Joseph Kreines and his Music for Alto Saxophone:
A Biography, Analysis, and Performance Guide

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts in the Graduate School of The Ohio State University

By
Michael Rene Torres, M.M., B.M.E.
Graduate Program in Music

The Ohio State University
2012

D.M.A. Document Committee:
Mr. James Hill, Advisor
Dr. Russel Mikkelson
Dr. Susan Powell
Dr. Thomas Wells
Abstract

Composer Joseph Kreines (b. 1936) has written several works for the classical saxophone. Among these are three works specifically for the alto saxophone: *Suite “Alla Barocco” for Alto Saxophone* (2004), *Monologue 3 for Alto Saxophone* (2005), and *Cantilena and Toccata for Alto Saxophone* (2006). These three compositions portray common traits and represent Kreines’ unique compositional style. Aside from discussing Kreines’ musical background, this document explores these three works for alto saxophone from a historical perspective and includes a formal analysis and performance considerations for all movements of each composition.
To Erin

My soulmate; my best friend; my greatest supporter.

With love that only music could hope to express.
Acknowledgments

“Joe is one of the best conductors in the world today, and has been a friend and mentor to many musicians, especially brass players, including myself.” This sentiment by Jay Friedman, Principal Trombone of the Chicago Symphony Orchestra, is only one of perhaps many hundreds which represent the lives that have been changed and inspired by the conductor, composer, pianist, transcriber, and lover of classical music, Joseph Kreines. It is with a humbled heart and the greatest respect and admiration that I write this document about my teacher, mentor, and dear friend. I can only hope that it will in some way serve to enhance our musical culture by spreading his example as a champion of the musical arts. Thank you, Mr. Kreines, for being such an important part of my life.

To my family (Marlene, Edi, and Thomas) who taught me the value of hard work and importance of integrity; who taught me to be passionate about life and to be brave in the world; who taught me to love: words could never express my eternal gratitude for a lifetime of your dedication, sacrifice, and unconditional affection. I adore you with all my heart and soul. Thank you!

Also, it is with sincere appreciation that I acknowledge and thank the members of my Graduate Committee at The Ohio State University (James Hill, Russel Mikkelson, Susan
Powell, and Thomas Wells) who have helped to make my time in Columbus truly magical.

Furthermore, the following artists/educators have been crucial in helping me reach this exciting point in my life and have inspired me through their actions and words to continuously reach for the greatest levels of musicality and artistry: Bobby Adams, Frederick L. Hemke, and Mark P. Nelson. Finally, I especially thank my friend and teacher, James Bishop, whose unending guidance, artistry, support, friendship, and love have shaped me into the musician and man I am today. I only wish to make you proud.

All examples, figures, facsimiles, and published editions of musical scores/excerpts are reprinted in this document with the permission of the composer, Joseph Kreines.
Vita

1997-2001 ........................................Satellite High School, FL
2001-2005 ........................................B.M.E. Stetson University, FL
2005-2006 ........................................M.M. Northwestern University, IL
2006-2008 ........................................Director of Bands, Ormond Beach Middle School, FL
2009-present .....................................Graduate Teaching Associate, Department of Music, The Ohio State University, OH
2010-present .....................................Assistant Dean of Student Life, Brevard Music Center Festival and Institute, NC
2011-present .....................................Adjunct Lecturer of Saxophone and Composition, Muskingum University, OH

Fields of Study

Major Field: Music

vi
Table of Contents

Abstract........................................................................................................................................... ii
Dedication........................................................................................................................................ iii
Acknowledgments............................................................................................................................... iv
Vita..................................................................................................................................................... vi
List of Figures .................................................................................................................................... ix
Chapter 1: Introduction ..................................................................................................................... 01
Chapter 2: Biographical Sketch of Joseph Kreines........................................................................... 04
Chapter 3: The Compositional Style of Joseph Kreines.................................................................. 11
Chapter 4: Suite “Alla Barocco” ...................................................................................................... 15
Chapter 5: Monologue 3................................................................................................................... 26
Chapter 6: Cantilena and Toccata ................................................................................................... 37
Chapter 7: Conclusion....................................................................................................................... 44
Bibliography ....................................................................................................................................... 46
Appendix A: Biographical Timeline of Joseph Kreines................................................................. 49
Appendix B: Original Compositions by Joseph Kreines............................................................... 51
Appendix C: Manuscript Facsimiles................................................................. 56
Appendix D: Published Editions..................................................................... 68
Appendix E: Concert Programs of Premieres................................................... 80
Appendix F: Excerpt of Interview Transcript.................................................. 83
List of Figures

Figure 01: Form Analysis of Mvt. 1 of Suite “Alla Barocco” ............................................... 03
Figure 02: Interval Map of Mvt. 1 of Suite “Alla Barocco” .......................................................... 03
Figure 03: Second Stave of Mvt. 1 of Suite “Alla Barocco” ........................................................ 17
Figure 04. Form Analysis of Mvt. 1 of Suite “Alla Barocco” ...................................................... 18
Figure 05. Interval Map of Mvt. 1 of Suite “Alla Barocco” .......................................................... 19
Figure 06. Form Analysis of Mvt. 2 of Suite “Alla Barocco” ...................................................... 20
Figure 07. Measures 24-30 of Mvt. 2 of Suite “Alla Barocco” ..................................................... 21
Figure 08: Interval Map A of Mvt. 2 of Suite “Alla Barocco” ...................................................... 22
Figure 09: Interval Map B of Mvt. 2 of Suite “Alla Barocco” ...................................................... 22
Figure 10. Measures 48-52 of Mvt. 3 of Suite “Alla Barocco” ...................................................... 23
Figure 11. Form Analysis of Mvt. 3 of Suite “Alla Barocco” ...................................................... 24
Figure 12: Interval Map of Mvt. 3 of Suite “Alla Barocco” ....................................................... 25
Figure 13: Interval Map of Mvt. 1 of Monologue 3 ................................................................. 28
Figure 14. Second Stave of Mvt. 1 of Monologue 3 ................................................................. 29
Figure 15. Form Analysis of Mvt. 1 of Monologue 3 ................................................................. 29
Figure 16: Interval Map of Mvt. 2 of Monologue 3 ................................................................. 31
Figure 17. Measures 9-16 of Mvt. 2 of Monologue 3 ................................................................. 31
Figure 18. Form Analysis of Mvt. 2 of Monologue 3 ................................................................. 32
Figure 19. Measures 6-10 of Mvt. 3 of Monologue 3 ................................................................. 33
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>Form Analysis of Mvt. 3 of <em>Monologue 3</em></td>
<td>34</td>
</tr>
<tr>
<td>21</td>
<td>Interval Map of Mvt. 3 of Monologue 3</td>
<td>35</td>
</tr>
<tr>
<td>22</td>
<td>Interval Map of Mvt. 1 of Cantilena and Toccata</td>
<td>38</td>
</tr>
<tr>
<td>23</td>
<td>Form Analysis of Mvt. 1 of <em>Cantilena and Toccata</em></td>
<td>39</td>
</tr>
<tr>
<td>24</td>
<td>First Stave of Mvt. 1 of <em>Cantilena and Toccata</em></td>
<td>39</td>
</tr>
<tr>
<td>25</td>
<td>Form Analysis of Mvt. 2 of <em>Cantilena and Toccata</em></td>
<td>41</td>
</tr>
<tr>
<td>26</td>
<td>Interval Map of Mvt. 2 of Cantilena and Toccata</td>
<td>42</td>
</tr>
<tr>
<td>27</td>
<td>Measures 19-25 of Mvt. 2 of <em>Cantilena and Toccata</em></td>
<td>42</td>
</tr>
<tr>
<td>28</td>
<td>Manuscript Facsimile of Mvt. 1 of Suite “Alla Barocco”</td>
<td>44</td>
</tr>
</tbody>
</table>
Chapter 1: Introduction

American musician, Joseph Kreines (b. 1936), has had a diverse career as a conductor, transcriber, educator, pianist, and composer. In his capacity as a composer he has contributed several works to the repertoire of the classical saxophone. In particular, three works from his *oeuvre* stand out as excellent representations of his personal compositional approach: *Suite “Alla Barocco” for Alto Saxophone* (2004), *Monologue 3 for Alto Saxophone* (2005), and *Cantilena and Toccata for Alto Saxophone* (2006). This document will use these three compositions as a vehicle to examine Kreines’ life and music. These pieces were also selected based upon the fact that all three were premiered and edited/digitally engraved by the author prior to this research.

There are very few sources referred to or cited by this document. This is due to a lack of any substantial research conducted on the subject of Joseph Kreines to date. The major points that this document specifically attempt to explore are: (1) to provide a detailed biographical record of Joseph Kreines (2) to explain the compositional style/process of Joseph Kreines in order to create context for discussing his individual compositions for
alto saxophone, (3) to investigate the similarities and differences between the historical and current application of the various antique musical forms used and the implications these forms have upon Joseph Kreines’ compositional method, and (4) to provide performance considerations for potential performers of the compositions based upon both this research and musical edits approved by the composer. All performance considerations provided are strictly the opinion of the author/editor.

Much of the information within this document derives from a personal interview conducted between the author and the subject. The interview process was four hours long and took place on Wednesday, December 30, 2009 in Joseph Kreines’ house in Melbourne, Florida, USA.

There are several examples of form analysis (figure 1) throughout the document. The first movements of all three works for unaccompanied alto saxophone are all composed without measures, barlines, or time signatures. This presents a challenge when attempting to identify small and large phrases within the movements’ form analysis. The solution is to indicate these phrases by staves and individual notes (S.1 = Stave 1, N.1 = Note 1) in reference to the published editions of the works found in Appendix D. The second and third (when applicable) movements of the compositions have examples of form analysis with phrases that are indicated by measure numbers.
Furthermore, there are many examples of interval maps (figure 2) which provide details regarding the intervallic language (M = Major, m = Minor, P = Perfect Interval, U = Unison) of Joseph Kreines. All interval maps are transposed (written pitches taken directly from the various alto saxophone scores).

Figure 2: Interval map from beginning of Mvt. 1, Prelude, from Suite “Alla Barocco” for Alto Saxophone
Chapter 2: Biographical Sketch of Joseph Kreines

Joseph Kreines was born on Monday, February 3, 1936 in Chicago, Illinois.¹ His father, Leon, owned shoe stores and his mother, Beatrice, was a professional buyer for a women’s clothing store. Neither were particularly musical except for Leon’s childhood violin lessons, which never became a major interest of his. They were, however, extremely supportive of Kreines’ musical pursuits.

In 1942 Kreines’ parents purchased an upright piano and by September of that year he began taking piano lesson at the age of six. It was discovered at that time that Kreines had “perfect pitch,” which is the ability to recognize and create pitch material without a preliminary musical reference. At the age of 9 he began collecting classical music records exclusively and in two years had acquired at least 50 albums, the first being *Rhapsody in Blue* by George Gershwin. Eventually, because of a lack of interest in practicing, he quit

¹ Kreines, Joseph. Personal interview. Melbourne, Florida. December 30, 2009. (All information in this chapter, unless otherwise indicated, derives from this interview of which an excerpt of the transcript can be found in Appendix E)
the piano. Ultimately, it was conducting that interested him the most as a child and he would practice conducting his records with scores checked out from the local library. At the age of 15 he completed his secondary education at the University of Chicago Laboratory School and enrolled as a full-time student at the University of Chicago. In the same year, 1951, Kreines received a concert subscription to the Chicago Symphony Orchestra as a birthday present. He attended concerts each week and began purchasing musical scores, eventually realizing that his major interest was music. He would often visit with Fritz Reiner, the conductor of the Chicago Symphony Orchestra at the time, backstage after every concert to discuss the music.

Two years later, in 1953, Kreines went on a Musical Festival Tour of Europe with the permission of his parents. During the trip the group visited festivals and concerts in England, Holland, Germany, Austria, and Paris, all with the guidance and knowledge of the tour guide, accomplished music author, David Ewen. Kreines returned from this adventure with the enthusiasm and conviction to make music his life’s work.

In 1954 he graduated from the University of Chicago with a Bachelor of Arts and in 1955 he earned a Bachelor of Music Degree from the same institution. During the summer of 1956 Kreines was accepted with no experience as a conducting auditor at the Tanglewood Music Festival in Boston, Massachusetts. This was a life changing event for Kreines as he was exposed to and had direct access to so much live classical music, musicians his age, and important figures of the international classical music community.
He attended every concert he could and among the important figures which Kreines interacted with that summer were conductor, Eleazar de Carvalho, conductor, Charles Munch, conductor, Kenneth Schermerhorn, pianist, Seymour Lipkin, and composer, Aaron Copland.

Upon his return from Tanglewood Kreines began a Masters Degree in Musicology at the University of Illinois in Urbana. He chose musicology as an emphasis because the University did not offer any degrees in conducting although, ironically, it was there that Kreines had his first important experience as a conductor. The orchestra, which was conducted by Bernard Goodman, was having a reading session during the Spring semester. Goodman asked Kreines if he would like to conduct, allowing him an opportunity to rehearse the entirety of Brahms’ Second Symphony. After that academic year he decided to leave the University of Illinois because he was no longer interested in pursuing musicology.

The following summer Kreines returned to Tanglewood as a conducting auditor and in September of 1957 he auditioned for the Chicago Symphony Chorus for its inaugural season under the direction of Margaret Hillis. He took the audition thinking it would be a wonderful opportunity to observe Fritz Reiner’s conducting and he was accepted into the Chorus based on his musicianship and not his singing ability. Though Kreines credits the Chicago Symphony Orchestra as being his greatest teacher, he sites Hillis as being his “rehearsal teacher” for her extraordinary rehearsal techniques.
Kreines officially began his career as a conductor in January of 1958 when he was invited to conduct and restart the University of Chicago Symphony Orchestra, where he stayed for two seasons. That summer he completed his third and final session at the Tanglewood Music Festival. This experience was slightly different than the previous summers at the Festival because Kreines was accepted as an active conductor (as opposed to an auditor) which meant he would have opportunities to conduct. Kreines successfully conducted the student orchestra three times and his fellow conducting students that summer were Zubin Mehta, Claudio Abbado, David Zinman, and Gustav Meier.

After returning, Kreines had various conducting opportunities throughout Chicago, including collaborations with oboist, Bert Lucarelli and Young Artists’ Concerts of all-Bach programs. In December of 1961 Kreines was contacted by Henry Mazer, Conductor of the Florida Symphony, and was asked to move to Florida to become the Assistant Conductor for the ensemble. The following year he also became the Conductor of the Florida Symphony Youth Orchestra, a position which eventually led to collaborations with local band programs through the students of the Youth Orchestra.

Kreines was later the Conductor of the Brevard Symphony Orchestra (Florida) for its first season as a non-profit organization in 1966.2 While he was conducting the Brevard Symphony he was contacted by longtime friend and trombonist, Jay Friedman who

---

informed him of an opening with the newly forming Florida Gulf Coast Symphony (later renamed the Florida Orchestra) in Tampa. This orchestra was a combination of the Tampa Philharmonic and St. Petersburg Symphony (Florida) and was to be conducted by Irwin Hoffman. At the time, Hoffman held a position with the Chicago Symphony Orchestra as Associate Conductor and eventually Music Director which meant he occasionally had to rely on an assistant in Tampa when he was needed in Chicago. After an interview and audition in 1968 with Hoffman in which Kreines had to conduct Beethoven’s *Egmont Overture*, Kreines was hired as Assistant Conductor of the Florida Gulf Coast Symphony and also conducted the Pinellas County Youth Orchestra.

In 1971 Kreines collaborated with the Chicago Symphony Orchestra Low Brass Section (Jay Friedman, James Gilbertsen, Frank Crisafulli and Edward Kleinhammer, trombones and Arnold Jacobs, tuba) as Music Director and Producer for the famous record “The Chicago Symphony Orchestra Trombone and Tuba Sections Play Concert Works and Orchestral Excerpts.”³ It was on this occasion that Kreines took his first professional venture into composition with his *Chorale Variations for Four Trombones and Tuba* which he wrote in eleven days.


into the school band community throughout Florida and from his work as a conductor with hundreds of ensembles within the state. At that time his reputation as a band clinician and his thoughts on the repertoire were becoming highly regarded and he was encouraged to eventually expand his original book to *Music for Concert Band: A Selective Annotated Guide to Band Literature* which was published eighteen years later in 1989.

Kreines is often considered an expert on the life and music of composer, Percy Grainger. This interest began after becoming familiar with Grainger’s *Lincolnshire Posy* in 1967. After working on the piece with several high school bands in Florida, Kreines eventually decided, in 1977, to create a detailed list of errata for the error-filled published edition and also created a full score from the available condensed score and parts. He then distributed these materials, including a set that was personally sent to conductor, Frederick Fennell. This ultimately led to Fennell’s published edition in 1987. Shortly after, due to an interest in Grainger’s available works and curiosity about his unpublished works, Kreines visited the Percy Grainger Library located in White Plains, New York where he stayed for one week in Grainger’s house researching and playing on Grainger’s personal piano and harmonium.

At the age of 40, from 1976-1977, Kreines earned a Masters Degree in Piano Performance at the University of South Florida in Tampa. With the exception of a piece written for marimba, Kreines’ compositional activity had been practically nonexistent
since the piece for the Chicago Symphony Orchestra Low Brass. It was not until 1981, ten years later with his piece *Prelude and Presto for Soprano Saxophone*, that he undertook another serious composition project. *Prelude and Presto*, dedicated to friend and saxophonist, James Bishop, was Kreines’ first experience using the saxophone compositionally. Since then his role as a composer began to blossom having written more than fifty original works for orchestra, band, solo instruments, and various chamber ensembles.\(^4\) He is perhaps better known as a transcriber, having transcribed more than 100 works for band and chamber ensembles, many of which are published.

Since 1999 Kreines has held several conducting positions, including the Treasure Coast Symphony (1999-2003)\(^5\), the Brevard Symphony Youth Orchestra (2004-2010), and various opera and musical theatre productions throughout the state of Florida. Furthermore, he was honored in 2004 as an inductee to the Roll of Distinction in the Florida Bandmasters Association Hall of Fame as an important figure in the development of the Florida school band community.\(^6\)

---

Chapter 3: The Compositional Style of Joseph Kreines

Over the past thirty years Floridian composer Joseph Kreines, has developed a great self-proclaimed admiration for the saxophone as an expressive tool. This is evidenced by his numerous compositions for the instrument including *Prelude and Presto for Solo Soprano Saxophone* (1981), *Monologue 4 for Solo Tenor Saxophone* (2009), *Short Suite No. 5 for Saxophone Quartet* (2005), and *Wedding Duet for Flute and Soprano Saxophone* (2007). Among these original works he has also completed numerous transcriptions for the various saxophones with piano accompaniment as well as for saxophone choir. His compositional output also includes three works for unaccompanied alto saxophone entitled *Suite "Alla Barocco"* (2004), *Monologue 3* (2005), and *Cantilena and Toccata* (2006).\(^7\)

Throughout these compositions Kreines generally portrays seven common compositional traits which include (1) a complete lack of key signature, (2) an interest in the use of musical forms common to the Renaissance, Baroque, and Classical time periods, (3) the

use of improvisatory-like slow movements which are free of barlines, (4) the utilization of intervallic patterns which are used to develop melodic ideas, (5) the use of augmentation or diminution of a major theme from an earlier movement to create the theme for later movements, (6) the use of metric modulation and the distortion of pulse and meter in faster movements, and (7) the use of direct or stylistic quotations from earlier movements which dramatically return in the final movements. The analysis portion of this document will focus specifically on the three works for solo alto saxophone as they clearly express not only all of these seven compositional traits, but particularly, his unique intervallic language and fondness of intricate musical forms.

Kreines loosely classifies his own compositional style as dissonant, extended tonality with serial and neo-classical devices and cites Béla Bartók as an influence with respect to Bartók’s intervallic language.⁸ Regarding Kreines’ particular intervallic approach he states “…I use intervals as the basis of the compositions and then I transpose them and invert them…Usually it stems from a motive of three or four notes that I think in terms of and then I make that motive work in various respects. Sometimes I’ll extend the motive and add some other notes to it or I’ll find a rhythm to complement it that will further the basic musical idea. Whatever…constitutes musical coherence because, to me, that’s essential.”

⁸ Kreines, Joseph. Personal interview. Melbourne, Florida. December 30, 2009. (All remaining information in this chapter, unless otherwise indicated, derives from this interview of which an excerpt of the transcript can be found in Appendix E)
On the subject of the formal construction of his music and the significance of his use of antique musical forms, Kreines says “No significance. I just find that when you think in terms of formal design it makes it easier because you have parameters that you have imposed. You still have free reign in terms of the creativeness of the ideas, but the ideas, nevertheless, are to some extent subservient to the structure that you are imposing on it which, for me at least, makes it easier, not more difficult to compose.”

When asked if his compositional approach begins with or without the piano, Kreines responded with: “What’s relevant is whether it’s a good piece or not, whether it’s worthwhile or not, whether it has some kind of musical integrity, musical shape, and musical content, and hopefully some creativity. Whether that’s achieved with a piano or not is of no importance as far as I’m concerned.”

Kreines also offered further thoughts on composition as a profession and as a process: “Just like I would have to practice piano to be a pianist, I think you have to practice composition to be a composer and I don’t think it’s easy. I think composing is the hardest part of music. Even if you’re supremely talented, it takes so much thought and preparation to do the job correctly and well…I mean I’m not looking to write the most avant-garde piece that nobody will understand, nor am I trying to write a piece that everyone will understand on first hearing. That shouldn’t be, in my opinion, the goal of the composer. Either of those. What should be the goal of the composer is to write a piece of music that he believes in, that he thinks is worthwhile, and that he thinks is interesting.
And hopefully it’ll be good…with me it’s really just the essential abstract musical ideas that intrigue me and that I try to build on to write a larger work. Sometimes it’s a little rhythmic motive, sometimes it’s a melodic motive. And I try to put some kind of continuity together to make it musically coherent. That’s the hard part. It’s not difficult to come up with some isolated ideas. What is difficult is to make the ideas coherent in a longer stretch. To make you feel as if you’ve gone on a musical journey…The music has to go someplace. Music always has to go somewhere. You’re dealing in the dimension of time to begin with. So therefore you’re automatically forced into direction…To me it’s a huge challenge to try to write something that is coherent and musically interesting and creative.”
Composition History

Suite "Alla Barocco" for Solo Alto Saxophone was completed on September 9, 2004 and was dedicated to the author. The work was premiered two months later at Stetson University by the dedicatee on November 21, 2004. As the title implies, the piece is modeled after the Baroque dance suite and contains three movements: Prelude, Minuet, and Gigue.

Regarding the inspiration for the work and the relationship between the composer and the dedicatee, Kreines states: “I think of Michael Torres with the most fond, serious affection that I have for anybody and it goes back to the first time you and I met, when you were in 8th grade and you walked in here and you were scared to death. I knew you would be scared. I would have expected that but I also know from what Jim Bishop had told me about you that you were going to be a formidable talent. And it was very clear to me even from the first time I heard you play that you were going to do wonderful things. So, when the opportunity arose I had a chance to write something that I thought would be good for
you to play and would be interesting to you and I took advantage of that opportunity and wrote a piece. I think it’s one of my better pieces actually, and you played it on your recital, for which I’m very grateful. I’m glad that I was able to do it, really…But I think that you’ve demonstrated to me over and over again that you are a formidable musician who is serious and dedicated to the art and who really puts his best foot forward most, if not all of the time.”

The *suite* is generally known as a series of short and contrasting instrumental works, usually containing a minimum of three movements or more with some sort of unifying element. The movements that are generally found within *Baroque suites* can vary depending on each geographical region and are often found in the following pattern: *prelude, allemande, courante, sarabande*, an optional or interchangeable movement, and *gigue*. Similarly to traditional suites, the unifying element of Kreines’ *Suite “Alla Barocco”* is thematic material found within each movement.

---

Movement one - Prelude

Form Analysis

Preludes, which date as far back as 1448, were originally used as instrumental pieces which introduced the key or mode of the subsequent movements. They were used as warm-ups and usually did not contain thematic material relating to the following movements. Preludes were typically improvised and often written without barlines suggesting a free-form compositional approach.\textsuperscript{12}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure3}
\caption{Second stave of Mvt. 1, Prelude, from Suite “Alla Barocco” for Alto Saxophone}
\end{figure}

Preludes have historically been associated with several styles and forms of music including the Mass, motet, hymn, fugue, and suite.\textsuperscript{13} Kreines’ Prelude contains many passionately lyrical and technical moments that cover the vast range of the saxophone. Aside from a lack of barlines (figure 3), he describes this movement as “rhapsodic,” insinuating that the movement should have an improvisational quality, making the use of this form consistent with historical practice. There are, however, indications of a loose

ABA’B’ structure (figure 4) to Kreines’ Prelude, suggesting an abandonment of the free-form model.

![Form analysis of Mvt. 1, Prelude, from Suite “Alla Barocco” for Alto Saxophone](image)

**Figure 4: Form analysis of Mvt. 1, Prelude, from Suite “Alla Barocco” for Alto Saxophone**

**Performance Considerations**

(refer to the published edition in Appendix D on page 69)

Music without barlines tend to provide interesting challenges for performers such as identifying phrases and rhythmic precision. Although there is no time signature or meter in this Prelude to provide any sense of pulse, there are clearly implied metric modulations. This method is intentionally used for historical authenticity and to create a sense of musical flexibility. Regardless, it is important to internally subdivide to perform all rhythms as precisely as possible.

Though the beginning figures of the first (figure 5) and second (stave 2, note 4) phrases are almost intervallically identical (the first interval is a minor-third in the first statement and a major-second in the latter), the primary difference is rhythmic. The second phrase
elongates the theme with the use of augmentation. This implies that the second phrase should be much more calm and lyrical than the “declamatory” first phrase. Antecedent and consequent, or call and response figures, tend to be a common element within these works. Exaggerating the dynamic differences between figures therefore is of the highest importance in order to create musical interest and contrast.

![Figure 5: Interval map from beginning of Mvt. 1, Prelude, from Suite “Alla Barocco” for Alto Saxophone](image)

The second phrase of the B section (stave 3, note 6) further develops the melodic material by using the intervallic patterns in an ascending manner. As the motif is repeated it is shortened in length and should slightly accelerate into the climax of the phrase to create tension. As the A’ section (stave 5, note 11) progresses with intensity in an upward direction, it is crucial not to become lackadaisical with the dotted-eighth/sixteenth rhythm (and its variations).

The beginning phrase of B’ (stave 7, note 19) should immediately be calmer and more lyrical in preparation for the contrasting excitement of the next section (stave 8, note 1). In conversation Kreines explained this passage as beginning slowly, gradually increasing
in speed, volume, and energy to the climactic fermata.\textsuperscript{14} The movement ends with the motivic patterns following a descending motion to an introspective close.

\textit{Movement two - Minuet}

\textit{Form Analysis}

The minuet is a dance style which derives from France during the mid 17\textsuperscript{th} century and is commonly written in an ABA form. The B section is generally referred to as the “trio” and is often lyrical in contrast to a more technical A section.\textsuperscript{15} Minuets are typically written in a triple meter and contain hemiola elements. They are also often found within some English suites and later developed into a movement frequently appearing in the \textit{classical symphony}.\textsuperscript{16}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure6.png}
\caption{Form analysis of Mvt. 2, Minuet, from \textit{Suite “Alla Barocco” for Alto Saxophone}}
\end{figure}

Although Kreines’ *Minuet* is also written in ABA’ form (figure 6), the most obvious difference with traditional *minuet* structure is the addition of a *Coda*. Both A sections are lively and alternate between meters of three-four and six-eight. Section two is much more smooth and flowing with a deceptive alternating meter of three and two (figure 7). The *Coda* successfully combines both of the previous ideas.

![Figure 7: Measures 24-30 of Mvt. 2, Minuet, from Suite “Alla Barocco” for Alto Saxophone](image)

*Performance Considerations*

(refer to the published edition in Appendix D on page 70)

The most obvious difference between the A and B sections are the articulations. A light articulation should be used in the A section while placing a slight amount of separation between the eight-notes to create a “bouncy” character. Occasionally two phrases will intersect and interweave while continuing simultaneously (measures 20-23). The dynamic differences in these moments should be exaggerated to create a distinction between the separate lines.

Unlike the A section, the *Trio* (B section) is lyrical with smoothly connected musical ideas that are more easily identifiable. The *Trio* should be played with more sensitivity
and great attention to shaping phrases. While the tempo should generally remain constant, the character of this section must feel relaxed and not rushed. Another difference between the A (figure 8) and B (figure 9) sections is the intervallic content. In the A section the major-second is the predominant interval while in the Trio the importance lies in the relationship between the minor-third and the major-third.

As the end of the Trio morphs into the A’ section (measure 56), the bouncy and separated style should gradually return, creating obvious compositional contrast for the listener. In the A’ section the “simultaneous-phrases” motif is further developed. The performer should be careful not to play these as one measure phrases. When the material from the Trio is reintroduced in the Coda, it should be a bit more aggressive. Also, the performer should make a slight rallentando in measure 89 in order to create a more climactic ending.
**Movement three - Gigue**

**Form Analysis**

*Gigues* are the common ending of the characteristic *Baroque suite*. It is a fast dance movement with roots in Ireland and England, though it traveled to many different regions of Europe including France, Italy, and Germany.\(^{17}\) The word “gigue” is a reference to the English word “jig” which means “to dance.” This is interesting to note as the *gigue’s* speed and technical challenges were dictated by the choreography of the dancers and, being predominantly an instrumental genre, is perhaps partially responsible for advancing the capabilities of instrumental performance.

![Figure 10: Measures 48-52 of Mvt.3, Gigue, from Suite “Alla Barocco” for Alto Saxophone](image)

Kreines’ *Gigue* has characteristics of multiple geographic regions with the Italian time signature of 6/8 and the French use of complex rhythmic syncopations and *hemiola* figures which throw off the listener’s sense of pulse (figure 10).\(^{18}\) It is highly virtuosic and revisits some rhythmic and melodic ideas from both of the previous movements.

---


Formally, Kreines’ ABCcoda form (figure 11) is an expanded binary form (AB) which is typical of the Baroque gigue. The use of the C section shows an adaptation of the historical structure of the dance and is treated as an interruption of the Gigue with a return of melodic material from the second movement.

![Figure 11: Form analysis of Mvt. 3, Gigue, from Suite “Alla Barocco” for Alto Saxophone](image)

Performance Considerations

(refer to the published edition in Appendix D on page 72)

The primary melody at the beginning of the Gigue is a rhythmic variation of the intervallic material which begins the entire piece. Unlike the dramatic introduction of the Prelude, the Gigue begins playfully. The performer should avoid accents at the beginning of measures as this could distract from the shifting pulse and implied metric modulations. It is also important to maintain the legato approach before the style shifts in measure 36 to a staccato articulation which is reminiscent of the Suite’s second movement. There should be a slight rallentando in measure 43 toward the fermata. This helps to distinguish the end of the A section from the beginning of the B section.
The B section resembles the second phrase of the Prelude (stave 2, note 4) both intervallically (figure 12) and rhythmically. This section should gradually build in intensity and dynamics (and perhaps even slightly accelerate) as the motif eventually ascends to the altissimo G. The C section, though not a direct quote, draws from elements of the Minuet’s Trio. This section, which provides the listeners with a brief respite from the intensity and technical virtuosity of the movement, should be as legato as possible while following the dynamics strictly.

![Interval map from beginning of Mvt. 3, Gigue, from Suite “Alla Barocco” for Alto Saxophone](image)

**Figure 12: Interval map from beginning of Mvt. 3, Gigue, from Suite “Alla Barocco” for Alto Saxophone**

The composition ends with a Coda that utilizes and develops motifs from throughout the Suite. The performer ought to take note of the combining of the distinct legato and staccato styles and should make a rallentando in measure 99 into the final fermata.
Chapter 5: Monologue 3

Composition History

Monologue 3 for Solo Alto Saxophone was composed to celebrate the 70th birthday of saxophonist and Professor at Northwestern University, Dr. Frederick L. Hemke. The work was completed on May 30, 2005 and was premiered at Northwestern University in June of 2006 by the author. Monologue 3 is a three movement work which consists of a Fanfare, Air, and Toccata.

Regarding the inspiration for the work and the relationship between the composer and the dedicatee, Kreines states: “That was on the occasion of his 70th birthday. I’ve known Fred since 1963. I had planned a performance of the Walton Façade for speaker and six instruments. I had spoken to Chester Milosovich who, at that time, was living in Chicago freelancing and playing bass clarinet in the Lyric Opera and also playing in various chamber ensembles. I had spoken to him about playing because there’s a big bass clarinet part in that piece and he said ‘Do you have a saxophonist in mind?’ I said ‘No. Do you have any ideas?’ He said ‘Absolutely. Fred Hemke. He’s just joined the faculty at Northwestern University.’”
Northwestern and he’s phenomenal.’ I said ‘Great. Contact him and have him come to the first rehearsal.’ That was my first meeting with Fred and the minute I heard him play I said ‘This guy is great!’ I mean there wasn’t any doubt the minute I heard him. He understood exactly what he was doing musically. We became very good friends and ultimately we played together several times. I accompanied him and it was always the greatest experience. You know, I’m not a very good pianist but I am a good musician and I know that and one of the things I’ve discovered is when you sit down and play with a good musician, your playing improves 50% without even thinking about it because you hear that other person and it makes you want to do better. Not consciously but subconsciously. It works every single time. So when I sat down with Fred I played better, and I mean even the technique of it, but musically I played better than I have ever thought of playing with anyone else. Ever. It was just incredible. You can ask Fred himself. He enjoyed playing with me. He said “I don’t care if you miss notes. You play the music.”

To date Kreines has composed four Monologues making this style a recurring compositional theme in his oeuvre. Monologues are a common means of expression found in dramatic arts such as the various live theatrical forms and film and generally serve as a platform for characters to express internal thoughts. It is thus implied, considering the nature of the dedication, that this particular Monologue is perhaps a reference to the personal friendship held between Kreines and Hemke. Incidentally, Monologue 3, unlike both Suite "Alla Barocco" and Cantilena and Toccata, contains no

---

specific metronome markings other than suggestive musical terminology making the work unique in this small way among the three compositions by Kreines for unaccompanied alto saxophone.

**Movement one – Fanfare**

*Form Analysis*

*Fanfares,* originally played by trumpets or other brass instruments, were performed at important ceremonies as well as to announce the arrival of dignitaries. Kreines generally stays true to this model as this particular *Fanfare* is used to celebrate the birthday of an important figure within the classical saxophone community.

![Interval map from beginning of Mvt. 1, Fanfare, from Monologue 3 for Alto Saxophone](image)

Historical *fanfares* would generally lack chromatic movement as they would have been performed on instruments which had difficulty moving between multiple keys at fast tempos. Since Kreines is not constrained to using a period instrument, his *Fanfare* is, in fact, heavily chromatic (figure 13).

---

For example, the second phrase (figure 14) of the first A section (stave 2, note 13, after the fermata) is the first time Kreines begins to use inversions and retrogrades of the intervals in the original motif allowing him to stretch the harmonic language of the movement. Also, like the opening movements of his other unaccompanied saxophone works, it does not contain barlines or measures and is in a general ABA’ form (figure 15).

Performance Considerations

(refer to the published edition in Appendix D on page 74)

In the first part of the motif which begins the Fanfare (stave 1, note 1 - 8) the eighth-note triplets should have clear articulations with a slight separation while the long notes
should be held full value with no separation, pushing directly into the next sections. This practice should be consistently observed throughout the movement. It is important not to perform the Fanfare too fast as it provides contrast with the last movement, Toccata, which is indicated as “very fast.”

This movement is generally characterized by contrasting sections of lyricism and technical challenges. The lyrical moments which begin the B section (stave 3, note 18) lead directly into the quarter-note triplet patterns with a crescendo in the last fermata in stave 3 to build intensity. The B section then introduces rhythmic instability by switching between quarter-note triplets and duple and triple groupings of eighth-notes.

The Fanfare ends with a brilliant passage that should increase in dynamics but should not ritardando to the altissimo G. In this passage, (stave 7) slight accents should be added to notes 1, 7, 10, 13, and 16. This highlights the 6-3-3-3 note-grouping pattern and helps to build momentum to the end.

Movement two - Air

Form Analysis

Air, the second movement, is extremely vocal in nature with small intervals (figure 16) and noncomplex rhythmic figures that are very lyrical and flowing. With this movement
Kreines transforms the major theme of the *Fanfare* from a fast, declamatory statement to an introspective echo of the previous movement (figure 17).

![Interval map from beginning of Mvt. 2, Air, from *Monologue 3 for Alto Saxophone*](image)

Figure 16: Interval map from beginning of Mvt. 2, *Air*, from *Monologue 3 for Alto Saxophone*

![Measures 9-16 of Mvt. 2, Air, from *Monologue 3 for Alto Saxophone*](image)

cresc.

Figure 17: Measures 9-16 of Mvt. 2, *Air*, from *Monologue 3 for Alto Saxophone*

An *Air* is a musical form dating back to the 16th century and generally refers to vocal melodies. It was mainly utilized in operas.\(^{21}\) Though commonly found within *Baroque dance suites*, it is one of the few forms that lacks a dance-like influence. Many of the earliest *Airs* are structured in a simple two-part, AB form.\(^{22}\) Kreines stays true to this original AB model with his *Air* (figure 18).


It is interesting to note the use of conventional 8 bar phrases in all sections of the movement except the final phrase. The second phrase of the B section, which is a 7 measure phrase, is intervallically similar to the first phrase until measure 29 in which Kreines truncates the content of measures 6, 7, and 8. This developmental tool adds a unique pattern and brings special attention to the end of the Air.

Performance Considerations

(refer to the published edition in Appendix D on page 75)

Air flow and pressure should be steady to allow the phrases to be very connected. This is particularly important in measures 4 through 6 (and similar measures in later instances) as these moments can lend themselves rather easily to “note-to-note” phrasing due to their repeated rhythmic patterns. The second phrase of the A section (measure 9) should begin slightly faster than the previous idea and continue to increase in dynamics and speed as it follows an upward motion.
The pick-up note to measure 17 should be strongly played with dynamic and rhythmic emphasis as though there were a tenuto marking used. This helps to clearly introduce the B section. The first phrase of the B section (measure 17) should continue to accelerate and crescendo until the phrase begins to follow a downward motion which signifies a release of tension and a return to the calm, “flowing” character of the movement.

The second phrase of the B section (measure 25) should return to the same intimate and soft dynamic and tempo of the Air’s beginning. The work should start to diminuendo and ritardando in measure 29 and 30 bringing attention to Kreines’ unique compositional device (discussed on page 32) and also allowing the last note to gradually fade away.

**Movement three - Toccata**

*Form Analysis*

Kreines ends the piece with a fast and light Toccata (figure 19) which builds in volume and intensity. This is soon interrupted by thematic material from the Fanfare, and is preceded by a return to the toccata section, which ends very powerfully.

![Figure 19: Measures 6-10 of Mvt. 3, Toccata, from Monologue 3 for Alto Saxophone](image-url)
Toccatas, like fanfares, were also historically played by trumpets and used for important ceremonies. They were often improvised and were extremely technical. Another use of the toccata was as a replacement of the prelude as an introductory piece and was often performed on keyboard instruments. This undoubtedly conflicts with Kreines’ use of his Toccata as the closing movement of the work. Although the toccata has a historically ambiguous form, Kreines’ Toccata is a very clear ABcoda (figure 20).

![Figure 20: Form analysis of Mvt. 3, Toccata, from Monologue 3 for Alto Saxophone](image)

Other than the repeated B in the first measure to create rhythmic interest, the major intervallic difference between this movement and the previous two movements is the use of a minor-second for the third interval (figure 21) as opposed to the major-second of the Fanfare and Air. Kreines does this to develop the recurring theme creating a slightly darker atmosphere to end the work.

---


Performance Considerations

(refer to the published edition in Appendix D on page 76)

Unlike the Fanfare which begins confidently and majestically, the Toccata starts softly and gradually builds into a more aggressive style. The articulation of the “slur-two, tongue-one” patterns should be extremely light in order to facilitate the speed of the passages. When the motif that appears in measures 10 and 11 is repeated in measures 14 and 15, it should be more insistent with a slight accent on the first note of each measure.

Although measure 24 resembles the Fanfare it is still performed in the style of the Toccata since it clearly contains interruptions (measures 26, 27 and 32) with motives that certainly resemble sections of the current movement (measures 7, 8 and 20). Therefore it is treated more like developmental material than a direct quote and should be played with the same energy and style as the previous material of the Toccata.

The following section (measure 34), however, does begin with a direct quote from the beginning of the Fanfare. Though the quote is eventually developed rhythmically, the
speed and articulations should match the style of the first movement. There should be a slight \textit{ritardando} into measure 43 in order to prepare the listener for the technique and energy of the exciting ending. The \textit{Coda} should return to the original tempo of the \textit{Toccata}, if not slightly faster, with a steady \textit{crescendo} throughout and a deliberate \textit{ritardando} in measure 49 leading to the climactic \textit{altissimo C}. 
Chapter 6: Cantilena and Toccata

Composition History

_Cantilena and Toccata for Solo Alto Saxophone_ was composed for and dedicated to David Dees, Professor of Saxophone at Texas Tech University. The work was completed on June 6, 2006 and was premiered at Stetson University in the summer of 2007 by the author.

Regarding the inspiration for the work and the relationship between the composer and the dedicatee, Kreines states: “David is another one of my protégés of whom I’m extremely proud. I first got to know him when he was a sophomore at Lakeland High School. It was immediately apparent to me that this young man was talented way above his peers. Not just the saxophone playing but the instinctive music making and he’s another one that I could sit down and play with and it was like we had been rehearsing for hours. So I finally felt like I had to write a piece for him. He’s on the faculty at Texas Tech and he’s apparently doing really well. He’s got a nice studio going and his students seem to be doing well and they seem to love working with him which doesn’t surprise me because
David’s one of the nicest human beings I’ve ever known in my life…He’s just a wonderful person and he does wonderful work. That’s the reason for that piece.”

**Movement one – Cantilena**

*Form Analysis*

Historically, *cantilenas* date as far back as the 13th century and are found to be mainly polyphonic vocal melodies. Starting in the 19th century, the title *cantilena* was ascribed to vocal or instrumental works of a lyrical and melodic nature.

![Interval map from beginning of Mvt. 1, Cantilena, from Cantilena and Toccata for Alto Saxophone](image)

*Figure 22: Interval map from beginning of Mvt. 1, Cantilena, from Cantilena and Toccata for Alto Saxophone*

Kreines’ *Cantilena* is certainly lyrical with passionate flairs, often utilizing the minor-third (figure 22), which provides the movement with a slight bluesy mood. It is composed in an ABA’ form (figure 23) and, once again, lacks barlines and measures (figure 24) in an effort to create an improvisatory character.

---

Performance Considerations

(refer to the published edition in Appendix D on page 77)

It is important to clearly articulate all repeated notes since this happens throughout the piece and particularly often within the first phrase. These re-articulations could be even more important depending upon the resonance of the performance space as this could mean the difference between the audience hearing two notes versus hearing one note. The minor-third interval should always be played with special emphasis as the entire work is developed from this motif.
The majority of the *crescendo* which begins on note 9 of stave 2 should be placed on the high D# in order to create intensity as it leads to the E, making the climax of the phrase more dramatic. Also, there should be a slight *ritardando* into the *fermata* in stave 2 which ends the A section.

The B section (stave 2, note 24) introduces the second theme which is a new use of the minor-third interval and is later augmented (stave 3, note 20) for emphasis. Though the eighth-note runs in staves 3 (note 12) and 4 (note 1) seem similar at first glance (especially in regard to intervallic content), there should be a clear difference in speed between them. The first run is four beats long and happens during an *accelerando* while the second run is much faster with seven eighth-notes played in the space of two beats at the newly established tempo.

As the B section ends in a downward motion, the tempo should also slow with a *molto ritardando* when the rhythmic activity becomes exclusively half-notes (stave 4, note 19). After the *fermata* in stave four the performer should pause for at least two seconds allowing the entrance of the A’ section to be more theatrical. The movement ends, once again, with descending motion and a gradual *ritardando* (predominantly on the final four notes).
Movement two – Toccata

Form Analysis

Kreines’ Toccata\(^{27}\) begins with a lively play on rhythms and parallels the intervallic movement of the Cantilena. It has several meter changes and syncopations which completely obscure the rhythmic pulse. The Toccata section is eventually interrupted by a restatement of melodic material from the Cantilena which, soon after, returns to the Toccata motif and ends in a very virtuosic manner.

![Figure 25: Form analysis of Mvt. 2, Toccata, from Cantilena and Toccata for Alto Saxophone](image)

In this movement Kreines uses a slightly more complex formal structure (ABCcoda) (figure 25) than the Toccata found within his Monologue 3. As previously stated, the ambiguous nature of the toccata's form allows for the two differing structures to still be considered historically correct. The motivic content of this Toccata is particularly fascinating as it is a rhythmically distorted restatement of the melodic material from the previous movement (figure 26).

\(^{27}\) The historical context of the Toccata as a musical form was previously discussed in Chapter 4.
In this movement Kreines uses a notational device (beginning in measure 16) in which two lines are clearly indicated (figure 27) instead of simply being implied (as in measures 20-23 of the Minuet from Suite "Alla Barocco"). Also, this movement contains the only usage of original dynamics (beginning in measure 19) by Kreines in all three of his unaccompanied works for alto saxophone. The dynamics are used to indicate and highlight these simultaneous lines discussed above.

Performance Considerations

(refer to the published edition in Appendix D on page 78)

The articulations throughout the movement should be a light staccato (particularly in the beginning and again in measure 32). Incidentally, in the first four measures the notes are
grouped in patterns of four with an eighth-rest in between, distorting the meter. There should be a slight accent on the last note of each grouping to create a sense of forward motion. This is generally true when this material returns (measures 8, 32, and 67) even though the patterns are no longer consistent.

In measure 16, when Kreines uses the notational device discussed previously, the notes with stems that are facing upwards must be emphasized. They should be slightly louder and have a longer duration than the surrounding notes to distinguish them as important.

The B section begins in measure 27 with a variation of the second theme of the *Cantilena*. This is immediately followed by a development of the first theme that leads to a highly virtuosic section which contrasts the previous material by not only being the first triplets to be introduced, but also by being slurred. The technical passage that leads to the slurred triplets (measure 45) represents one of the only verbatim quotes from the *Cantilena* as opposed to simply referencing its intervallic and melodic material.

The following section, C, is an interruption of the aggressive nature of the *Toccata* with material from the A’ section of the *Cantilena*. The performer should remember to emphasize the minor-third interval and to clearly articulate repeated notes. The *Coda* should begin abruptly disrupting the calmness of the C section and aggressively move in an upward direction with a slight *ritardando* in measure 77 to the climactic *altissimo* C.
Chapter 7: Conclusion

It is the author’s opinion that these works are truly wonderful contributions to the ever growing repertoire of the classical saxophone. They provide saxophonists with a unique opportunity to explore musical styles that are not necessarily common to modern saxophone literature. It is with closer investigation into these forms that we begin to further understand and appreciate the brilliant thoughtfulness of this composer and his intriguing compositional process. Indeed, the deeper study into the history and formal structure of any work can only enhance its performance.

Figure 28: Manuscript facsimile of Mvt. 1, Prelude, from Suite “Alla Barocco” for Alto Saxophone
It is also interesting to note, as is shown in the previous example (figure 28), that all of Kreines’ unaccompanied alto saxophone music is originally presented without phrase markings, articulations, or dynamics (with the small exception of measures 19-23 in the second movement of *Cantilena and Toccata*). This is generally consistent with traditional *Baroque* compositional practice, as it was common for musicians to independently include such things. All the markings found within the engraved editions of Kreines’ music were added as suggestions by the author/editor and were approved by the composer. However, Kreines encourages performers to make their own decisions regarding such matters; allowing them to maintain an active role in the compositional process and making each performance unique.


Bibliography


Appendix A: Biographical Timeline of Joseph Kreines

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>Born in Chicago, Illinois</td>
</tr>
</tbody>
</table>
| 1942 | Parents purchased piano  
|      | Started taking piano lessons in September at age 6 |
| 1951 | Enrolled at the University of Chicago at age 15  
|      | Became regular subscriber to the Chicago Symphony Orchestra  
|      | Started purchasing musical scores |
| 1953 | Musical Festival trip to Europe at age 17 which became the catalyst for a musical career |
| 1954 | Graduated with a Bachelor of Arts Degree from the University of Chicago |
| 1955 | Graduated with a Bachelor of Music Degree from the University of Chicago |
| 1956 | First summer at the Tanglewood Music Festival  
|      | Began a Masters Degree in Musicology at the University of Illinois |
| 1957 | Second summer at the Tanglewood Music Festival  
|      | Joined the Chicago Symphony Chorus |
| 1958 | Hired as Conductor of the University of Chicago Symphony Orchestra  
|      | Third summer at the Tanglewood Music Festival |
| 1959 | Began friendship with Jay Friedman  
|      | Conductor during Bert Lucarelli’s Senior Recital at Roosevelt University |
| 1960 | Conductor of Young Artists’ Concerts in Chicago |
1961  - Hired as Assistant Conductor with the Florida Symphony Orchestra
1962  - Hired as Conductor of the Florida Symphony Youth Orchestra
1966  - Hired as Principal Conductor with the Brevard (FL) Symphony Orchestra
1968  - Hired as Assistant Conductor of the Florida Gulf Coast Symphony Orchestra
        - Conductor of the Pinellas County Youth Orchestra
1971  - Conducted/produced/composed for the album “The Chicago Symphony Orchestra Trombone and Tuba Sections Plays Concert Works and Orchestral Excerpts”
        - Wrote and published Band Music Handbook; A Selective Guide to Band Literature
1974  - Moved to Melbourne, Florida
1977  - Graduated with a Masters of Music Degree in Piano Performance from the University of South Florida at age 40
1981  - Composed Prelude and Presto for Soprano Saxophone
1989  - Wrote and published Music for Concert Band; A Selective Annotated Guide to Band Literature
1999  - Hired as Principal Conductor of the Treasure Coast Symphony
2004  - Inducted to the Roll of Distinction in the Florida Bandmasters Association Hall of Fame
        - Hired as Principal Conductor of the Brevard Symphony Youth Orchestra
        - Composed Suite "Alla Barocco" for Alto Saxophone
2005  - Composed Monologue 3 for Alto Saxophone
2006  - Composed Cantilena and Toccata for Alto Saxophone
Appendix B: Original Compositions by Joseph Kreines

Organized chronologically  page 52

Organized alphabetically by year composed, per genera  page 54
Original compositions by Joseph Kreines

organized chronologically

Chorale Variations for Four Trombones and Tuba (1971)
Nocturne and Scherzo for Xylophone or Marimba (1975)
Prelude and Presto for Soprano Saxophone (1981)
Chorale and Toccata for Flute Choir (1986)
Recitative, Air and Toccata for Tuba (1986)
Scarborough Fair for Band (1987)
Monologue 1 for Oboe (1989)
Short Suite No. 1 for Band (1989)
Threnody for Flute Choir (1989)
Stephen Foster Song-Set for 3 Trombones and Tuba (1994)
Festal Flourish No. 1 for Brass and Percussion (1995)
Irish Folk-Song Set for 3 Trombones and Tuba (1995)
Short Suite No. 2 for Band (1995)
Duo No. 1 for Oboe and Piano (1996)
Festal Flourish No. 2 for Brass and Percussion (1996)
Festal Flourish No. 3 for Brass Choir (1996)
Festal Flourish No. 4 for 8-part Trumpet Choir (1996)
Short Suite No. 3 for Band (1996)
Festal Flourish No. 5 for Tuba/Euphonium Choir (1997)
Festal Flourish No. 6 (Anniversary Flourish) for Brass Choir and Percussion (1998)
Air from County Derry for Band (1999)
Festal Flourish No. 7 (Flourish for ITG) for 5-part Trumpet Ensemble (1999)
Festal Flourish No. 8 (A Summer Flourish) for Band (1999)
Festal Flourish No. 9 (Festival of Winds) for Band (1999)
American Song-Set for Brass Choir (2000)
Short Suite No. 4 for Band (2001)
Gaelic Suite for Flute Choir (2002)
Monologue 2 for Clarinet (2004)
Air and Variations for Band (2005)
Canzonetta and Saltarello for Oboe (2005)
Christmas Carol Set for Full Orchestra (2005)
Festal Flourish No. 10 (Festival for Midwest) for Full Orchestra (2005)
Hanukah Suite for Full Orchestra (2005)
Monologue 3 for Alto Saxophone (2005)
Serenity for Flute Choir (2005)
Short Suite No. 5 for Saxophone Quartet (2005)
Cantilena and Toccata for Alto Saxophone (2006)
Festal Flourish No. 11 for Brass Choir (2006)
Reverie and Roundelay for Tuba (2007)
Wedding Duet for Flute and Soprano Saxophone (2007)
Arietta for Band (2008)
Festal Flourish No. 12 for Orchestra (2008)
Festal Flourish No. 13 for Flute Choir (2008)
Little Dance for Band (2008)
Prelude and Toccata for Bassoon (2008)
Monologue 4 for Tenor Saxophone (2009)
Variations on “Es is Genug” for Marimba (2009)
Festal Flourish No. 14 for Brass Quintet (2010)
Shenandoah for Band (2010)
Shenandoah for Strings (2010)
Original compositions by Joseph Kreines

organized alphabetically by year composed, per genera

**Band**
Scarborough Fair (1987)
Short Suite No. 1 (1989)
Short Suite No. 2 (1995)
Short Suite No. 3 (1996)
Air from County Derry (1999)
Festal Flourish No. 8 (A Summer Flourish) (1999)
Festal Flourish No. 9 (Festival of Winds) (1999)
Short Suite No. 4 (2001)
Air and Variations (2005)
Arietta (2008)
Little Dance (2008)
Shenandoah (2010)

**Orchestra**
Christmas Carol Set (2005)
Festal Flourish No. 10 (Festival for Midwest) (2005)
Festal Flourish No. 12 (2008)
Hanukah Suite (2005)
Shenandoah (2010)

**Chamber**
Chorale Variations for Four Trombones and Tuba (1971)
Chorale and Toccata for Flute Choir (1986)
Threnody for Flute Choir (1989)
Stephen Foster Song-Set for 3 Trombones and Tuba (1994)
Festal Flourish No. 1 for Brass and Percussion (1995)
Irish Folk-Song Set for 3 Trombones and Tuba (1995)
**Chamber (continued)**

Duo No. 1 for Oboe and Piano (1996)
Festal Flourish No. 2 for Brass and Percussion (1996)
Festal Flourish No. 3 for Brass Choir (1996)
Festal Flourish No. 4 for 8-part Trumpet Choir (1996)
Festal Flourish No. 5 for Tuba/Euphonium Choir (1997)
Festal Flourish No. 6 (Anniversary Flourish) for Brass Choir and Percussion (1998)
Festal Flourish No. 7 (Flourish for ITG) for 5-part Trumpet Ensemble (1999)
American Song-Set for Brass Choir (2000)
Gaelic Suite for Flute Choir (2002)
Serenity for Flute Choir (2005)
Short Suite No. 5 for Saxophone Quartet (2005)
Festal Flourish No. 11 for Brass Choir (2006)
Wedding Duet for Flute and Soprano Saxophone (2007)
Festal Flourish No. 13 for Flute Choir (2008)
Festal Flourish No. 14 for Brass Quintet (2010)

**Solo**

Nocturne and Scherzo for Xylophone or Marimba (1975)
Prelude and Presto for Soprano Saxophone (1981)
Recitative, Air and Toccata for Tuba (1986)
Monologue 1 for Oboe (1989)
Monologue 2 for Clarinet (2004)
Canzonetta and Saltarello for Oboe (2005)
Monologue 3 for Alto Saxophone (2005)
Cantilena and Toccata for Alto Saxophone (2006)
Reverie and Roundelay for Tuba (2007)
Prelude and Toccata for Bassoon (2008)
Monologue 4 for Tenor Saxophone (2009)
Variations on “Es is Genug” for Marimba (2009)
Appendix C: Manuscript Facsimiles

1) Suite “Alla Barocco” for Alto Saxophone
   
   Prelude
   page 58
   Minuet
   page 59
   Gigue
   page 60

2) Monologue 3 for Alto Saxophone
   
   Fanfare
   page 63
   Air
   page 63
   Toccata
   page 63

3) Cantilena and Toccata for Alto Saxophone
   
   Cantilena
   page 66
   Toccata
   page 66
Written for and Dedicated to
MICHAEL TORRES
Talent - Mentor - Friend

SUITE for Solo Alto Saxophone
("ALLA BAROCCO")
by
JOSEPH KREINES

1. ALLEGRO
2. MINUET
3. GIGUE
3. GIGUS

Fast, rhythmic (d. = 120-130)

Slower, with intensity and breadth (d. = 108-120)
Faster than Tempo I, with driving energy (d.= 132-144)
To Fred Hemke
For his 70th Birthday

Monologue 3
For Alto Saxophone
by
Joseph Krehes
Written for and Dedicated to
DAVID DEES

CANTILENA AND TOCCATA
for
ALTO SAXOPHONE
by
Joseph Kreines
Appendix D: Published Editions

1) Suite “Alla Barocco” for Alto Saxophone

   Prelude          page 69
   Minuet           page 70
   Gigue           page 72

2) Monologue 3 for Alto Saxophone

   Fanfare         page 74
   Air             page 75
   Toccata        page 76

3) Cantilena and Toccata for Alto Saxophone

   Cantilena       page 77
   Toccata        page 78
Suite "Alla Barocco"
for Solo Alto Saxophone

Written for and Dedicated to Michael Torres
Talent - Protege - Friend

Joseph Kreines (b. 1936)
Edited by Michael Rene Torres

© 2005
Aeolus Music
www.kreines.com
Minuet - Flowingly (\(\text{\(\textit{\textbf{\text{\(=\) 120 - 132}}\)}}\))

\[\text{\(\text{\(\textit{\textbf{\text{\(=\) 120 - 132}}\)}}\)}\]
Air - Slowly Flowing
Cantilena and Toccata, Page 3

Suddenly fast (Toccata tempo)

June 5-6, 2006
Melbourne, FL
Appendix E: Concert Programs of Premieres

1) *Suite "Alla Barocco" for Solo Alto Saxophone*  
Premiered during the Senior Recital of the author in Elizabeth Hall at Stetson University in DeLand, Florida on Sunday, November, 21, 2004 at 7:00 pm.

2) *Monologue 3 for Solo Alto Saxophone*  
Premiered during the Masters Recital of the author in Regenstein Hall at Northwestern University in Evanston, Illinois on Friday, June 9, 2006 at 8:30 pm.

3) *Cantilena and Toccata for Solo Alto Saxophone*  
Premiered by the author on a recital during the Stetson University Summer Saxophone Workshop in Elizabeth Hall in DeLand, Florida in the summer of 2007.
SCHOOL OF MUSIC
SENIOR RECITAL
MICHAEL RENE TORRES, Alto Saxophone
Joseph Kreines, Piano
Studio of James Bishop

November, 21, 2004 7:00 P.M. Elizabeth Hall

Ida Gotkovsky (b. 1933)
Brillianz
Déclamé
Desinvolte
Dolcissimo
Final

Joseph Kreines (b. 1936) – Premiere Performance
Suite for Solo Saxophone (Alta Barocco)
Prelude
Minuet
Gigue

Paul Hindemith (1895-1963)
Konzertstück für zwei Altsaxophone
Lebhaft
Mässig langsam
Lebhaft

Jeremy Robins, alto saxophone

Karel Husa (b. 1921)
Elégie et rondeau

Paule Maurice (1910-1967)
Tableaux de Provence
Farandoulo di chatouno
Cansoun per ma mio
La Boumiano
Dis Alyscamps l’amo souspire
Lou Cabridan

This recital is given in partial fulfillment of the requirements for the degree Bachelor of Music Education.

STETSON UNIVERSITY
# Masters Recital

**MICHAEL RENE TORRES, saxophone**  
*Assisted By*  
Yoko Yamada-Selvaggio, piano  
Friday, June 9, 2006, at 8:30 p.m.  
MCR 2005-2006 Season

<table>
<thead>
<tr>
<th>Concerto (1972)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prologue</td>
</tr>
<tr>
<td>Ostinato</td>
</tr>
<tr>
<td>Epilogue</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Monologue 3 (2005)</th>
<th>Première Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fanfare</td>
<td></td>
</tr>
<tr>
<td>Air</td>
<td></td>
</tr>
<tr>
<td>Toccata</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INTERMISSION</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Prelude, Cadence et Finale (1956)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfred Desenclos</td>
</tr>
<tr>
<td>(1912-1971)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Concertino, Op. 71 (1951)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allegro</td>
</tr>
<tr>
<td>Andante</td>
</tr>
<tr>
<td>Presto</td>
</tr>
</tbody>
</table>

| Karel Husa |  
| (1921-) |  

| Joseph Kreines |  
| (1936-) |  

| Günner Raphael |  
| (1903-1960) |
Appendix F: Excerpt of Interview Transcript

Excerpts from an interview between Joseph Kreines and Michael Rene Torres  
on Wednesday, December 30, 2009 in Melbourne, Florida, USA

T Let’s start from the beginning. Tell me about your childhood.

K Well, I was born in Chicago, Illinois in 1936 and my first awareness of music came through the radio. I really didn’t know exactly what I was listening to except that I seemed to be drawn to it and listened particularly to music. I didn’t think of studying it at all and my parents bought an upright piano and stuck it in my bedroom thinking that maybe I might be interested in taking lessons. This is when I was about five and a half or six. And after about six months of my banging on it they got sick and tired of listening to it and said “would you like to take lessons.” I said “yeah, I think I would” and that was the start. I was six and a half when I started taking lessons. September of 1942.

T Was anyone else in your family a musician?
No. My father [Leon] took lessons on violin when he was a kid from the age of about eight to ten. At least that’s what he told me but he wasn’t particularly enthusiastic about it. I mean, he didn’t hate it but, you know, it wasn’t something he really wanted to do. And my mother [Beatrice] never was involved in music at all. So, it came out of the air. I mean literally; the broadcast air, my early interest. And then it became apparent to my piano teacher that I had perfect pitch. I didn’t know what that was but she told me I had it. She tested me one day when I went into a lesson. I guess I was about eight. I’d been taking about two years and she said “turn around.” I said “Ok” and she played a note and she said “what note is that?” I said “A,” or whatever the note was…She played two or three more and she said “I thought so. You have perfect pitch.” I said “what’s that?” and then she explained it. That it’s the ability to tell what the note was without any previous reference. And I said “well that’s funny because I thought everybody could do that” because I had actually been doing it without realizing it. I remember one day walking past, in my elementary school, the class room when music was going on and I said “that piece the teacher’s playing is in A major” to myself. So it was clear to me that I had this ability but I didn’t know that it was special. I took piano lessons first from that…teacher. Then she moved away and I started taking with another teacher for another two or three years and then I made the stupid mistake of quitting because I didn’t want to practice. Common weakness among all of us. We don’t want to practice but in order to get better we have to and I got tired of having to practice every day and didn’t want to put up with it. My parents weren’t
going to force me into it so I made the mistake of quitting. It wasn’t until several years later that I realized that music was going to be my life’s work. But in the meantime I had been collecting recordings and when I was fifteen I got, as a birthday present, a subscription to the Chicago Symphony which I attended every week. My interest was clear; it was music but I didn’t relate that to a profession at all until my trip to Europe when I was seventeen. That changed my life. I went on a music festival tour and came back all fired up with a desire to make music my life’s work and that’s what I’ve been doing ever since.

T You said you initially became interested in music through listening to the radio but why did you go on the path of classical music?

K That’s a good question. But I actually think… I seem to have been attracted to it because I remember hearing some broadcasts. The New York Philharmonic on Sunday afternoon. Music seemed to be the thing. But it’s interesting though when I was younger, during those early years, I was listening to the “hit parade” which was popular music. Every Saturday night it was on from I think 8:00pm-8:30pm or something like that and I enjoyed the pop tunes. And I, of course with my good ear, was able to pick them up very quickly. I knew them all. After one or two hearings I knew what their names were and I remembered them. But, when I started taking piano lessons that started me on the classical path directly. I was being fed classical music all the time by my piano teacher. When I was nine I
started collecting records and I didn’t buy anything but classical from that point on. My first album was *Rhapsody in Blue*. I suppose you could call that a sort of crossover piece in a way because it has jazz influences in it but then the second album I bought was the Tchaikovsky *First Piano Concerto* and the third album I bought was the Brahms *Second Piano Concerto*…I loved it right from the beginning. That led to many, many others. By the time I was eleven I had fifty 78rpm albums in my library.

T You’ve already said that your trip to Europe solidified your concept of what you wanted to do for the rest of your life, and we’re going to get into that in a second, but before that, what did you want to get out of music?

K Well, that’s a good question. I mean, even though I’d given up piano I was still fooling around with it. But, I didn’t think about being a pianist. Even when I was taking lessons I wasn’t thinking about being a pianist. I just loved the music. When I started my record collection I got interested in learning about the music and I started conducting the records. That’s the way most conductors get started. So I was conducting the recordings in my room all the time and I got scores out of the library so that I could conduct from the scores so that I really knew what I was doing and not just doing it by ear. Then I started, I guess around fifteen, buying my own scores…
T And this is around the time when you had the subscription to hear the Chicago Symphony Orchestra?

K That’s correct and very often I would bring the scores with me to the concerts. Not all the time, but a number of times. So it was conducting that I thought would be very exciting and I thought “gee, maybe I’ll be able to conduct someday.” But I never put it in a career framework. It was just something I wanted to do. And since my parents didn’t have any direct contact with music and didn’t know anything about the profession they couldn’t give me any advice and they didn’t try. So, they were willing to let me find my own way and I give them a lot of credit for that actually because it would have been very easy for them to say “you can’t go into this. You can’t make any money at it.” They never said that. Never.

T So they were generally supportive?

K Absolutely. One hundred percent.

T What did they do as professions?

K My mother; her first job was as a buyer for a women’s clothing store and then she got hired away by another clothing store that offered her 30% more money to become the head buyer for the woman’s department. Ultimately she became head
of the women’s department of this clothing chain in Chicago. My father had a shoe store. At one time he had three shoe stores but he ended up with one before he retired and so there was no connection with the arts at all although my mother was a theatre-goer. She loved theatre which is where I get my love for it…I guess I wanted to love it too and to this day theatre is one of my passions. I love going to the theatre; live theatre. But ultimately, it was really what I wanted to do that mattered to them most. But they never stood in the way. On the contrary, they helped me.

T What was it like growing up in Chicago at that time?

K Well, in terms of music it was pretty terrific. I mean, the Chicago Symphony, even at its lowest point in the late 40s; when Frederick Stock died they didn’t have a permanent conductor for several years. And then in 1944 or 1945 I think they hired Désiré Defauw, who was a good musician but not a terribly inspiring or adept conductor. But he was what they could get a hold of at the time and then after him they hired Artur Rodziński who should have made Chicago the musical capital of the country because he was a brilliantly talented man. Unfortunately, he was also a little screwy and he went over budget including an expensive, extravagant attempt at putting on live opera in Orchestra Hall and asking for $30,000 for production. The board said no and they fired him. So then, after another year of interims Rafael Kubelík came on and he started the ball in the
right direction. So when I came into having a subscription, I came in Kubelík’s second or third year. It was 1951, 1952 so it was his third year I guess. The orchestra was still an excellent orchestra but he was starting to rebuild. He hired some really great principal players when there were openings. I had heard the orchestra two or three times at children’s concerts because our school went down in a block and heard concerts a few times. So I knew what the orchestra sounded like and I liked it. I loved it, in fact. And then of course I had my own record collection so I knew, but I wasn’t a concert-goer until that critical year of 1951 when I started going as a regular subscriber and went every week. That was another changing event in my life because the Chicago Symphony actually became my best teacher. I think I could honestly say that the Chicago Symphony probably taught me more about music, through their concerts and through observation of the conductors and the performers and so on, more about music than any other single venue than I’ve ever had. It’s still an inspiration to hear them both live and on recordings because it’s one of the world’s great musical institutions and it is to this day. And, watching Fritz Reiner conduct and Kubelík and all the other many great conductors that I had the opportunity to observe and hear their music making provided another major thrust into my conducting interest…The other part of my life in Chicago then concurrently was when Reiner invited Margaret Hillis to form the Chicago Symphony Chorus. Reading the invite article…people were encouraged to join by auditioning. I thought “gee, this would be a great opportunity to watch Reiner rehearse” because he would not
allow anybody in his rehearsals. They were closed. I suppose because he would speak pretty harshly to the players at times and he didn’t want people to see that. But there were other reasons…he was very protective of his rehearsal time. He didn’t want anybody to intrude into them; even a student. And I tried to become his student and he said “No. No students. You have to be a part of the curriculum. Three years of study harmony, counterpoint, theory.” Of course, I knew all of that stuff already but I wasn’t going to argue with the old man. It was nice that he would talk to me back stage. I went back every week and I would exchange words with him. He recognized that I was not just the usual groupie that would come back stage and want to talk to him; that I was a serious musician. We had several very interesting conversations back stage. Anyway, so when the chorus thing opened up, I auditioned and I got in. Not because of my voice. As Margaret Hillis said, “well, you’re not being brought in because of your voice, you’re being brought in because you’re an extraordinarily good musician” because I could sight read and I had perfect pitch. So she was happy to have me. That was an absolutely great experience being in the Symphony Chorus. I learned a lot from her. In fact, to this day I still think that she was my rehearsal teacher. I learned how to rehearse from being in her chorus. She knew how to rehearse. She was great at it and I picked up so many ideas about how to work on things in rehearsal from her. All those experiences in Chicago plus many recitals that I heard by all the great soloists and singer and visiting orchestras and visiting groups of various kinds…I went to everything. I mean, by the time I left Chicago in 1956, 1957 to
go to the University of Illinois; by that time I had been to so many concerts, and opera too because by that time the Lyric Opera had formed and was putting on a season and I went to several of those. Although, it wasn’t until the end of my time in Chicago really that I started getting interested in opera. I wasn’t interested in it until I was about 20. And then, during the summer, starting in 1956, I applied to Tanglewood as a conducting student. I got accepted as an auditor. They had two categories: auditor and active, and since I had no experience I was kind of shocked that they took me on as an auditor. But they liked the background that I sent them. I sent them the things that I had done and indicated that I was knowledgeable about music. So I got into the auditor track there. Those three summers at Tanglewood were some of the greatest times I’ve ever had with music because it was 24/7 basically. You’re just saturated with music all day and all night. Concerts, rehearsals, classes, the whole thing from nine in the morning to ten at night. It was great. I loved all of it. I mean, I drank it all in. I went to all the concerts. You didn’t have to go. I went to everything that was available: composers forums, chamber music concerts. The Boston Symphony was giving their concerts of course and the student orchestra was giving their concerts and we would all go to all of those naturally anyway. Those three summers…stand out as great experiences in my life.

T Who we some of the important people that you met at that festival?
Well the first summer of course was 1956. I had applied to Tanglewood with the hope of studying with Leonard Bernstein and then it turned out that he was taking a leave of absence. So it was Eleazar de Carvalho…another Koussevitzky pupil, who was very good in certain respects but he was nowhere near the musician that Bernstein was. But, it was still a good experience. Meanwhile, my direct teacher was Seymour Lipkin who was a marvelous pianist and a terrific musician…he was skilled enough so that he could teach us something. And of course we also had encounters with…Charles Munch who was the conductor of the Boston Symphony at the time…and did conduct the student orchestra for one week. He would do that every summer. That was a part of his job…The first summer, Kenneth Schermerhorn, who was one of Leonard Bernstein’s protégés; very, very talented. He ultimately became the conductor of the Nashville Symphony. In fact, he passed away five or six years ago and they’ve named the hall that they play in after him. Schermerhorn Hall. Kenny (I called him Kenny because he wanted to be called that, or Ken) was very nice to me and very helpful to me. He was twenty-six, six years older than I was when I came to Tanglewood. He was very nice to me and very helpful because he was a student himself still. He had not achieved professional status. But he was on his way, it was pretty clear and ultimately Bernstein got him a job as assistant conductor of La Scala in fact. He was one of the best ones. There were four or five but he was by far the best one that first year. Second year he wasn’t back but Wyn Morris was there and he was from Wales. Wyn eventually developed a pretty big reputation in England doing
the Mahler symphonies particularly when nobody really was doing them in England to speak of. I thought that Wyn was very talented and a lot of the orchestra did too. I don’t know what happened. I think he’s passed away now. I thought he really had a lot of ability…but he was, I thought, the best one of the second year. And then in the third year it was the year that I got accepted as an active conductor which meant that I would get a chance to conduct the student orchestra. And my colleagues that summer were Zubin Mehta, Claudio Abbado, David Zinman, and Gustav Meier. I don’t know how I got in that illustrious company, but there it was. It was a great summer and I did have three opportunities to conduct the student orchestra in concert and pretty successfully. At least my colleagues told me that they thought I did a really good job too so I guess I must have done ok. Those were my three summers at Tanglewood…

T You once told me you had an interaction with Aaron Copland.

K Oh yeah. A number of times at Tanglewood. He was one of the nicest people I’ve ever known who one could call a “big name.” My experience with the “big name” people, most of them, in my contacts with them at least as a “small person” at the time, was that they were really nice. They were comfortable in their own skin so they don’t have to feel like they have to flaunt their egos around. There are others who are, of course, like that and who do throw their egos around and have reputation as being obnoxious and all that stuff. But, Copland was one of the truly
nicest people I’ve ever known. He was very down to earth. He would answer any questions that you might have about his music or about anything; willing to talk to the students because he was the Dean of the faculty and was kind of the Dean of the school. People would come to him and ask him things all the time and he was perfectly willing to talk. He’d sit out on the porch sometimes out at the main house there and talk to us. Of course, he would be at all the composers forums and I would ask him questions about this, that, or the other. He wrote me a letter of recommendation to Walter Hendl who was the assistant conductor of the Chicago Symphony at the time. I wanted to study with him. He wrote me a letter of recommendation you know because Hendl didn’t know who I was or what kind of musician I was, so getting a letter from Copland meant something. But Hendl still said “I just don’t have time, I just don’t have time.” But at least he was nice about it. He said “I got this letter from Copland and he said you were a very capable musician and worth considering for study.” So, and then of course I met him, Copland, several other times, subsequent to my time at Tanglewood, in Chicago. He guest conducted the Chicago Symphony once and I got the chance to talk to him then. He remembered me. He was very friendly and cordial to me. Then he did a composers forum thing in Chicago. In the preparations for opening Lincoln Center, it so happened I was in New York the week before it was to open, and I went to the rehearsals of his new piece Connotations. He asked me what I thought of it and I said “Well, I thought it was a little long.” He said “really.” I did. And I still think it’s too long for its length. You know me, I say what I think and it
doesn’t matter whether it’s Copland. I mean, that’s the way I am. And I know, I’ve gotten in lots of trouble over the years because of that but I consider it to be more important to have your own integrity and not to lie about your real feelings. I mean, maybe you don’t say everything that you don’t like or everything that you think. But basically I will say what I think about things…

T So how was Copland as a conductor?

K Copland? He was not what you would call a conductor yet. He was a terrific musician and that came through. He conducted his music in such a way so that you felt it. Despite the fact that he was kind of jerky and clumsy in a lot of ways as a conductor, you could tell he owned the piece and he felt good in it and you got the message from it…There is something to be said, and I’m not saying that every composer should conduct their own music, but if a composer is competent enough to get up in front of a group and elicit that kind of response even though he’s not a real conductor, that that response is more important than whether he looks great as a conductor or not. Ultimately, if the music comes out, that’s what matters. And it was clear to me, and it still is, that he [Copland] in many ways was his own best advocate. There are other people who conduct the music even better than he did but there’s a certain special something that you get from a composer who’s conducting if he is communicative. Sometimes they are and sometimes they’re not. He was.
Going back to Chicago. There are, I think, a lot of people in the Chicago Symphony Orchestra which you have befriended.

Oh, over the years. Yes, absolutely. Quite a few.

Which of these individuals had an impact on your development musically and how?

Well, you know, the principal players, especially in the wind and brass department because they are “soloists,” obviously have the most direct impact on you as players but I also got to know some of them personally because I wanted to know what they were like and I wanted their thoughts and their opinions about music and so on. Of course, I got to know the Principal Trombone, Jay Friedman, three years before he became a member of the Chicago Symphony. He was one of the youngest wind and/or brass players ever to join the orchestra. He got in at age 23 but I knew him before that. In fact, he’s my oldest musical friend. Jay and I have been friends for 50 years. Yes, 1959. And to this day he’s my closest connection to the CSO…And thanks to Jay’s connection with me, the rest of the low brass section of the CSO, of course, I became very close to. The first real connection came when we made a recording together in 1971 called “The Chicago Symphony Orchestra Trombone and Tuba Sections Play Concert Works and Orchestral Excerpts” and that recording became the touchstone I would say to
this day. It’s probably one of the two or three greatest low brass recordings ever made. I’m very proud of that recording because I was “Music Director” of it. That is, I helped rehearse the pieces and selected the takes and all the rest. So I was very intimately involved with the production of that album. Of course, subsequently other personnel joined the low brass but I became friends with them and, in fact, wrote pieces for them. The present group that’s been together pretty much for the last fifteen, sixteen year, I wrote two or three pieces for them specifically that they’ve performed…

T  On the album you produced with the CSO low brass you have at least one of your original compositions.

K  Yes, one piece. *Chorale Variations for Four Trombones and Tuba*.

T  How old were you when you did this?

K  I was 35 and I wrote the piece in eleven days. When Jay had the idea for this recording he made a list of the excerpts and the original pieces and he sent me some things. He was interested in some Sibelius organ pieces (Jay’s a big Sibelius fan) and wondered if any of them would be suitable. I called him up or wrote him back and I said “I don’t think these are very good pieces. I don’t think they would be interesting to most listeners for a record like this.” So he then called me up and
said “Joe, we need something to fill out the record. Could you write something” I said “Well, I could try.” So, I started thinking “well, what could I do.” I thought “how about taking a Bach chorale and using that as a basis for a piece.” So, that’s how it got started and in eleven days I had it done. I sent it up to him and they really liked the piece. So that became one of the parts of the second side of the album. One side was devoted to original pieces for trombones and tuba and the other side was orchestral excerpts. That’s the recording and it’s been reissued now on compact disc.

T  Was that your first venture into composition?

K  No, it was not my first venture into composition. I had written pieces when I was a student composer none of which I would necessarily want to be heard today. Although, it might be interesting to take a look at a couple of them; a couple of songs that I wrote for voice and piano that I think might be resurrected. I had started a number of other pieces but never really finished them. I took composition and I wrote a number of pieces that were acceptable as composition exercises but not works that I would necessarily want to be performed. But when it came time to do this album and I had to write this piece and I came up with it I got excited about the idea of composing and thought that maybe I would want to do some more. But then it turned out I really didn’t do anymore for quite a while. Then my interest turned to transcribing…
T  Why don’t we talk about your music festival trip to Europe because that was a big part of your decision to become a musician.

K  Yes, it was a totally inspiring experience from every vantage point. First of all, just the geographical aspect. I mean, just seeing Europe and being in places that have such historical importance and significance. I was already a student of history. That’s one of my interests. It has been since I was a kid. And the beauty of the places, not just the tourist places, but the whole countries…”

T  And so you came back from that…”

K  …fired up deciding that music was going to be my life. I started taking conducting lessons, started back up on piano, took viola lessons to learn something about strings…I got two Bachelors degrees. I got the regular bachelors which I had already been on track for. That I got the next spring in 1954 and then got a second Bachelors with a major in music in 1955. But that trip was the thing that focused me directly on having music as my major.

T  Where did you begin your education?

K  At the University of Chicago Lab School I took music appreciation. In a way I regret doing it because I would have been better off taking science in many ways.
But on the other side of it, it enlarged my horizons greatly because I got familiar with music that I otherwise wouldn’t have gotten familiar with…I graduated in 10th grade, because at that time the University Lab School only went up to 10th grade and then we had the option of either going to public school and finishing 11th and 12th, getting our high school diploma that way or going to another private school or, the third option, which is what twenty-five of us took and that is to take the entrance exam for the University proper. That’s what I did. So I became a University of Chicago student when I was fifteen. It was great, I mean educationally to this day I don’t think there is a better place that you can go as an undergraduate even though they’ve changed the format now. It’s no longer “no majors/just strictly liberal arts” which is what it was when I first entered. I think everybody should have that but that’s my personal opinion. I had it and it did wonders for me. I learned so much about so many different things. Anyway, I was there at the University and of course I would go to the concerts put on by the University but there was no orchestra. There was no performing group there at all except for the University choir and I wasn’t interested in being in that; Rockefeller Chapel Choir. So I left there and went to the University of Illinois and wasn’t involved in performing there either but started my Master’s in musicology because they had no conducting degree and that’s what I wanted to do. So I decided that I wanted to go someplace else and get some kind of a grounding and I thought musicology would be good because I was good at it. Turned out that I wasn’t cut out for research. I could have done it but it wasn’t what I was really
interested in. But it was a great place to go because there was so much music
going on and 1956/1957 was right after I finished my first summer at
Tanglewood. So, I was all hyped up on hearing as much music as I could and this
school of music was very good then. It had an excellent orchestra conducted by
Bernard Goodman. He was a very fine musician. He took an interest in me too
and he could tell I knew what I was talking about when it came to music.
Ultimately in the spring term they had a reading session with the orchestra and he
asked me if I’d like to conduct. That was the first chance I had to conduct a really
good group because at Tanglewood we had a so-called scratch orchestra which
was comprised of people who didn’t make it into the top orchestra and people
who were in the Tanglewood study group which was a gathering of amateur
musicians designed to do chamber music and stuff like that to introduce them to
works that they wouldn’t otherwise know. So the orchestra was twenty-five
players, if you can call that an orchestra (and it wasn’t) but it was something to
conduct. But the University of Illinois Orchestra was another matter. So I had a
chance to read through the Brahms Second Symphony, the entire thing. Great
experience. And I loved being in Urbana because of all the music that was going
on but I realized I didn’t want to continue studying musicology so I left and went
back up to Chicago where I got a job in a record store and was, you know,
floundering a little bit. Meanwhile, Tanglewood accepted me for the second
summer so I went back there. You heard a little bit about that. When I came back
from that summer I got a phone call. “We’re trying to restart the University of
Chicago Symphony. Would you be interested in conducting it.” They got my name from somebody in the music department because I’d been interested in conducting and everyone was very impressed with my knowledge. This came from the students themselves talking among themselves. So they got these interested people together and they called me in January of 1958. I went and did the first rehearsal. That started my career as a conductor and I was with them for two seasons. And then the music department took over…not that I was making much money, but it was something. But the main thing was basically we started it together. I was the first conductor and I had built it up from thirty players to fifty-five….We put on some good concerts. It was not a good orchestra when we started. It got better. It was still not very good when I got finished. Anyway, so the Orchestra continued on without me and I didn’t have much to do but, again, it’s funny what happens when you meet people. I had met Bert Lucarelli who was, at that time, an English horn player in the Lyric Opera Orchestra who was a friend of Carl Sonik’s who I got to know at Tanglewood because he was an oboist who was a student of Ray Still. Carl and I got in touch with each other when we came back from Tanglewood and Carl introduced me to Bert. We became, not close friends, but friends enough that we would get together once in a while. Out of the blue Bert calls me up and said “Joe, I’m going to put on my senior recital. We’re going to have a string group there and we’re going to do some Bach cantata sinfonias for oboe and strings. Would you conduct the group?” at Roosevelt University. So I did and that was the incipient beginning of my professional
career because the next year Bert and I talked and we were going to put on an all-
Bach program in Fullerton Hall and I would conduct and he would play oboe and
we would get a lot of these players together again and we’d put on an all Bach
concert featuring two cantatas and maybe the Brandenburg Concerto Number 5.
That was the beginning. Young Artists’ concerts in 1960. So it’ll be the 50th
anniversary of my professional debut on April 6th this coming year. As luck
would have it, however, Bert got a call in December 1960. “We need an oboist in
the Florida Symphony.” So Bert left us without playing a single concert with us
from those initial concerts. Of course, that lead indirectly to why I’m here right
now talking to you because in 1961, in the middle of that season 1960/1961, he
calls me up in March and he says “Joe, they’re going to fire the assistant
conductor here. He’s not very good and [Henry] Mazer’s looking for somebody to
come down and be his assistant and I already told him about you.” So, I came
down in March and Mazer and I talked and I talked with the manager but nothing
was said about anything definite. I was going to be in charge of the chamber
music and all this stuff. I thought “this is not going to happen.” All of a sudden
out of the blue in November I get this letter from Henry Mazer, “Think I can use
you. We need an assistant. Can you be here by December 6?” or whatever.
December 1961 is when I started and I’ve been in Florida in one capacity or
another ever since.
I was under the impression that you had some connection to the University of South Florida as well?

That was much later. My first connection with USF came in 1966/1967 when I had ingratiated myself to some extent with some of the people over there because I had been doing band clinics already in 1965 in Tampa…In 1962, when I came down for my second season with the Florida Symphony, Henry Mazer had started a Youth Orchestra and he turned it over to me. So I took it over in December of 1962/1963. I became the conductor of that…From the very beginning of my work with the Florida Symphony Youth Orchestra I had a natural knack of being able to communicate with kids and I was a kid myself. I was only 26 so, you know, I wasn’t that far removed from them so it was easy for me to get on board with them and for them to get on board with me and from there we went…and then 10 years later it turned out…I decided I’d go back and get a Masters. I decided on piano performance, not Education, because I figured that would be the easiest way to get it in one year.

Wow. So you went back much later.

Yeah, I was 40 when I got my Masters. 41 actually, I got it in May of 1977.

A lot of people are intimidated to go back.
You know, you go back to learn. Sure, I wanted the diploma to hang on my wall. At that time it was a union card to get a college job. You had to have a Masters to get a college job. And I was at BCC [Brevard Community College] doing work there and then when I left the Brevard Symphony that was gone but I thought “well, maybe I could get someplace with a masters.” I’m glad I did it because it kicked my butt on the piano. For the first time in my life I ended up having to practice five hours a day to do a recital. I knew that I would have to do the practice but I didn’t realize just how taxing it was. But it was great for me. I needed that. It really helped me enormously even though I never used the masters. I’m glad I got it. Just from that point of view alone, it was a good experience; that it made me practice…

Tell me about the Florida Orchestra.

When I was conducting the Brevard Symphony, Jay Friedman called me up and said you know I was talking to Irwin Hoffman (at that time, Irwin was the Associate Conductor of the Chicago Symphony under [Jean] Martinon). Then Martinon left and Irwin became acting Music Director for a year and a half. I guess two years. So Irwin was looking for an Assistant Conductor for Tampa because he needed to have somebody here in case he had to be up in Chicago. He had to sometimes leave and miss a rehearsal or something and had to be back there because that was his job. They were combining the Tampa Philharmonic
and St. Petersburg Symphony and they were going to form a new orchestra. They called it the Florida Gulf Coast Symphony. So Irwin calls me up and he said “can you meet me in Tampa. I’d like to talk to you.” So I did. I went over and he said “I’m leaning towards you but I’d like to see you work a little bit even without an orchestra. So, conduct me the beginning of the *Egmont Overture*.” So I did. He said “Well, it’s obvious that you’re musical and you know the music.” We knew each other casually because he was the brother-in-law of a cellist in the Chicago Symphony whom I knew, Leonore Glazer. In fact, I accompanied her once and she played in the Young Artists’ group that I conducted. So she told Irwin about me. Anyway, it came down to this and Irwin decided to hire me. And also, Tom Briccetti, who was the conductor of the St. Petersburg (Florida) Symphony and conductor of the Pinellas County Youth Orchestra was leaving…Anyway, so Irwin hired me and so I had to move over there. Turned out that I also was basically given the Youth Orchestra without an audition because Briccetti came to a concert that I was conducting over there. As part of my introduction to the Tampa gig I got called to conduct a Tampa Philharmonic Youth Concert because there wasn’t a combined orchestra yet. It was still the Tampa Philharmonic and they were looking at me and this was the perfect opportunity to see if I could do anything. So I conducted this youth concert and afterwards Briccetti talked to me and said “I think you’ll do a good job as conductor of the Youth Orchestra.” So I got the Pinellas County Youth Orchestra for a year…So anyway, I was with the Florida Gulf Coast Symphony for six years as associate conductor…I finished
there in 1974 and quit there and moved over here [Melbourne, FL] and I’ve been living here ever since.

T You’ve written a book.

K Over twenty years ago. Yeah.

T At that time you had a vast knowledge of the band literature. How did that build?

K Well, that’s a good question actually. Like everything else: my curiosity. The reason people say I have an encyclopedic knowledge and I’m a walking encyclopedia and all these ridiculous terms,…is I do have a good memory. No question about it. It’s still good at my age. But the real key is my curiosity. I’m interested. I want to learn more and I’m a quick study. I can learn a score very quickly and I can sight-read a score better than most people who have worked on it can conduct it…That all comes from experience and the experience comes from my enthusiasm for what I do. I mean, a lot of what I’ve learned, I learned on my own. In fact, most of what I learned, I learned on my own. As I mentioned to you before, my greatest teacher was the Chicago Symphony and the other great teachers, besides Margaret Hillis and the chorus, were recordings that I listened to out of which I absorbed the repertoire…I didn’t learn them as a conductor but I learned them as a musician and as an enthusiast for music…I learned a lot just
because I was curious. The name of the game is if you’re interested in what you do you keep learning. You never stop learning and the more you learn the better musician you become. So that’s how I learned the repertoire. My knowledge of the repertoire got to the point where people were asking me “what music do you think is good?”, “what music do you think my band should play?” That was the start of the first book I did, which you don’t know about. It’s called “Band Music Handbook.” I can show it to you. It’s in the other room. It a very simple, small volume, about thirty pages in which I go through the repertoire and indicate which pieces I think are good. It’s the basis of what became the new book; short commentaries about a lot of different pieces. I realized not too long after that one came out that “eventually I’m going to do a larger book.” Ed James [T. Edison James] suggested that I sit down and write a really comprehensive one so in 1987 and 1988, with about a year and a half of work on it, I got it done and it got published at the end of 1988.

T You have a particular interest in the life and music of Percy Grainger.

K Yes, and that came about because I got to know some of the music. Same story: curiosity. I had become marginally acquainted with Lincolnshire Posy in 1966/1967 when Bob Scott, the Band Director at King High School in Tampa, decided he was going to program it. I had looked at the score, which was, of course, at that time only a condensed score because there wasn’t any full score,
when Gale Sperry, the Band Director at USF [University of South Florida], had played it. He gave me a recording of his band playing it at USF and I liked the piece a lot. I got to know it a lot better when I started rehearsing it at King [High School] but I still didn’t really know it as well as I got to know it ten years later when Melbourne High School played it in 1977. In the meantime, I had gotten to know some of the other pieces: *Irish Tune from County Derry*, *Shepherd’s Hey*, *Molly on the Shore*, *Colonial Song*. *Colonial Song* became a particular favorite of mine and I persuaded Andre Arrouet, who was the Band Director at Melbourne High School then, to play it. He played it and brought it over to Tampa at USF and played it there. Jim Croft was the Band Director there then and he knew the piece but had never done it. He got really excited about the piece again and he decided he was going to go after it. The more I got into the Grainger thing the more interested I became because I discovered there was a lot of music out of print and unavailable that I had never heard. Meanwhile some recordings came out of some of this stuff on LP and I got those LPs. Then came 1977 when Melbourne played *Lincolnshire* and we had to cope with that stupid condensed score. It was awful but that’s what we had. Well, at the end of that year I decided “darn it all, I’m going to make a full score from the parts.” Meanwhile I had encountered Colonel [Arnald] Gabriel who handed me a list of errata that his librarian had discovered in *Lincolnshire Posy*. It had about one quarter of the errata that I discovered but at least it was a start. It became clear to me that there were mistakes. We discovered a lot of them in the process of rehearsing at
Melbourne High School but I really found them when I went back to the parts and the condensed score and discovered there were mistakes in both. Different mistakes, incidentally, and discrepancies; even worse than mistakes. Took me almost a month: I went through every part and I made a list of all the things that either were errors or discrepancies between the score and the parts. I made up that list and I typed it up and got it around. I sent it to [Frederick] Fennell. After I got the full score done, I made a Xerox copy of it and I sent that to Fennell. He was thrilled with it…After that it wasn’t long before I started exploring some other music because another record had come out. One of which was called “Salute to Percy Grainger” which conducted by Benjamin Britten. They started recording a second volume but he died before that was completed so the conducting on that album was completed by Steuart Bedford, who was Britten’s assistant at the Aldeburgh Festival. Anyway, so some of this music came out. Well, I was really curious about trying to get a hold of some original sources. I discovered there was such a thing as the Percy Grainger Library so I contacted them in White Plains [New York] because that’s where Grainger lived. I knew that. Stewart Manville was the curator of the library. I said “I’d love to come up there and take a look.” He said “Absolutely. In fact, you can stay with us.” I said “really?” So I stayed at the house, Grainger’s house, for a week. Yes, and I had access to, at that time, a number of materials that only the archive of the library had. They hadn’t been sent over to Australia yet. That was forthcoming. Less than a year after I visited there all of it was gone. I had a chance to look at a lot of out of print things and
copies of manuscript stuff. It was a great week I spent. I got to play on Grainger’s piano and Grainger’s harmonium in the home. So I came back with a bunch of things that were out of print that they had copies of. One of them was the 1920 setting of *Irish Tune* which I absolutely had fallen in love with. I had decided I was going to transcribe it for wind band and I did. And so it went…I got to know a lot of Grainger’s music and I realized that Grainger was, in his own way, a genius and that a lot of his music was wonderful. It may be short but that didn’t mean it was insignificant. I mean, length has nothing to do with anything. It’s the quality of the imagination. The guy was brilliant. He came up with things that to this day still startle me. That 1920 *Irish Tune* is an amazing piece of music. Amazing. It never ceases to surprise me as well as I know it. So that’s how that all got going and before I knew it people thought of me as the expert on Grainger. Well, I don’t think of myself that way at all but I have become reasonably well informed about a lot of his music. To that extent you can call me an expert but I don’t like the use of that term…

T Did you have any other mentors that you could say really influenced you?

K Over the years, yeah…George Lawner, was my first conducting teacher. He was, at the time, the Assistant Conductor of the Lyric Opera. He then moved to Kansas where he became the conductor of the University of Kansas Orchestra…
How long have you been composing?

…I’ve never felt like I was a composer. I mean, I wrote music, but that doesn’t mean I’m a composer. I’ve given people that line many times and I believe that too. I think there’s a lot of people that write music but that doesn’t make them composers in the larger sense of the term. I think being a composer is a full time job in many respects, or at least it should occupy more time than once a year. That doesn’t mean there aren’t exceptions. Of course there are. But to me, I would have to practice composition. Just like I would have to practice piano to be a pianist, I think you have to practice composition to be a composer and I don’t think it’s easy. I think composing is the hardest part of music. Even if you’re supremely talented, it takes so much thought and preparation to do the job correctly and well. I mean, I could, if I chose to do it, write lots of music and make lots of money. But, I’m not interested in that. If I’m going to compose something and put my name on it I want it to be good. Many times I’ve written something that I’ve put my name on and said “that’s not good and I’m not going to send it to any publishers and I’m not going to send it around” so it sits in my file cabinet. That’s the way I feel about it. But if it comes down to it and I’m commissioned to write a piece, I try to do the best I can. I may not be satisfied with it but it’s been commissioned and my job is to get it to the people who commissioned it. Ultimately I may decide “well, we’ll do the performance of it but I’m going to withdraw it.” Many composers have done that over the years;
withdrawn pieces that they’ve had performed, even by major venues…I just don’t want to have my name on something that I can’t at least say is acceptable, is respectable…

T  When you compose, what sort of process do you use?

K  Well, I think about the medium I’m writing for, for starters. Right away. Or I think, “Gee I want to write a piece for…” and then I start thinking “what does that bring to mind in terms of musical ideas?” Then I start thinking about “what general form should it have?” When I started writing the Prelude and Presto I knew I wanted to write something with an introduction that was kind of free in nature that would have flashes of bravura and flashes of reflective quality because I think that the instrument itself has both of those qualities; the soprano saxophone, because that’s what it was written for. Then I thought for a contrast to that I want something in regular meter that is fast and probably exciting as a good way to finish off the piece. It’s in two parts. The first part I called Prelude and then I decided, I could have called it allegro or scherzo, but I decided to call it Presto. Actually, the title comes from another piece by Carl Nielsen. He wrote an unaccompanied violin piece, which is really quite an exciting piece called Prelude and Presto. So the title itself came from that.

T  Do you compose at the piano? Do you compose without the piano?
Both. I compose at the piano a lot of the time. Then I may be sitting at the piano but I’m not using it and I write things down on the manuscript paper, and then I’ll try it out and see whether it sounds the way I thought it was going to sound. Other times I’ll tinker around at the piano which stimulates my aural and intellectual thinking both. To me it doesn’t matter. People say “Oh, you should never compose at the piano.” But then if that rule were held an awful lot of composers would not be considered to be significant composers. Including Stravinsky, who did a lot of composing at the piano. Many other composers did too. So, I think it’s a mistake to assume anything about whether you should or shouldn’t. I don’t think that’s relevant. What’s relevant is whether it’s a good piece or not, whether it’s worthwhile or not, whether it has some kind of musical integrity, musical shape, and musical content, and hopefully some creativity. Whether that’s achieved with a piano or not is of no importance as far as I’m concerned.

In the saxophone works you use forms which are reminiscent of Baroque Dance suites and antiquated forms from the Renaissance and Classical time periods. What’s the significance?

No significance. I just find that when you think in terms of formal design it makes it easier because you have parameters that you have imposed. You still have free reign in terms of the creativeness of the ideas, but the ideas, nevertheless, are to
some extent subservient to the structure that you are imposing on it which, for me at least makes, it easier, not more difficult to compose.

T  Your style is very intervallic. It sounds from a performance aspect that you’re really thinking in terms of groups of intervals. Almost like a row but not at all.

K  That’s correct. Not a row, but I use intervals as the basis of the compositions and then I transpose them and invert them... Usually it stems from a motive of three or four notes that I think in terms of and then I make that motive work in various respects. Sometimes I’ll extend the motive and add some other notes to it or I’ll find a rhythm to complement it that will further the basic musical idea. Whatever, to me, constitutes musical coherence because to me that’s essential. I mean I’m not looking to write the most avant-garde piece that nobody will understand, nor am I trying to write a piece that everyone will understand on first hearing. That shouldn’t be, in my opinion, the goal of the composer. Either of those. What should be the goal of the composer is to write a piece of music that he believes in, that he thinks is worthwhile, and that he thinks is interesting. And hopefully it’ll be good. But good is so subjective a term and when you’re writing it yourself you may think that it’s good (this has happened to me before) and then it turns out it’s not. Or it’s not as good as you thought it was. But that’s the way it is. I’m not going to disregard the attempt at composing merely because I may think that it’s no good or it’s very good. Rather, it’s the effort itself that I believe has to be
followed through on and hopefully the effort will have brought forth something that’s worthwhile.

T  What are your influences? Do you have a particular composer that you feel…

K  I guess, if you look at my music the way we’ve just talked about it, I think Bartok is probably the closest. It doesn’t sound exactly like Bartok but there are similarities because he uses intervals in a very similar way. He’s more grounded in folk music even in his more dissonant and complicated works like the string quartets. They have a lot of that ethnic element in them although it’s not direct. It’s indirect or abstracted, I should say. I think with me it’s really just the essential abstract musical ideas that intrigue me and that I try to build on to write a larger work. Sometimes it’s a little rhythmic motive, sometimes it’s a melodic motive. And I try to put some kind of continuity together to make it musically coherent. That’s the hard part. It’s not difficult to come up with some isolated ideas. What is difficult is to make the ideas coherent in a longer stretch. To make you feel as if you’ve gone on a musical journey. You’re going somewhere. The music has to go someplace. Music always has to go somewhere. You’re dealing in the dimension of time to begin with. So therefore you’re automatically forced into direction. Unfortunately a lot of composers don’t and it shows. Their music doesn’t have any direction, doesn’t have any shape, doesn’t go anywhere. Or it goes too many different places and you feel like you’ve gone all over the place and you end up
feeling like you haven’t gone anywhere. To me it’s a huge challenge to try to
write something that is coherent and musically interesting and “creative.” That
word is difficult to define.

T Could you classify your musical style?

K There is a sense of tonality but not key signature ever. I don’t use key signatures
in my original pieces. But there is a sense of tonality. So you could say extended
tonality with some serial devices. It’s not neo-classical either because it doesn’t
partake of the tonal references that neo-classicism usually refers to. So I don’t
know whether you could put a single label on. There’s a little of neo-classical
concept in there but there’s also dissonant tonality. I think that’s probably, in
terms of the harmonic function and the general gist of the vocabulary, dissonant
tonality, is probably as good a definition as you could come up with. Unless you
have a different one? I don’t know.

T No, the next question was going to be: you have an interesting balance of a sort of
tonality versus atonality…

K Yeah. Well here’s the other element which I didn’t talk about. I talked about
continuity. Ok, so what creates the feeling of motion and direction, or what
amplifies that is tension and release. Despite the fact that my music isn’t in a key
or in a specific tonality, I try to give the feeling that there are climactic points which are then resolved, albeit not in the conventional manner. This is done in a number of different ways. Usually when you have a figure that is developed, like my little motives, that usually increases tension. Then you arrive at a point where you are repeating fewer and fewer notes, which then are repeating more of less and less. So that you then arrive at a climax of tension which is then resolved in some way, hopefully to ones aesthetic satisfaction. Because I think that all music within the Western tradition (and I use that term deliberately here because Eastern music is not the same) basically is geared to the idea of tension and relaxation; a point of climax and a point of retreat from that climax or resolution of the climax or however you want to describe it. Every case is different but I think every major piece of music that I can think of has some form of tension and release. A feeling of going someplace and arriving there and then relieving and releasing the tension after the arrival and resolving into some kind of a focused center. Either centered pitch or a unison or whatever to give you the feeling that you’ve arrived somewhere. Otherwise you don’t get that and that’s unsatisfying aesthetically I think.

T Your compositions…none of them so far have been programmatic. Is there an issue between absolute music and programmatic music as a composer?
It’s not an issue but I’m not interested in program music; to write it myself. I could write it. I feel fairly sure but the reason is that I have often felt that program music, generally speaking, doesn’t give quite as much aesthetic, intellectual, and even emotional satisfaction as a great work of abstract art. Even if you consider the most evocative tone poems; let’s say the music of Debussy or some of the tone poems of Richard Strauss and a few other individual cases where the level of writing is so high that even though there’s a program involved, it doesn’t get in the way as much as it would with a composer who is of lesser stature who writes more programmatically in order to get some kind of an emotional response. But the result is that it’s contrived. It is not satisfying because it doesn’t focus on the elements of music itself enough. It’s dependent upon an outside source. You know, my favorite stories about this, one of them is: Schumann upon hearing the Mendelssohn *Scottish Symphony* was told that it was the *Italian Symphony* and he said “this is wonderful. It gives the satisfaction of somebody who’s never been to Italy but who wants to experience it.” He thought he was listening to the *Italian Symphony* but it was the *Scottish*. So what does that tell you? You can test this out in any of number of different ways. Put on a piece of program music that has a title and don’t tell them what the title is or give them a false title. And you’ll discover that if you give them the false title most of the time they’ll substitute some kind of story that will fit that title to the music that they’re playing even though the real story, so called, is totally different. You can not explicitly define objective materials in an abstract art. It cannot be done. Period…If people haven’t
been given a reference point and their told “this is a symphony” then they’ll start listening to it in formal term rather than aesthetically connotative music that’s supposed to reflect an atmosphere. They’ll hear the abstract over the atmospheric because that’s what they’re listening for…It can’t be done objectively. At least I’ve never experienced it myself and there are too many examples where it’s been attempted and it has been found wanting. So that’s why I’m an abstract music person basically. Not that I can’t enjoy listening to a great piece of program music because I can. I love the *Pines of Rome* for example. But you don’t need the titles to enjoy the piece. You can listen to it strictly on the basis of its interior coherence.

T How long does it take you to compose a piece?

K It depends. I think I mentioned earlier, we were talking about my involvement with the Chicago Symphony Brass, I wrote the *Chorale Variations* in eleven days. Sometimes I write a whole movement of a piece in one day or in a couple of hours and other times I’ll spend hours thinking about it, and playing over things, and working it over, and scratching things out, and starting over again. So it really varies. And, as I said, one of the reasons I think it varies and one of the reasons I don’t consider myself a composer is that I don’t do it every day. It isn’t a part of my breathing apparatus and I think in order to be a true composer at your best I think it has to be something you do a lot so that it becomes a natural process. That
doesn’t mean it’s totally subconscious because it isn’t. There are conscious requirements that are imposed by the brain on material of whatever kind whether it’s literary or musical. It doesn’t matter. It’s the same process but I think that if you are a composer, you do it so much that it becomes almost second nature. Well, with some people, like Mozart, it was. I mean, he had trouble finding enough time to write down all of his ideas. He said “I’ve lost so many pieces because I didn’t have time to write them down.” Now that’s pretty amazing when you consider that in his short life span he wrote over 600 pieces. Think of the hundreds that he didn’t write down.

T So what are some of your favorite compositions of your own?

K I still believe that the best thing that I have written and the best work that I have done over the years are the song settings that I’ve have done. Don’t ask me why that is. I do think it’s tied in with what I just said about being a composer: you have to do it a lot. But I do find it relatively easy to take another melody that’s either well know or is in the public domain and do my own settings of them. I feel comfortable doing that and I enjoy doing it and the results seem to speak for themselves. That’s the best work that I’ve done. So far the best piece, period, that I’ve written is the Red River Valley movement from the American Song Set. In my opinion that’s the best thing I’ve done. The rest of the Song Set is also very good. I’m proud of it…
In reference to the saxophone works: most of them are dedicated to people. So they’ve been inspired by individuals. I would like to know about those relationships.

Well, James Bishop is one of my oldest friends. I’ve known him since he was in Junior High. I’ve known him for forty-two years. First of all I was struck by the fact that he was the only person to come up to me after the rehearsal that I did and ask me some questions. He was only thirteen. Why would this kid be interested in asking me questions? But he was. And I subsequently visited the band a couple more times that year and we became talking friends. Then I saw him again in high school and we got to know each other better and I accompanied him when he played saxophone solos. Then of course he went to Brevard Community College and while he was there we had Fred Hemke come down and play the Husa Saxophone Concerto, the first two movements with the Melbourne High School Band. Jim came to the concert but he also came to the recital in which I accompanied Fred and I told Jim I wanted him there. He didn’t know anything about Fred Hemke or anything like that and he heard him play and his jaw dropped down to the floor and from that point on he was a Hemke addict. He was bound and determined to find a way to get up to Northwestern and get in and well, he did. Ultimately, he became Fred’s assistant for several years on the faculty there helping with the saxophone studio. So I guess that I’ve had an important impact upon Jim from many angles and Jim is one of the most
successful and one of the best saxophone teachers that I can name. He’s also
turned into a very, very capable and very good band director and a wonderful
humanities lecturer. I mean in short, Jim is a dedicated teacher. He knows how to
do it as well as being dedicated to it. So I felt like I wanted to write him a piece.
I’m trying to remember if there was a specific reason I wrote that piece. I think it
was his appearance at that saxophone congress in Germany and I think he played
it there if I’m not mistaken. You’ll have to ask him.

T Well, I don’t remember if it was Germany or Barcelona but it was a World
Saxophone Congress.

K Yes. And I’m pretty sure it was in Germany. Ask him to get the details but yes.
And I’m pretty sure I wrote it for him before he made that trip or else I had
written for him already and he played it there. But in any case it was dedicated to
him because I felt like I wanted to write something for him to play. I got excited
about the idea of soprano saxophone. It was the first effort I had put into writing
for the instrument and I felt good about the piece when it was ultimately
completed. Jim really liked it and he’s played it several times since.

T *Monologue 3 for Solo Alto Saxophone* was dedicated to Fred Hemke.
That was on the occasion of his 70th birthday. I’ve known Fred since 1963. I had planned a performance of the Walton *Façade* for speaker and six instruments. I had spoken to Chester Milosovich who, at that time, was living in Chicago freelancing and playing bass clarinet in the Lyric Opera and also playing in various chamber ensembles. I had spoken to him about playing because there’s a big bass clarinet part in that piece and he said “do you have a saxophonist in mind?” I said “No. Do you have any ideas?” He said “absolutely, Fred Hemke. He’s just joined the faculty at Northwestern and he’s phenomenal.” I said “Great. Contact him and have him come to the first rehearsal.” That was my first meeting with Fred and the minute I heard him play I said “this guy is great!” I mean there wasn’t any doubt the minute I heard him. He understood exactly what he was doing musically. We became very good friends and ultimately we played together several times. I accompanied him and it was always the greatest experience. You know, I’m not a very good pianist but I am a good musician and I know that and one of the things I’ve discovered is when you sit down and play with a good musician, your playing improves 50% without even thinking about it because you hear that other person and it makes you want to do better. Not consciously but subconsciously. It works every single time. So when I sat down with Fred I played better, and I mean even the technique of it, but musically I played better than I have ever thought of playing with anyone else. Ever. It was just incredible. You can ask Fred himself. He enjoyed playing with me. He said “I don’t care if you miss notes. You play the music.” And that compliment has come back to me.
from other people besides. The most notable one was Leone Buyse, the flutist. She was judging at the Florida Flute Fare and I was accompanying a couple of Nancy Clew’s students. So after I finished playing the Ibert *Flute Concerto*, which I couldn’t play, I went up to her and said “Ms. Buyse, I just wanted to apologize for the wrong notes.” She said “Wrong notes? I don’t care about the wrong notes. You played more musically than I’ve heard anybody play today on piano.” So I then understood that the music part is what’s really important especially when you’re an accompanist. Sure, we don’t want to have the wrong notes there and we don’t want to hear missed passage work and all the rest, but it’s preferable to have the wrong notes with good music than all the right notes and no music. There were a couple other occasions of similar type when I’ve encountered high level performers who have complimented me on my accompanying. That’s the most rewarding thing about what I do all the time, is when the music is involved.

T *Cantilena and Toccata for Solo Alto Saxophone* for David Dees.

K David is another one of my protégés of whom I’m extremely proud. I first got to know him when he was a sophomore at Lakeland High School. It was immediately apparent to me that this young man was talented way above his peers. Not just the saxophone playing but the instinctive music making and he’s another one that I could sit down and play with and it was like we had been
rehearsing for hours. So I finally felt like I had to write a piece for him. He’s on
the faculty at Texas Tech and he’s apparently doing really well. He’s got a nice
studio going and his students seem to be doing well and they seem to love
working with him which doesn’t surprise me because David’s one of the nicest
human beings I’ve ever known in my life…He’s just a wonderful person and he
does wonderful work. That’s the reason for that piece.

T So what about this piece for this scoundrel, *Suite “Alla Barocco” for Solo Alto*
*Saxophone*

K Michael Torres, the scoundrel, huh? I don’t know anybody by that name who’s a
scoundrel. I think of Michael Torres with the most fond, serious affection that I
have for anybody and it goes back to the first time you and I met, when you were
in 8th grade and you walked in here and you were scared to death. I knew you
would be scared. I would have expected that but I also know from what Jim
Bishop had told me about you that you were going to be a formidable talent. And
it was very clear to me even from the first time I heard you play that you were
going to do wonderful things. So, when the opportunity arose I had a chance to
write something that I thought would be good for you to play and would be
interesting to you and I took advantage of that opportunity and wrote a piece. I
think it’s one of my better pieces actually, and you played it on your recital, for
which I’m very grateful. I’m glad that I was able to do it, really. I will do some
more for you, but it may be folk tune related because I can see that’s where my ultimate abilities lie. But I think that you’ve demonstrated to me over and over again that you are a formidable musician who is serious and dedicated to the art and who really puts his best foot forward most, if not all of the time.

T Why is music important?

K Because it satisfies what I call the aesthetic need. What do I mean by that? Aesthetics is the science or the study of the beautiful. What resonates with us as beautiful? Something about a visual sight or an aural phenomenon or an intellectual idea that relates to the whole idea of beauty when you’re dealing with words (because words are not visual, although they may be aural, they’re on the page. You read poetry and you see and hear inside the beauty of the relationship in the words). It all relates to what I call the overall sense of what is aesthetic; beautiful. Not beautiful in the pretty sense but beautiful in the sense that there is some kind of phenomenon, almost indefinable, that engenders a feeling, an emotional response that relates to our sensory awareness that goes beyond the physical. It has to go beyond the physical, in my opinion, to be truly aesthetic. You can say that something sounds beautiful. That’s fine. But to be really aesthetic it has to have more than just beautiful sound, it has to have some substance about it that gives you this kind of response and music, for me, is the
ultimate one. Other people respond to visual phenomena the same way I respond to aural phenomena.

T What direction is composition taking right now?

K I’m deeply troubled by a lot of the things that I’m hearing from so-called major composers today. In various media we’re talking now too. There are many composers whose work I respect and admire and even like, but there are an awful lot of people out there these days who seem to be striving for notoriety. A bang for a quick buck kind of thing. That is, they create music that is truly sensate in its nature. Not aesthetic but sensate. Flashy, loud, fast. Whatever creates a sensation; has very little substance of content. A lot of composers today I don’t think even have any craft, or very little. They don’t show it in their work. Now they will say, “well, I’m not interested in writing symphonies or sonatas or any of those things.” Yeah, but show me a piece that has some kind of formal coherence. You don’t have to analyze it ABACA but it should have some kind of feeling of direction and development and something that makes you feel like you’ve gone somewhere. What I’m getting from too many composers is: this moment, that moment, this moment thrown in there almost ad hoc. So there isn’t any coherence to it and all you’re getting is a whole bunch of effects. Now whether this is due to the videogame/video generation or not, I don’t know for sure but I get the feeling that there is a relationship. People are not really listening, they’re experiencing.
Those things are not the same. Listing is an active effort, and I use that word, "effort" not in a bad sense but in a good sense. That you really focus your attention on listening to whatever it is that is being presented aurally. These other things that are coming out, you don’t have to do that.