot of your colleagues have mentioned that style is often problematic for ensembles. What have you done to solve this problem more quickly?

M: I think what my students would do—maybe not my current group because they're pretty good—but they would look at some of these passages and think (sings the syncopated woodwind parts in measures 11 and 12 extremely accented and *staccato*) and that's exactly how they play it. So I have them play it too long at first, then we go back and I say, "Okay, give me that same length of note but proper duration." It rings and doesn't sound like an articulation but a note. I always say, "Blow through the note, not at them."

K: in "Lord Melbourne," how do you go about making it sound freer than rehearsed? How do you add spontaneity?

M: I mentioned that I liked the Hunsberger recording a long time ago, and not that I do everything that he does, but I like to lean on certain notes (sings the opening phrase with emphases on various notes). He did some really interesting things and I try to borrow from that and use my own "cheats and lengthens" in that section, if you will. It probably could have worked well if he had written it in a strange meter, but this gives everybody a chance to do it a little bit differently. Imagine how crazy it was when it was premiered! Of course it wasn't premiered at ABA because the group couldn't do it. What did he say? They cared more about their beer than their music!

K: (laughs) Yes. What processes have you discovered to make the mixed meter section at measure 2 more digestible for your ensemble?

M: I break down the $1\frac{1}{2}/4$ into 3 and the $3/8$ into 3. Even though it's fast enough to do it in one, it's solidified when you break it down.

K: What score study practices, for this movement in particular, should the young conductor do?

M: At measure 14, I make this more *scherzo*-like, so I take it faster (sings excerpt at a tempo of quarter note = 150). I also change the dynamic in the 2/4 bar (measure 16) so that matches in all parts. [In the score] it does go to *piano* in all voices, but not in others. Some plow through it. I like it when everybody gets soft on beat two, then we can all make the *crescendo* in measure 19. We do the same thing with the next orchestration. We explode through the 3/8 bar (measure 20) and then where it's marked *mezzo forte* (measure 21), I change that all to *piano* so that I can build it in to the next release. Then, my drunken euphonium solo goes half time. Then when I return at measure 28, I do the anacrusis at the same tempo and then take the faster tempo on the downbeat.

K: With these first beats marked "fast" in measure 37 and 41, I've heard so many different interpretations of that. Some ignore it, stretch to make it slower, or make into a gliss. Where have you landed on that?

M: I let them rush just a little bit, but not much. Almost like the landing is the fifth part of a five, but again, they have to practice together to feel it. I'm a real big believer in the outside collaboration. Rehearsing needs to be about the music, not solving technical issues. I make the clarinet voice bigger [at measure 44] (sings the clarinet line)—a rhythm that is often missed. I like the accent in measure 46. A lot of people put a little stress on it but I like to make it bigger. Then, to prepare coming back into the free time, I subdivide this triple into three parts (fourth beat of measure 48). He's marked that only the horns grow [at fermata at the end of measure 49], but a lot of people blow through that too. I get them (the ensemble) to the chord, then give a gesture just to the horns so that they can be above and on top of the texture. At measure 50, I stretch the beat twos [in measures 50 and 51], then I subdivide the triplets in measure 54 to help them get back into the free time.

K: How much space to you put between the last three notes?

M: Well, here's what I do (sings from D to the end putting extra length on beat two of measure 58).

K: So you make it really dramatic going into the final three note?

M: I let them linger on the end of [beat] one. I like the drama, but I also want the brass to have chops and I'm going to hold that last chord for a long time. So as much as I can get out of them, especially the great brass section that we have here. We did it this fall and it was just glorious.

K: It sounds like you don't put much of a break between the fermatas.

M: I do break, though (sings the final three chords with a slight break in between). I space them so they can get a breath between each one.

K: "The Lost Lady Found." Would you say that style is the biggest challenge in this movement?

M: I think the most difficult thing for this movement is when the *marcato* theme is laced at the same time as they lyrical counter-theme (measure 50). A lot of people think this is an easy movement. I think it's one of the harder ones, actually. Expressive players slow down, and getting those two to go together is always difficult.

K: It does seem like it often slows to a dirge tempo.

M: It can! And it shouldn't because that (sings the primary melody of "The Lost Lady Found" and taps the desk to emphasize the consistent eighth note pulse) is constantly running. It takes a lot of collaboration. [At measure 34]; this is hard (sings the horn part). It always drags and they want to make the rest too big.

K: So use gestures of syncopation there?

M: Well they just have to be aware (sings the melody, emphasizing the quarter note pulse). There's your metronome! They just have to be aware, but there's also the geography of where the horns are. They're off and over to the side and the melody is more centered. They just have to have bigger ears. [At measure 45], that isolated G Major chord that comes out of nowhere is hard. You have to isolate it and make it long. Tell them, "Now play long in a short space." [At measure 49] I never use an alto clarinet. I use a bass clarinet on cues. I take that variation and the one that follows it like that, so I make that whole variation have an architecture that leads to the high D (beat three of measures 58 and 74). [At measure 82], I do it as written with the countermelody to the fore. Would you not agree that you conduct the variation? You want to conduct the new stuff, so that's what I do. At 130, I kind of become a chime myself (conducts as if striking a chime).

K: Do you double the chimes?

M: It depends on how many percussionists I have available to me. I saw Bob Reynolds do it once where he had like ten crotale players spaced around Hill Auditorium.

K: That's pretty dramatic!

M: Oh it was really loud; there was so much ringing! It was really cool. Where it says "hammeringly" is where I go into three (sings from measure 140 to the end with a *ritardando*). Then I just throw a bunch of "lightning bolts" at those players that go at will.

K: So you do a *rallentando* at the end?

M: Oh absolutely. Right at "hammeringly" I go into three, then take it slowly at three [measures] to the end.

K: And the trumpets have free will?

M: Yeah, like I said, I throw gestures, and they go when they want to. Then I crush it with the bass drum and the tympani at the end.

K: Do you have any final advice for anybody attempting this piece for the first time?

M: Well, this goes for any score: don't try to learn it on the podium. It's too hard. You have to put the time in, and you should never do that anyway. You need to be prepared.

K: In terms of the Hindemith *Symphony in B flat*, was your first experience with this piece as a player, listener, or conductor?

M: Listener. Like *Lincolnshire Posy*, the first time I heard this was in the repertoire class at the University of Cincinnati. I'd heard of Hindemith, I'd played the Hindemith *Trumpet Sonata*, but I never saw it as a player. I never got on the right rotation or, at Michigan State, it just wouldn't have been done anyway. In many ways I feel cheated by my undergraduate education because, although we learned a lot musically and about rehearsal, I didn't learn repertoire. H. Owen Reed was on our faculty, and we must have played *La Fiesta Mexicana* probably once a year. He [Bloomquist] liked marches, so every concert had two or three marches, and we always did a huge orchestral transcription or anything the Air Force Band just played.

K: Very much in the "big concert band" genre.

M: Very much. 116 members, 26 clarinets, but they could play. If you wanted to do *Till Eulenspiegel* or *Don Juan*, they could do it. There wasn't a problem with cleanliness.

K: In those first hearings and the first time conducting, what about Hindemith did you find most fascinating?

M: The counterpoint. Outside of Bach, I think he's the greatest genius of counterpoint ever to live.

K: Wow—that's a statement!

M: Well can you think of anybody who rivals him outside of Bach?

K: No.

M: Either can I, and that's what I tell the students all the time. I say, "Now you may think this is hard, and it is, but when you can actually master the piece and immerse yourself in the counterpoint around you, it's genius."

K: Considering the reputation of the piece, it's a lot like *Lincolnshire Posy*.

M: Core repertoire. Top ten. The first and second movements are stronger than the fugue. The fugue seems a little academic to me and I always find that I have to work harder to make it musically happen, whereas there are more innate qualities to the music-making in the first and second movements, but I love the whole piece.

K: The first time you conducted it, was that here [at Oklahoma State]?

M: The first time I did this was my second job. It was at a regional university, Eastern New Mexico University.

K: Would you consider that to be successful?

M: Yes, again it took a lot longer than it would here, but it was a good experience. A lot of teaching, a lot of “rolling up of the sleeves,” but that’s okay.

K: What was your biggest challenge with that group? Was it the technical aspect?

M: I’d say the technical aspects, the counting, and despite the fact that every movement evolves into a major chord, he takes you about as far away from tonality as he can for the majority of the movement. For that university in particular, that was a stretch. I really like Hindemith, but a lot of my colleagues, both applied and conducting faculty, think it’s too academic.

K: Yeah, you really have to immerse yourself in it to understand it and appreciate it.

M: That’s right!

K: In terms of guiding your interpretation of it, were there any colleagues or other resources that helped shape your view—recordings, books, articles, or just personal decision making?

M: (laughs) All of the above. Again, good essays in the old instrumentalist from Fennell. There was a publication called the Band Director’s Guide. It was by Ken Neidig. This was a fantastic resource for about three or four years. It had essays by Bob Reynolds and Fennell and Hunsberger.

K: Was it in competition with the Instrumentalist?

M: Yeah, but it was free! It was paid for by advertisements. It had so much great information.

K: At this point, about how many times have you performed the Hindemith *Symphony*?

M: 10 or 12, maybe a few more.

K: What was the biggest challenge transitioning from a listener of this piece to a conductor?

M: Getting beyond the notes. There are so many notes in the first place, and making it have a shape is tough. I think if there’s a weakness to the piece, it’s too heavily orchestrated and getting a balance is a problem that has to be solved once you get the notes into place. I just think it’s too heavily orchestrated even though I think it’s one of the greatest pieces ever written. It has too much texture too much of the time. The way in which I’ve evolved the most, in the first movement in particular, is when I reach the recap. I do the recap half-tempo to the end. I’ve heard people slow it down a little bit coming out of the development and I thought it was kind of interesting. I was rehearsing it for accuracy, just practicing slowly, and I thought, “This is really cool.” It’s very stately, and it takes on a new life of its own, (sings it at half tempo) and of course we have the brass players here to do that. It’s phenomenal. I’m going to stick with that [interpretation] every time I do the piece.

K: So it was a happy accident?

M: It was a happy accident! With some imitation if you heard Bob's (referring to H. Robert Reynolds) retirement concert, he slows it down a little bit, but I slow it down in half. It's a real chop buster for the brass, and it makes it obviously much easier for the woodwinds. I play the exhibition at a similar tempo to most people.

K: So you're not a stickler for tempo relationships?

M: No, they're guidelines.

K: From the first performance to the most recent, what, interpretively, has changed the most?

M: Tempo. In the scherzo [in movement two], I make that into a virtuosic section. I take my time with the cornet and saxophone duet; I let them be as expressive as possible. I keep that at a pretty traditional tempo, but I let the scherzo fly. I think it takes on a new life. The end of that movement, when the two themes are moving simultaneously, is just absolutely stunning and the way it evolves into the major chord at the end... and I lengthen that chord.

K: And that chord is written with a staccato.

M: Yes, and I like to lengthen it because throughout the movement we've traveled so far away from tonality and then in a heartbeat, boom! You're back to tonality. Let it ring a little bit!

K: Do you think that the intent of the composer is not necessarily the performance practice?

M: I don't know. There are people who live and die by tempo markings, but I'm not one of them. I just think that if you stick to the tempo relationships, it's a little underwhelming. The tempi are too similar, and I like it to be more defined. There's a completely different character in the scherzo than there is in the duet, and I try to make it more apparent than the tempo markings allow you to.

K: It is a very academic piece, and a lot of people complain that it's too cerebral. What else, other than tempo, do you do to allow the student to be more emotionally connected?

M: Yes, absolutely (sings the second theme of the first movement) there has to be shape. We live in the "shape" world. It doesn't just play itself. Just like Bach or Mozart, those pieces are boring without a conductor or player putting something behind it. The whole aural image of where you're going to take the piece beyond the written note. Obviously, it's hard to get the written notes in the right place, but that's not nearly enough. It's not that exciting a piece without some soul behind it. I think the fugue is the most difficult to make music out of—well, it's really not a fugue; it's a double fugue. I try to add musical moments wherever I can, but it is that movement—except for the very end; he writes great endings—that presents the most musical difficulty. It is the most academic of the movements, but it is an opportunity to imitate and create and be consistent, so it's a great teaching piece. (Sings theme from second exposition at

rehearsal F, measure 77) I try to make those trills nastier than most people do, too, to bring that character out. Anything that's different—anything I can hang my hat on to color it, I do. That's a harder one to make music out of, and some of those solos are so hard, too.

K: In the second movement, with the duets, how do you empower the students to take musical risks?

M: It's a coaching thing. I conduct the accompaniment first, then move to a lyrical style when the first soloist comes in. There again, outside collaboration is a huge deal, and I'll work with them and help them.

K: Is it the same situation as with *Lincolnshire Posy* where they want to slow down?

M: No, not so much. The hardest thing here is (sings the descending arpeggio in measure 16 in the cornet solo). The way I solve that is to have them play it on a C trumpet. It's still hard, but at least you don't have the awful 1, 2, and 3 [valve] combination at the bottom there. Our kids are using Cs more often than not, but for a piece like this I'd have them use the B flat because I think it's the right sound, except for that section.

K: In terms of the scherzo, you talked about bringing the tempo up. Does changing the tempo present any new performance problems?

M: Yes, it presents a lot of new problems because the technique is harder. There's a blast of sixteenth notes where it doesn't seem like there's any pulse. It's hard, and you have to put a little tiny breath accent [on the downbeats at measures 57-60], but yes, it's much harder, and the fact that you're going that much faster presents a lot of new technical problems, but in my opinion, it's worth the effort.

K: I think we've covered all the bases. In closing, if you could live your career over again concerning these pieces, what would you do differently in terms of developing as a conductor? Do you look back and wish you had done anything earlier or differently?

M: Absolutely. My advice to all young conductors is to learn the piece better. Don't try to learn it on the podium.

K: Do you see a lot of that today at the college level?

M: Not at the college level, but I see it a lot at the high school level. So to answer your question, I'd spend more time in the score before I got on the podium. I know how to prepare now. I had a skeleton of how to prepare when I finished at Cincinnati, but there's no substitute for experience. Everybody makes mistakes, but the question is, will you grow from it? At that little college (referring to Rocky Mountain College) I did Schoenberg's *Theme and Variations*. I must have terrorized those kids!

K: So let me ask you, would you change the way you programmed if you were to do that job again?

M: Oh yes. I was so excited about the repertoire I learned about at Cincinnati and I was just in love with it, and I wanted to do it. I did not factor in that maybe it wasn't appropriate for the level of the group, and I'm sure I plugged certain players into round holes with square pegs. I'm still glad I did it for the kids who were capable, but I don't think anybody likes to learn where the technique is beaten in. It isn't fluid, it doesn't evolve, and it isn't organic. I mean, I was 23 years old. I was the youngest college band director in the country.

K: You didn't do any public school teaching?

N: No, and it wasn't hard to do at that time. Now it's ridiculously hard to do. There weren't that many DMAs in conducting back then. The master's was almost the terminal degree. Allen [McMurry] didn't [have a DMA], Bob [Hunsberger] didn't, Gene Corporon didn't—none of those guys. Nonetheless, I'm glad I got the doctorate. It's important for the tenure process and your clout within your community of scholars, and when you serve on a search committee.

K: Well thank you so much for your time, Missall. This has been very enjoyable.

M: I agree! I'm enjoying this more than I thought I would! (Laughter)

K: (Laughter) Well I'm glad to hear that! I'll be in touch with transcripts soon.

TELEPHONE INTERVIEW WITH MICHAEL HAITHCOCK
Director of Bands, University of Michigan
January 15, 2015
(Abbreviations: H = Michael Haithcock; K = Sean Kelley)

K: Good morning.

H: Good morning, Sean, how are you?

K: I'm doing well. Thank you so much for participating, I know you're very busy, so I really appreciate the time. The overall goal here is to document the development or evolution that successful band directors go through in terms of studying, rehearsing, and performing these two staple pieces of wind band literature through the course of their career. So let's jump in. Considering *Lincolnshire Posy*, was your first experience with the piece as a listener, player, or conductor?

H: My first experience with *Lincolnshire* was as a player in college. My high school band never played any Grainger; my high school band director was very big on transcriptions. When I went to college and became a member of the East Carolina University Wind Ensemble, I don't remember exactly but one of the first rounds of repertoire I got to experience was *Lincolnshire* and I immediately fell in love with it, and it's been a piece I've been dealing with since 1973. That's one advantage of getting old.

K: (Laughter) Exactly! In that first performance, was there anything that was striking or memorable that led to a desire to keep learning about the piece?

H: Well, I'd like to think that what I recalled was the adventuresome harmony and orchestration. I can't honestly tell you that I was smart enough to realize it in 1973, but that's what sticks with me now as being the reasons that I think the piece is so popular and worthy. I can only speculate in comparison to other things that we're playing. The director at my school was named Herbert Carter and he was a really wonderful guy. He was a big Persichetti fan—he knew Persichetti personally. We did a lot of Persichetti, the Hindemith *Symphony*, the Dahl *Sinfonietta*, *Al Fresco* by Husa... We did not do *Music for Prague* when I was in college, but we did a lot of good music, which, for the period of time, was considered to be cutting edge.

K: So he was a real proponent of music written for wind ensembles?

H: Yeah.

K: Did you have any preconceived notions about *Lincolnshire Posy*, had you heard about it much before that first experience? Did you have any kind of expectations?

H: I had never heard of Percy Grainger. I went to a high school where the band program was very old fashioned. The band director was a very good musician, but he was also a tyrant. We did things very much the way that they were taught at the Vandercook College of Music where he got his degree.

K: It sounds like you had a Revelli-type experience with the transcriptions and the tyrannical aspect.

H: Yes. I graduated from high school in 1972, so in the late sixties and early seventies, and Revelli was at the height of his power. He retired in 1971. So it wasn't just Revelli, it was at Illinois, Wisconsin—all over the landscape. Which, in a sense, if you go back to my college experience, it was one-on-a part except we doubled the clarinets, which I continue to think is a smart move. It was still a band. We didn't do any chamber music or rotation of parts. You had a chair, you played the part, but it was at least adventuresome in the repertoire we played. The director at East Carolina had a really good musical instinct, as did my high school band director.

K: So you had two dichotomous but positive experiences?

H: Yeah.

K: As a conductor, what was your experience with *Lincolnshire Posy*? Where were you, what was the size of the group, etc.?

H: Well I had no teaching experience except for college. I went from East Carolina University to Baylor University to get my master's degree and to study with Dick Floyd. My goal was to be the best high school band director in North Carolina and replace my high school band director when he retired, and I failed miserably at that goal. I went to Baylor because this guy who was my wind ensemble conductor in college said to me—I was married while I was in college, and I said I was going to stay here and get my masters degree—"No you're not. You've gotten all you can get out of here. You need to go somewhere else." So that's all a preface to what I'm about to say. When I went to Baylor and got my master's degree, my intention was to move back to North Carolina and be a high school band director, but in the process, a few weeks before Graduation, Baylor offered me a new position which was the Assistant Director of Bands, so at the ripe old age of 23 I began my college teaching career with no experience and only a masters, so that shows just how much the world has changed.

K: (Laughter) Well they must have had a lot of faith in you.

H: Well that's the nice way of look at it; another way of looking at it is that I was cheap.

K: Well yes, there's always that component.

H: Yes, they hired me at what was basically a starting teacher's salary in Texas, which was ten thousand dollars a year. All of that to say I was obviously excited, scared, all that sort of stuff. So I worked with Dick. I had to do a couple concerts a term. I had done some conducting as a master's student under his tutelage, but I hadn't done full concerts. I had to figure out ways to get my head around repertoire that I had never done. He had me create a list of pieces that I had done in college as a player that I would have a head start on, and we worked together to balance that out. *Lincolnshire Posy* was pretty high on that list. I don't remember the exact point in the first year that we did it, but it was one of the early pieces that I did. The size of the group was basically the same as the group I described at my college. It was the second band at

Baylor called the Symphonic Band. It was second to the Baylor Wind Ensemble. We had mostly one-on-a-part brass and doubled flutes and clarinets.

K: So maybe a slightly modified wind ensemble?

H: Yeah, yeah.

K: And in that ripe old age of 23, conducting *Lincolnshire* for the first time, what was the biggest obstacle you overcame going from a player to a conductor?

H: Well, The challenge when you first do a piece is to get it into your body in a way that's expressive. Since everything I was doing was new, the challenge was to learn it deeply enough so that I could not just skim across the top gesturally. I'm sure in retrospect, all I did was skim across the top because I was so young. Like most people when they do those kinds of pieces for the first time, I was trying to not let my knees knock together and soil myself while I was trying to get through all the navigational aspects of the third movement and fifth movement and all those reasons that I use that piece for my doctoral auditions. If you can do the second movement and make it sing with all the meter changes, that shows me something. If you just lock into time so you don't make a mistake, that shows me something. Third movement, fifth movement—I can figure out everything I need to know, what you hear, what your balance is, how you use your left hand independently and how good your technique is. It's pretty simple: If you can conduct that piece, you can conduct almost anything.

K: Is there anything in particular in terms of recordings, articles, books—it sounds like Dick Floyd was a mentor—or anything else that guided your interpretation?

H: Sure, there were a couple things. You have to remember that when I started learning this piece, there was no full score. There was just the old Carl Fischer score (piano reduction). The parts were full of mistakes. There were lists of errata going around. There was one that was quite lengthy by Bob Reynolds that I got through Dick. Then, Stan DeRusha had somebody do a full score—a beautiful, hand-written, calligraphy score so you could actually see everything; that was very helpful. And then the Fennell edition came out and that further codified things. In terms of materials, that's one aspect of my evolution with the piece. Another aspect was, I don't remember exactly the circumstances, but I got very curious about how he made or why he made some of the decisions he made. I started looking at the text and I saw what I thought was, in my mind, very clear links between the text of the tune, the orchestrational decisions, the "whys" that he did certain things. When I look at a score, like everybody, one of the first things I think about is, "Is my group going to be able to play this?" Then I look at what the composer did and then I try to spend the most time why somebody does something. If you look at a Mozart serenade, why does he break the rules of convention? Why does he stay with the rules of convention? You can apply that to any piece. If you look at any other Grainger piece, there's no real logic to what he does in *Lincolnshire Posy*. I came to the conclusion that the collection of tunes and, for all the things he says in the preface to the score, it seems to me that the stories are the driving point.

The piece is divided into two sets of three. The first three are about mankind against moral authority. The last three are more person-to-person stories. There's only one happy ending, and there's only one that's truly resolved. So, why? Why that order? Why those tunes? I spent one summer around 1990 or 1991 and I took the tunes apart at great length and went through the orchestration. I had to make a presentation at a conducting workshop, and I decided I was going to "fish or cut bait" on this, and I followed it through to see if I could really make my point. I went to this conducting symposium, I sat it on the piano, I played things on the piano, I illustrated how the verses and the tunes play out and how there are very specific things. For example, in the sixth movement when the text talks about the uncle being sentenced, at that moment in the piece the trombones go, "boom" out of the blue. That's the gavel falling. I mean, otherwise, is it the uncle with indigestion? There's no structural or formal reason for that note.

K: So really, Grainger did a lot of story telling beyond the text. He added his own orchestrational and programmatic touches?

H: Well I think the orchestration reveals the stories. It's sort of like music to accompany a movie. You can hear what's happening in the middle of the sixth movement. There are three verses where the boyfriend goes over the watery main, which is the English Channel, and he's trying to find the lost lady and you have that sort of wave-lapping (sings "dah-deee-dah-deee" in an iambic rhythmic pattern). There's been a lot of talk about Grainger's sex life. The female is the strong character in that story; the boyfriend is a little weak. He finds her and asks her to marry him. She says that three gypsies "betrayed me and stole me away," which is around measure 94 (sings the melody at measure 94). Then she begins the journey home and you never hear from the boyfriend again. It gets more agitated as you get there and the mallet percussion, who have been waiting for 16 minutes and 30 seconds, come in ago and go, "I'm alive, I'm alive, your life to save," which is one of the few places he uses hemiola in the entire piece. There are just too many things that aren't random that might appear to be random if you don't really know.

So I did this symposium and people were like, "Holy moly! I never thought of this." So I contacted Fennell and I said, "I've been thinking about this" and we talked on the phone, and he said, "Well, I've never talked to Percy about any of this but it seems logical." I had him come out to Baylor and he gave a talk about Percy Grainger and his personal relationship with Grainger, and he did an open rehearsal with my ensemble playing *Lincolnshire Posy*. He and I spent the weekend talking about this stuff and he seemed to feel that my findings were legitimate. What I have said to people—and I've always prefaced whenever I've talked about this to people—is, this is an idea that resonates with me about how I study the score and make interpretive decisions. You can have another idea, but the point is, you've got to have an idea.

If you look at the opening of the first movement where it says, "Brisk with a lilt and detached," what a lot of people wind up doing is focusing on those terms out of context. So what you get is (sings the melody to "Lisbon" in a very dry, *staccato* manner), when the tune is, "T'was on a Sunday morning before the break of day..." They cut the dotted quarter note so short that you don't hear the rhythm. It's like

somebody talking in Vanna White style with no vowels; you only get consonants (sings the melody to “Lisbon” again in same detached, dry manner). Without a knowledge of the tune and the text, there’s an overemphasis on those instructions which are only made to keep it lively. You can’t say those words in time without having *detaché* and lilt.

K: So to recap, a lot of background research and the cultivation of Frederick Fennell’s knowledge went into your understanding of the piece. This is probably going to be an obvious question, but, at this point in your career, is there specific platonic interpretation in mind?

H: Yeah, mine.

K: (Laughter)

H: I’m not kidding in a way. I’m at the point in my career where I’ve probably done that piece 20 times. There’s a funny line in one of the Bruce Adolphe books about hearing. He’s a guy who teaches ear training at Julliard; he’s also a composer. He wrote some books about twenty years ago. It’s a series of exercises—I think it’s called *The Mind’s Ear*—it’s a series of exercises that put you in touch with your inner hearing. One of the points he makes in this book, which I think is profound, is that interpretation is what *I* do. Interpretation is *my* aural image of the piece—*my* decision-making. I’d be lying to you if I didn’t say that one of the first LPs I ever owned because I had no record player growing up—the first thing I bought from summer earnings was a turntable, an amp, and a great set of headphones—my college roommate and I would ride our bicycles from our dorm at ECU a couple of miles to a shopping area where there was a record store and a pizza place every Friday night, and we would buy a couple of records and we’d wear them out for a week. One of the first ones that I bought was the Eastman Wind Ensemble.

You could buy two kinds of band albums back then. You could get the Eastman Wind Ensemble or you could get the vanity records that people produced at conventions from companies like Mark and Golden Crest. Soon after I started college, the Netherlands Wind Ensemble recordings started coming out, so that was another resource. Obviously, there wasn’t iTunes, there wasn’t the internet, and there wasn’t a way where you could come up with multiple ways of doing things as examples; the Eastman recordings were the only recordings out, so I obviously grew up with that Eastman Wind Ensemble sound in my ear. I also had significant experience as an organist and pianist as a kid, and I view the band very much like an organ-like instrument. That’s the way I hear sonority. When you look at a score and you have common notes that are colored by orchestration, I’m listening to the color created and thinking about in terms of blend and balance like an organist would, and those things had a really profound effect on my way of dealing with any score. It is particularly useful in a piece like *Lincolnshire Posy*, which has as much ingenious doubling as it does.

K: Would you say that interpretation that you have in 2015 is the one that you’ll have forever?

H: Well it depends on the players you're dealing with. Last year I did *Lincolnshire Posy* with the Southwest CBDNA Intercollegiate Band because they wanted a major piece of repertoire that the students from smaller schools might not have had experience with. We did it, but I had to adjust some things because of who I was working with and the available rehearsal time. I know the piece well enough that I can make adjustments and still be sensitive to what I'm hearing. I recorded the piece in 2005; we did it at Carnegie Hall with the CBDNA conference there. It's on a recording called *Brooklyn Bridge*. I stand by that interpretation. I've done it two other times since then at Michigan with the Symphony Band. I don't go back and compare. I did it last in 2013 maybe, but I don't go back and compare my rehearsal tapes to what I did in 2005. I'm in the moment, and if I take a little more time or move things along or let things breathe in the hall, that's the act of performing. When I listen to someone's recording of any piece, I'm trying to figure out if they've asked the "why" question. I want to know what their point of view is. The last time I did the Hindemith Symphony, I had my graduate students listen to six recordings, and I asked them to notate what each conductor does and see if they can figure out what the person is thinking about—what's driving the interpretation. It was interesting taking that tact, trying to find, "Okay it's correct; now what?" Too many people are so focused on "getting it right" that they miss the forest for the trees.

K: What would be your process of score study that you'd recommend for a young conductor to being his or her journey with the piece?

H: The biggest mistake people make is that they do every bit of their score study with the score three feet from their face. What they wind up doing is gluing their eyes to their score, and what many people are also doing is beating time while looking at the score. They try to rush something that needs to be fermented. If I put the score in front of me and I start beating time, I'm not really studying the score; I'm measuring whether or not I'm at the downbeat in time. I tell my students to go the opposite way. I tell them not to move physically until they're really convinced that they know what it is they expect to hear. I ask them to use the piano, to sing. I take a blank sheet of paper and make ticks for the beats and I make sure in real time I can account for various groupings of phrase and metric structure. If I can do that, then getting my body in general to respond in conducting mode is just a matter of training and preparing my hand outside of the specifics of any piece. I am trying to create a merger between the prepared mind and trained body. The body has to be trained to be fluid and flexible to fit the music not the pattern. The mind has to be prepared at a very detailed musical level, which allows the trained body to respond in "flow."

K: So digest the rhythmic structure first before you put it into the hands?

H: Yeah, I mean meter is meter. Knowing the score does not mean, "I'm not lost," but I think that's what keeps people from really digesting pieces. I get on people all the time about this and they look at me like I'm one hundred. I say, "You don't have time to learn this score but how much time do you spend on Facebook?" For me, there's no shortcut. I believe in the merger of a very prepared mind, a crystal-clear aural image that includes interpretation—not just the ability to correct error, and a trained body, which has to be done outside of conducting a specific piece. Conductors must practice their craft the way they expect their players to practice their craft. If you're not

physically improving and you're not totally prepared at the level I just described, then those things are banging up against each other and there's tension. That tension is usually visible in the body, it's usually audible in the sound, and it usually limits the interpretive aspect to, "Well now that I've heard this a few times I'll see if I can add some music to it."

K: Just because of time, we'd probably better wrap up on this segment. Do you have any final salient points or things that you're passionate about concerning *Lincolnshire Posy* that you'd like to include?

H: No, I think I've made my points.

K: In terms of the Hindemith *Symphony in B flat*, was your first experience as a player, listener, or conductor?

H: My experience with the Hindemith was very similar to *Lincolnshire*. I played first alto saxophone in the ECU wind ensemble and that was in the folder, and to be honest, I had never heard of Hindemith either.

K: Was there anything about Hindemith's style that you found interesting or evocative?

M: Well, the thing that I noticed about Hindemith as a player was the rhythmic activity. I remember being really intrigued by that. There are so many ways in which he created rhythmic screens that add to the harmonic devices. As someone who had spent 12 years studying keyboard music, I remembered feeling that the fugue was of particular interest.

K: Academic or musical interest? How do you feel about the fugue? I've heard several of your colleagues say that it's not a particularly musically enrapturing movement but it's an extremely interesting academically exercise. Do you share that viewpoint?

H: Well, I think the fugue is the least favorite part of the piece for me, but the way that he brings it all back from the first movement and ends the piece is great. The piece is neoclassic in every sense and I don't know, I haven't really thought about it as an academic exercise. I don't think I'm smart enough to make that call.

K: Was your first performance at Baylor?

H: Yes, it was at Baylor, and one of the things that Dick [Floyd] advised me to do was, we had three concerts in a particular term, so I programmed only the first movement on the first concert, only the second movement on the second concert, and then we did the whole symphony on the third. That was good for me and it was good for the players.

K: What was the biggest challenge in terms of going from a player to a conductor?

H: Everything was new and I was trying to make everything feel natural. I think the amount of activity that you have to catalog both vertically and linearly in that piece is what makes it so very difficult. In *Lincolnshire Posy*, there are some really difficult areas to catalog—in the third movement, for example—but that's really about 40 seconds of a 20-minute piece. With this piece, it just seems like there's constant

activity, and the layering with the counterpoint means that you have to really be on your toes, not just listening to one thing but really taking everything in.

K: On a global or macro level, from the first performance to your most recent, how has your approach to conducting this piece developed?

H: Well, I think I'm not afraid of the piece any more, so that's a good thing. I think I've done the piece—gosh—maybe 10 times or more. This is going to sound strange, but I think I'm more aware of the Haydnesque qualities of the piece. It's not as heavy as we tend to make it. I joke with brass players that they play his sonatas with a “tanks over babies” approach. If that comes into the ensemble then it's just crass. Whether I'm doing this piece or *Symphonic Metamorphosis*, I'm really working at a warmth of sound that allows his tonal system and overtones to resonate instead of playing “Punch and Judy” with the attacks. You may have read an interview that Ed Powell did with Keith Wilson about the *Symphonic Metamorphosis* transcription and Hindemith's involvement, but it goes deeper and talks about how Hindemith interpreted his own music and what his approach to music was and how he marked things or didn't mark things. What you get from that article is that Hindemith did things not out of a Stravinskian model, but from the heritage of Haydn, Mozart, Beethoven, up through Strauss, and he was emerging from that. I remember seeing a video clip for the first time, maybe 15 years ago, of him conducting his *Concerto for Brass and Strings* with the Chicago Symphony. He's not imploring them to make it ugly; he's actually very calm and relaxed. He does some things musically that aren't marked in the score. I think too many treat Hindemith as sort of a mad scientist, and I don't think he was that at all.

K: Has unprogramming the idea that Hindemith is heavy been difficult?

H: At Baylor, the students were young enough that they did what I told them to do without question and they were just trying to make it right. At Michigan, I just don't conduct in a way that encourages that response, so it's not so foreign. If I think things are getting too aggressive, then I just give them my “tanks over babies” line, they laugh, and we go on. I am always invested in the colors and steer all the players toward that mindset.

K: Considering the first movement, what approach do you take with this movement?

H: For the ensemble, I think it's just playing all the notes, in particular, the harmonic screens I mentioned. I'm not talking about just the first few bars; there's always a percolation layer going on. I think for me, there's always the challenge keep it moving linearly in a way that strives to be as beautiful as I can make it (sings the opening fanfare in an operatic fashion). Making it feel operatic in a sense without damaging the even flow of time. I think most players want to make things pretty my playing with time instead of using the shape of notes. If you look at the instructions in the parts of those long lines, there are lots of little instructions and there are lots of color changes like in the second page of the score where the horn drops out and the trombone come in. Making that feel subtle and not abrupt are things I really pay attention to.

All through the piece, and this is particularly true of the first movement, if you follow the clarinet parts—first, second, and third clarinet parts—there are these little hidden gems. You'll see one of the clarinet parts playing a note or a moving line, and I dare you to listen to recordings and see if you can hear those notes. My feeling is that if he wrote that line he must have wanted to hear it. I think that instructs us at to the level of volume, so I generally have to work on that because they're sort of hidden within the body of the score and they're really quite beautiful. They are passing lines that people hand off to one another, connecting all those threads. It's throughout the piece, but it's particularly true of the first movement.

K: Colleagues that I have interviewed as part of this project have mentioned that they feel that people really approach this piece from a vertical standpoint. It sounds like going for a more Haydnesque approach—a more *galant* approach where all the little nuances come out—is that a good way of summing up your approach?

H: Yeah, I think so, and if you look at the tympani part and how he uses the bass drums and cymbals, that's another reason I use the Haydn analogy. Haydn used the tympani as tonal trumpet reinforcement. Look at how little he (Hindemith) uses the tympani and look at when he uses it and when he uses the bass drum. I think those are all things that point to that heritage reference.

K: In terms of the second movement, what pitfalls do you see conductors fall into, and how have you learned to avoid those?

H: Well, I've learned not to pay attention to the tempo that's marked. I've come to the point where I think of all that clarinet business in the second movement as a waltz (sings the solo clarinet melody in the "fast and gay" section at measure 49 with slight weight on the first beat of each triplet grouping). If I can get it like that, then it doesn't sound like a pounding. There's lilt within each of the big beats so that when you come back with the combined themes, it all fits "hand-in-glove" much better. What I usually think happens is when people conduct in duple time, they're so focused on the next beat that they push the clarinets ahead. They're either not aware or not physically feeling the two-three in their what I call the "follow-through" to their ictus. The clarinets don't have a chance if you do that. So then, you waste a lot of rehearsal time rote teaching out of what you're creating. Whatever your goal tempo is, just make sure you're showing all three parts of the beat, especially when you're getting the tempo established.

I think just practicing it, setting the tempo slow (sings the same solo clarinet melody slowly) has a sense of humor about it and a dance-like quality. It actually helps it when you go faster. The other thing that happens is people are likely nervous about the intonation of the trumpet and saxophone in the duet at the beginning so they go faster, then the clarinets are sitting there thinking, "Oh no." I should also state that I view the tempo markings by any composer as a guide. I'm not a slave to that marking. I don't think that's always realistic. I've gone round and round with composers. I don't care what the MIDI does. I'm worried about how it feels to the people in front of me.

K: So is it fair to say that you don't take every "*fff*" literally in new wind band works?

H: Absolutely not, and here's where all that got started. It was in the impressionistic scoring in Ravel and Debussy, there's a range of dynamics and it's all based on the French conservatory system of one to ten, so everything's a ratio. So when all the American composers when over there to study with Boulanger and then brought that home, we've now turned that into "horns to the box." They (modern composers) write that because what they really mean is "lots of energy." No composer is going to tell me how my ensemble should sound. My job as a conductor is to interpret the page not only musically and help the ensemble get there technically, but I also have to have a core belief of how this music should sound in terms of resonance and tone quality.

K: Let's talk about the fugue. We were talking about tempo. Most people that I've talked to about this either really buy into the tempo relationship or they ignore it. How do you view these tempo relationships?

H: I want to make a bold statement in the opening (sings the introduction at around 74 beats per minute). Then, you go through that (sings measure 6 through 10), and then it's (sings the first statement at rehearsal A at a tempo of half note = 112), so go faster and lighter when the statement actually starts. One of the things that people miss is that they think about using the tongue, not a bow. At the beginning, I'm thinking about long, full bow strokes and lifting off of the string. Too many people go (sings the subject very staccato), so there are eighth note rests in between the notes instead of full-length quarter notes. When you spin that lack of resonance of the quarter note out over the life of the piece, you have a lot less vertical harmony and a lot less line to latch onto, and I think that's when it becomes an academic exercise.

K: In terms of flow of the third movement, what's been the hardest for you in terms of interpretation or ensemble performance? Do you find that it bogs down, that it loses character? In terms of energy and musicality, how do you ensure that it has life?

H: My concern is, if you don't think about the bow and you focus on the tongue, the tongue is overused, is heavy, and it bogs everything down. It may not change tempo, but it changes style. I think trading that heaviness for a "Champaign bubble" approach makes the buoyancy of the fugue have real life and interest, whereas the "drive a stake in the ground on each note" approach just kills it. It's not so much a matter of tone quality as it is, look—we're not building the Empire State Building here. Think Baroque!

K: There are many instances in this piece where, within a group of instruments sharing a melody, Hindemith has some notes marked *staccato* and some not marked. Many people interpret that as an editor's mistake. Do you approach that as written?

H: I have a copy of the original manuscript, so I go back to that to see if I think it's an editor's mistake. When I see that it's an editor's mistake, I ask the players to make a correction. When the same gap is in the score, I take it in a case-by-case basis.

K: I've heard people argue that the piece, as published, was what Hindemith wanted in terms of articulators and resonators, and others have said, "Nah, that's a mistake."

H: I think the first point of view is based on Stravinsky. If you look at the *Octet*, for example, there are places where that is the case, and Stravinsky uses what I call—and this isn't original to me, I've just come to know this term—"masking" techniques. He'll have a player play a note or a line in a certain articulation in order to enhance a certain color or bring out a certain articulation. Think about the number of times one player in the Stravinsky *Octet* goes, "boop" while everything moves forward. So I think if you look at the Hindemith *Symphony* as a modern piece through a Stravinsky lens, then you can come to that conclusion, but I think generally that's bogus. I don't have my score here, so I can't answer in more specific detail, but that gets back to my "why" question.

K: At the ending, do you slow down when all the themes come together or do you push ahead and energize to the end?

H: I don't slow down at the end when the theme comes back in. I don't pull the tempo back until it gets to the last couple of bars so that there's a feeling of cadence that comes to the last note. I really disagree with a last note to this 18-minute piece that goes (sings the last note very *staccato* and *secco*). That makes no sense to me, and I go back to the bow. If you were going to bow that note, would you go *pizzicato*, would you go an eighth of an inch and stop your wrist, or would give it a full-bow conclusion? I think the obvious answer is the latter. I'm looking at that note as an exclamation note to harmony, not a rhythmic entity.

K: Well in terms to the piece in general and approach to it, what advice would you have to conductors who are younger, like myself, and are branching out for the first time and are getting their feet wet?

H: I think getting a handle on who Hindemith really was is key. I think basing decisions that you make musically on understanding of the notation is key in any piece because the notation we use is very limited to certain things. History, though, is rife with different stylistic expectations for the exact same thing. We, in our more mechanical age, have tried to make everything the same because then our job is easier.

K: Well thank you so much for your time. I'll be sure to send you the transcript once I complete it.

H: That would be great. Do you use Dropbox®?

K: Yes, I do.

H: I'll have to send you copies of our latest performances of these pieces just so you have some context for all the blabbering I've just done.

K: Excellent. I'll send you the transcript and the IRB paperwork and will look forward to receiving those recordings.

H: All right, goodbye.

K: Take care.

TELEPHONE INTERVIEW WITH GARY GREEN
Director of Bands, University of Miami
March 19, 2015
(Abbreviations: G = Gary Green; K = Sean Kelley)

K: Before we jump into the Hindemith, let me get some information from you for the profile portion. What year did you graduate from Boise State?

G: Oh man... I don't have any idea. I don't know... In the sixties, I guess. I can probably find that out, but I'm not sure.

K: Okay, I don't necessarily need a firm date. Did you go right into your master's, or did you teach first?

G: No, I taught for a good long time before I considered doing a master's. I probably taught ten years.

K: So you were at Weiser first?

G: Weiser, Idaho.

K: Where were you second?

G: Caldwell, Idaho.

K: Do you remember how many years you were at Weiser?

G: Three years.

K: How many years were you at Caldwell?

G: One.

K: Okay, and then did you go from there to University?

G: No, I taught at Capital High School for three years.

K: Okay

G: Then University High School for ten, then The University of Connecticut for ten, and now 22 at Miami.

K: Okay. What was the name of the position at Connecticut?

G: I don't remember what it was. It wasn't Director of Bands, although it may have ended up being Director of Bands. It was just, "Conductor," I think.

K: Okay, so Boise State first, then Weiser, then Caldwell, then Capital, then University, then you got your masters at Idaho, is that correct?

G: That's correct.

K: Was that a wind conducting degree?

G: It was music education.

K: Okay. I think that takes care of that, then. Let's get into the *Symphony in B flat*. What was your first experience with the piece? Was it as a listener, player, or conductor?

G: Oh wow. I think it was as a listener.

K: On that first hearing, what was the most memorable or striking about that piece to you?

G: I'm not sure what it would have been. I'd always known about the *Symphony*, but had never played it. It's one of those works you know about from the time you decide to be a band director. It's like *Lincolnshire*, the Holst Suite, and Persichetti—I knew about it. I'm sure that I was... I don't think "impressed" is the right word, but I'm sure I was affected by hearing it for the first time but I don't remember anything other than that. I just knew I had heard, live, and important piece, and from what little I knew about the piece, I thought it was a very effective performance.

K: Do you remember who performed the piece?

G: Yeah, I do. It was the University of Idaho Wind Ensemble, but I guess it would have been called "Band," then. The conductor's last name was Siler. When I was young, doing something like the Hindemith *Symphony* wasn't anything that was going to be possible soon, but I was very impressed with the performance and the piece.

K: Where are you from, originally?

G: Oklahoma.

K: That's what I thought. Where in Oklahoma are you from?

G: Sapulpa, just outside of Tulsa.

K: So how did you get from Oklahoma to the Northwest?

G: Well, that's a long story, but when I was young, the courses that grounded me in music were the ones I took at Central State College—then it was Central State, I think it's Central State University now or University of Central Oklahoma. It's changed a couple of times.

K: Oh, in Edmond?

G: Yeah, I went to school in Edmond. We had great teachers and a great band director, and I learned everything that I knew, there. It was during Vietnam, and many people were leaving the United States going overseas or to Canada to get away from the draft, and I decided the opposite, so I joined. It's just something I felt like I needed to do. I auditioned for a band and made it in to the band, but I decided to go into photographic intelligence. Photography is something I'm sincerely and genuinely interested in, to this day. When I ended my Air Force career four years later, I ended up in Mountain Home,

Idaho, and I had met my wife up there. We were married just before I got out of the service. It's where I finished school at Boise State, and it made all the difference in my life. Who knows what I would have done if I had ended up somewhere else.

George Bright was my high school band director, and he was like a legend in Oklahoma.

K: I've heard that name.

G: He was one of the great band directors in that state. You'll appreciate this. One of Mr. Bright's most joyful moments is when I was inducted into the American Bandmasters Association, and it was just a couple weeks ago when I went up to Reno to see David Booth inducted into the ABA.

K: Oh, that's awesome!

G: It was the coolest thing ever. It was phenomenal. Of course you know David was in my first high school band.

K: Yeah.

G: But yeah, my roots are solidly placed in Oklahoma. Everything grounds in Oklahoma. Because of my time and my youth when I moved, I consider the Pacific Northwest more home than anywhere else. That said, the passion and the very soulful part of my being was born in Oklahoma. We were very poor people and I couldn't start band in fifth grade because my mom couldn't afford to rent an instrument. In sixth grade, she still couldn't afford it, but Mr. Bright found an old, grubby French Horn for me to play. I didn't like it—I wanted to play a shiny gold trumpet. He found it for me, and it made all the difference.

We lived in an old part of Sapulpa. There were alleyways and there were people who lived in shacks. Small, small little houses—paper thin, and they got really cold in the winter. I remember hearing these guys playing guitars and old out-of-tune upright pianos and string basses and fiddles. They would sing gospel music and country songs. I can remember that and how I was transported. That became part of my musical fiber, and it was the grass-roots element of who I am and where my music ultimately stems from.

K: Wow. That's really profound. That's really cool.

G: Well, Sean, I don't know how profound it is, but it is real in me. When you get into the study of things like Hindemith or *Lincolnshire* or the Dahl *Sinfonietta*, there's an intellectual side that has to come into play. You can't depend on intuition. You've got to know what drove these guys. Bruno Walter in his book *On Music and Music-Making* said, "Only when a person can find a fire in himself can he find fire in another." It's all tied together. It's a different kind of a process, but it still comes out the same. It's still, "you're in it or you're not," and that's just the way it is. When I was in my middle age, I tried to divorce myself from what I did in Oklahoma because I thought it was too country and too hickish. As I get older, I'm realizing more and more that that's

precisely where it comes from. I'm grateful that I've had the life that I've had, and I'm grateful to have lived in Oklahoma. I'm going to stay here when I retire because my family is here. My grandchildren live right across the street from me and my daughter is maybe ten minutes north of me. I'm not going anywhere. Most people work their whole lives to be right where I am. I'll spend some summertime in the Northwest, probably in Idaho. I love the mountains and I miss that terribly, and the quite solitude of it.

K: The first time you conducted the Hindemith Symphony, where were you?

G: Well, it was at University High School.

K: Wow!

G: It was quite an experience! I still have that score, by the way. By the time I did it with University High School I had heard it numerous times so I was prepared. I had a good band, but in just the first eight bars, it's tough for the trumpet because they've got to go from a subdivision of two to a subdivision of three and back, so I had to teach them how to count that. I taught that thing each day of rehearsal measure-by-measure.

K: Looking back, would you do it again?

G: Oh yeah. Oh yeah. The Hindemith *Symphony* is with you for life. It's true greatness.

K: So that University High School performance was just as much of an educational experience for you as it was for the students? Is that fair to say?

G: Absolutely. When you have to teach that deeply you can't take for granted that anybody is going to play anything. All those little bassoon interjections, all those little things, I had to put them in place, and even if they only had four or five notes, they had to be taught how to phrase shape. They had to understand where the music was coming from and where it was going so it wasn't just, "Play now." As you know, there are *thousands* of those little interjections in that piece.

K: That had to be a lot of "rolling up of the sleeves."

G: Yeah, it was, but by the time we got to the Hindemith, we had done the Persichetti and *La Fiesta* and most of the big pieces. The only one we had not done was the Dahl *Sinfonietta* and that's because I didn't know about it yet. Once I found out about it, that's what I did.

K: Was this a band program that was already established and was firing on all cylinders when you got there or was it something that you built up?

G: It was a strange, strange thing, Sean. It had a very good jazz program. The marching band wasn't much and the concert band was okay, but the jazz program was about as good as it could get at the high school level, so I inherited that. My way of looking at it that the center of the program was the concert band. It took a little bit of time to get the point where those kinds of things could happen. The kids were there and once into it, they would do anything.

K: In these early experiences with that piece, were there any recordings, articles, people, or books that guided your interpretation of that piece?

G: There were two guys. One of them was the band director at the University of Idaho. His name was Bob Spevacek. He was instrumental in my growth in what I would call my middle career. There was a guy at Washington State University named Randall Spicer. He would come over to the high school and work with me as I would work my way through the Symphony. He would just routinely come over and hang out, and I learned a lot from him. He was a clarinet player, so for all the woodwind stuff, he'd give me ideas on how to teach that. He was big in that process. Big.

K: These days, what guides your approach when you teach the Hindemith *Symphony*? Is it the craftsmanship, the thematic material, the form?

G: All of that. All of that. Now, when I do it, you give the downbeat and the trumpet section can just play it. I stand in awe of a trumpet section that can just play it and make it sound like nothing because I remember teaching it the first time. The form, as you well know, with Hindemith, is *always* going to be of prime importance. Always. It just can't be any other way. But, because I've done it so many times, I have real definitive ideas on how I want it to sound. Have you ever listened to the recording of Paul Hindemith conducting his symphony?

K: Yes.

G: Different than what's on the page, isn't it?

K: Yes, it's very different! I guess you can take a lot of liberties when you're the composer!

G: Do you know who Larry Rachleff is?

K: No.

G: He's is the orchestra conductor at Rice and he has a couple of professional orchestras that he conducts. I think Larry Rachleff is one of the most important conductors in the United States today. He's not as well known as others, but his music-making is not only profound, but it's inspirational and life-changing. If you ever have the opportunity to study with him, you need to do it. He's a very special man. I saw him conduct and listened to him teach the Hindemith *Symphony*, and the things he did with the piece—some of the balances and *rubatos* and impact points were just particularly powerful to me. I've had the opportunity to think about that and how I'd approach it. There have been a lot of major people who have had an impact on how I think the piece should go.

K: When you play this at Miami, do you talk to them about form?

G: No, they know it. These kids are amazing. This is like a playground here. They understand form. The thing with these guys mostly now is that we can change a color by moving a dynamic just a shade so that the piece comes out sounding differently. There's a wonderful DVD that I'd encourage you to get called *The Mystery of Picasso*.

It's amazing, amazing, amazing. It explores Picasso as he paints a masterwork through shape, color, and layers of complexity as it approaches its final destination. You really should see it. It's amazingly musical, and it can help you understand how one color affects another, and how one shade will draw attention to the edge of a line, and music is just like that. With these kids now, it's a matter of, "Well, what kind of sound do you want? Here's the page, here's the notes, is that what you want?" You can have so much more than that because of the ability. It's all up to your ears.

K: People say that the Hindemith is a cerebral or academic piece.

G: Well it is, but they all are. Any time you have a good piece, it's going to have layers of complexity and layers of understanding. Anything you do is intellectual, but Hindemith wrote for the people. He was a populist composer. Don't you think that he really believed in the power of beauty on the human race? So he wanted beauty; that's why he functioned. You can't make the Hindemith *Symphony* into Persichetti or Mozart, but Hindemith is human, not just "That's in tune," or "That's too fast" or "That's too slow." All that goes for a very specific cause—that is for music to sing to people. It means something to them; it changes the way they feel; it changes the way they think, and Hindemith does that, and that's the approach I take with it now.

K: Why do you think those terms were applied to this piece?

G: Well that's somebody else's imposition, but that's not the world. You'll have a group of people who see things one way, and that doesn't mean that it's right or wrong, it's just what they have to say. I mean, that's like saying the Stravinsky *Octet* is just academic. C'mon. This is beautiful, beautiful music. These are human beings playing it, and they're human beings that wrote it—exceptional human beings. For me, to do the Hindemith is a privilege, an honor, a duty, and a responsibility because it is such great music and we don't have much great music. This is one where we can stand up and say, "This is incredible, and it's written for this ensemble." I choose to believe that yes, it is academic and yes, you have to work your tail off to understand how these pieces work and where these interjections come from, but that's craft—not art. Art depends on craft, but craft doesn't make art.

K: Considering the first movement, over the course of your career, what have you found to be the most important musical concept? What's the "key thing" about the first movement?

G: I don't know that there'd be one key element in it. There are so many things, Sean. The questions you have to ask yourself are: Is that the same as everything that went before it? Is it different? How is it different? What does it have to say? Is it a different color? What is he trying to do here? I wouldn't say there's one key; there are many, but the overriding fact is that it has to have good shape and good form, and you have to understand how the form is delineated, but you also have to make sure that the music lives and breathes as it does that.

The first beat is a mystery to me. The tune is in the tubas and the bassoons and you can barely hear the theme in the first part of it, so how do you get people to

understand that the theme is being presented right off the bat? You really have to know the form upfront.

K: In terms of tempo relationships, in my discussions with other band directors on this project, there seem to be two different camps. The first follows the tempos as written, and the second use them more as a guide. Where do you land?

G: I don't think you can be flexible with tempo indications. You can't disregard what a composer asked for. If he or she says quarter note equals 104, that doesn't mean you've got to sit there with a metronome and pound out 104 for hours, but you can't do 120 and you can't do 90 because it changes what the composer is trying to say. I'm not a believer that it had to be dead-on, but tempos do relate to how the composers view the form of a piece. The biggest problem in my mind is in the second movement. The tempo that Hindemith indicates is so fast that those flutes would struggle to play all that stuff (referring to the "fast and gay" section at measure 49)—at least mine would, and I have pretty good flutes. I try to keep tempos consistent and so one equals the other.

I asked Frank Ticheli once what he looked for in a conductor, and he said, "I'm looking for someone who can find something in my music that I don't know was there" and that about knocked me over, and I'm thinking, "Well you wrote it, dude!" As I thought and we talked further, he's asking a conductor to find something that brings life to his piece. He can't write all that stuff down, but he wants that "eureka!" Most composers are like that. Not all, but most, and I've worked with a lot of them. It's where the magic is, it's where the music comes to life, but you can't disregard a composer's wishes, and tempo is very, very, very important. Wagner, in his book on conducting, says that the number one responsibility of conductors is to find the correct tempo. Personally, I will do everything in my power to walk side by side with the composer, and you can't change the intent.

K: In the third movement, many have said that it's not musically accessible and that it's more of an academic exercise.

G: It's the hardest movement of all of them. It's a fugue, for goodness sake. You've got to understand how the fugue works and how they work in concert with each other, and the subjects and answers come at you from everywhere. I think it's the hardest movement in the whole symphony.

K: Do you think that it's so difficult that it makes it less enjoyable?

G: No, the composer writes music in the sound world that belongs to them. It doesn't have grade levels, and it doesn't have good players and bad players. It's just what they need for it to sound like. They don't concern themselves with whether or not you have French horns. They don't care. In their mind, it's perfect. They need us to bring it to life. I think the last movement is beautiful, and it's an academic monument, but at the same time, when it's played effortlessly, it's pretty astonishing stuff.

We just did it. We programmed two world premiers—good ones. We also did the Hindemith *Symphony*, Mackey's *Frozen Cathedral*, and Dahl's *Saxophone Concerto*, and there was no doubt anywhere in the room that the two greatest pieces

were the Hindemith and the Dahl. It would be a fight to find which one was better, if you could. They're both masterworks—amazing masterworks. When you finish it, you know you've been in the presence of greatness, and what else can you ask? If you have musical value and musical standards, you know. We need true greatness and we need to teach our kids true greatness. A great performance of a mediocre piece is still mediocre. The aura of this music and the mystery that just establishes itself as truly great, and there's not very much.

K: We're talking mostly about big-picture philosophical things, but to get a little detailed, in the second movement, was there anything interpretively that you struggled with while learning this piece?

G: There are a lot of technical things, so from a technical point of view, the little flute passages are difficult where they hook into each other in the 15/8 and 9/8 sections. The trumpet solo that lands on a low D flat, that's really tough. When you enter into the idea that you're going to enter into this major piece of music and you're going to conduct it, you are not going to come out of it unscathed. You are going to be changed because you had to confront it, but because of that, you'll come out better person and a better musician because of the understanding you gained by having confronted it. The great poet, Mary Oliver—have you every read any of her work?

K: No, haven't heard of her.

G: In her book, *Blue Pastures*, she's telling a story about finding the right word to end a poem. She's trying to find one word and it won't come easily. She goes into this state where the house could burn down and she won't even know it because she's in this state. When she finds that word, she says, "I have wrestled with the angel, and I have been stained by the light, and I am not ashamed." What she's saying is that she worked and worked and worked. The bills didn't get paid and the world went on and she didn't know it but she found the word, and she's not ashamed that all those other things went away. Any time you can find a great composition, it's like that. It's the choice you make. How are you going to spend your life and what are you going to spend it on? What are you going to confront and what is the quality of that confrontation? If you choose wisely, you will be changed. There's no doubt about it. Honestly, Sean, it's the reason that I'm retiring right now because the pain of doing that over and over and over takes its toll, and as I've gotten older, my body just won't adjust fast enough. I can't do it any other way; I don't know how. Even if I were to do the Hindemith next week, I'd still have to go into the same place.

K: So you find that even after living with the piece for thirty years, you still go back to that sense of beginning and learning it over again?

G: Yeah, I always find things I didn't know about or had forgotten about, or I look at it in a different view. I always seek the humanity in these things. I try to make it as human as I possibly can. It's the Oklahoma in me. It's kind of guttural.

K: It's a lot like Maslanka.

G: Oh, Maslanka. He changed my life more than anybody, in profound, profound, profound ways.

K: I think the tact we've taken on the symphony, from a more philosophical approach, is great. I don't want to get into too much minutia. Is there anything you want to say or add from this perspective that we haven't discussed?

G: I don't really know what there is to say. It is one of our only, only great pieces; we don't have many. We have some on the horizon.

K: What would you consider those to be?

G: Becoming repertoire, I'd say *Winds of Nagual* is close. I think *Circus Maximus* is a fabulous piece, not easily accessible and very difficult to understand. I'm sure I could find more. Give me a little time and I know I can come up with more.

K: Those are some great works. Well Mr. Green, I'll let you get your day going. Thanks so much for your time.

G: Thanks, Sean. Goodbye.

K: Take care.

APPENDIX C: LETTER OF INVITATION TO PARTICIPATE IN THE STUDY

Dear Professor/Doctor _____,

For my DMA document at the University of Oklahoma, I am conducting a study entitled, "Early-Career to Late-Career Development Among Successful University Wind Conductors in the Interpretational Approach to Significant Works for Winds and Percussion" The purpose of this study is to reveal the interpretive decisions made by long-term, successful conductors toward staple pieces in the wind band repertoire, and why, throughout the course of a career, those interpretations have changed or developed. Specific pieces include Grainger's *Lincolnshire Posy* and Hindemith's *Symphony in B flat*.

As a widely respected and established member of the university band conducting profession, I would be honored if you would participate by granting me a one-time, 60 to 90 minute interview. Please let me know at your earliest convenience if you are willing to participate or have any questions about the study. I can be reached by email at sean.p.kelley-1@ou.edu or by phone at (405) 325-2731.

Although there is no financial compensation for participants, it is my desire that the wind conducting and music education fields would benefit from the results of the study.

Sincerely,

Sean Kelley

Doctoral Graduate Associate in Wind Conducting

University of Oklahoma

Catlett Music Center

500 W. Boyd St.

Norman, OK 73019

Email: sean.p.kelley-1@ou.edu

Phone: (405) 325-2731

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APPENDIX D: INSTITUTIONAL REVIEW BOARD-APPROVED
PARTICIPANT CONSENT FORM

University of Oklahoma
Institutional Review Board

Informed Consent to Participate in a Research Study

Project Title: An Analysis of Early-Career to Late-Career Philosophical and Pedagogical Maturation and Development of Successful University Band and Wind Ensemble Conductors

Principal Investigator: Sean Kelley

Department: School of Music

You are being asked to volunteer for this research study. This study is being conducted at **The University of Oklahoma**. You were selected as a possible participant because **of your long and distinguished career in the wind band conducting field**.

Please read this form and ask any questions that you may have before agreeing to take part in this study.

Purpose of the Research Study

The purpose of this study is to **1) reveal early-career to late-career changes and/or development in 1) conducting philosophy and technique, 2) teaching philosophy and pedagogical approach, and to reveal correlations among participants in successful wind band conducting to any common background, educational, or professional experience.**

Number of Participants

About **3-5** people will take part in this study.

Procedures

If you agree to be in this study, you will be asked to **participate in an interview, where the line of questioning will center on personal and professional experiences that have influenced, inspired, or changed your philosophical and/or pedagogical approach to conducting and/or teaching.**

Length of Participation

The total length of participation would be roughly 1 to 1.5 hours in 1 visit

Risks of being in the study

There are no risks to participants. All participants will be permitted to review and edit their statements before publication.

Benefits of being in the study

Benefits to the field include a historical analysis of successful late-twentieth-century/early twenty-first century wind band conductors, as well as a music education/pedagogical approach to early-to-late-career growth and development. Compensation

You **not** be financially reimbursed for your time and participation in this study.

Voluntary Nature of the Study

Participation in this study is voluntary. If you withdraw or decline participation, you will not be penalized or lose benefits or services unrelated to the study. If you decide to participate, you may decline to answer any question and may choose to withdraw at any time.

Waivers of Elements of Confidentiality

Your name will not be retained or linked with your responses unless you specifically agree to be identified. The data you provide will be **retained in anonymous form** unless you specifically agree for data retention or retention of contact information beyond the end of the study. Please check all of the options that you agree to:

I consent to being quoted directly. Yes
 No

I consent to having my name reported with quoted material. Yes
No

I consent to having the information I provided retained for potential use in future studies by this researcher.
 Yes No

Audio Recording of Study Activities

To assist with accurate recording of your responses, **interviews** may be recorded on an audio recording device. You have the right to refuse to allow such recording without penalty. Please select one of the following options:

I consent to audio recording. Yes No

Video Recording of Study Activities

To assist with accurate recording of your responses, **interviews** may be recorded on a video recording device. You have the right to refuse to allow such recording. Please select one of the following options:

I consent to video recording. Yes No

Contacts and Questions

If you have concerns or complaints about the research, the researcher(s) conducting this study can be contacted at (405) 325-2730 (office) [REDACTED], and at sean.p.kelley-1@ou.edu. My advisor, Dr. William Wakefield, can be reached at [REDACTED] or at wkwakefild@ou.edu.

Contact the researcher if you have questions.

If you have any questions about your rights as a research participant, concerns, or complaints about the research and wish to talk to someone other than individuals on the research team or if you cannot reach the research team, you may contact the University of Oklahoma – Norman Campus Institutional Review Board (OU-NC IRB) at 405-325-8110 or irb@ou.edu.

You will be given a copy of this information to keep for your records. If you are not given a copy of this consent form, please request one.

Statement of Consent

I have read the above information. I have asked questions and have received satisfactory answers. I consent to participate in the study.

Participant Signature

Print Name

Date

Signature of Person Obtaining Consent

Date

Print Name of Person Obtaining Consent

Signature of Witness (if applicable)

Date

Print Name of Witness