A Diary of Rehearsals and Performances with William D. Revelli

University of Michigan, 1970-71

as written by
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Dr. Patrick Reynolds, editor

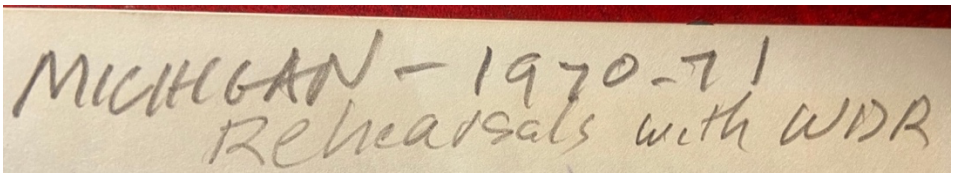
Preface

During the 1970-71 academic year, my father, Jimmie Howard Reynolds (1925-2013) took a sabbatical leave from his position as Director of Bands at Louisiana Tech University in order to serve as a graduate assistant and to study under Dr. William D. Revelli during his final year as Director of Bands at the University of Michigan. My father had been a student at Michigan during the 1940s, graduating in 1948 with the Master of Music degree, and had been a member of Dr. Revelli's bands during that time. For over forty years, Dr. Revelli and my father maintained a close personal and professional relationship. This diary was written during the academic year of 1970-71 as a personal collection of rehearsal and performance experiences, memories and observations from that year. Any opinions expressed or memories recalled are purely those of Jimmie Howard Reynolds.

This edition of the original handwritten diary is transcribed in its complete form. Because the entries were often written in haste, punctuation has been added where missing, and minor grammatical corrections have been made. Any notations enclosed in brackets [---] are added by myself, most often to assist in identifying persons or compositions mentioned. Throughout, Jimmie Reynolds refers to Dr. Revelli as "Revelli" or "WDR." This usage has been maintained.

In several entries, the names of those mentioned have been redacted to avoid any possible personal embarrassment. I feel it is important for these entries to be included, but I have made the decision not to identify the person referred to in the passage. Dr. Revelli's pedagogical and rehearsal techniques were legendary and not without controversy. My father is not shy about expressing his opinions, but in conversations with any member of Dr. Revelli's bands, one would discover that these perceptions are common. When reading, one also grasps my father's conflict of respecting the man and the results while often being deeply troubled by the pedagogical process. As a conductor and teacher myself, I have found this diary to be a treasure of information. I am pleased to be able to share it with conductors, music educators, scholars and, of course, Michigan Band alumni.

Dr. Patrick Reynolds, editor
Dayton, Ohio
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MICHIGAN – 1970-71

Rehearsals with WDR

September 5 – Marching Band rehearsal 9:00–11:45AM.

WDR took the entire rehearsal. He worked on basic concepts. Tuning started with the 1st clarinet playing with a light, most compact, alive, tone, and then having everyone in the band play. The dynamic level was extremely high. Is there any way humanly possible to keep a pitch in your mind at this volume throughout an entire row of the band? My ear didn't always agree, and often I just plum didn't know. Knowing looks and suppressed snickers from the band accompanied the obvious errors.

Emphasis on individual honesty is admitting your errors. WDR: "Who did that?" "It's no sin to play out of tune – it's a sin to know the difference and still play out of tune." Revelli carried this on to a theological conclusion about sin in general for approximately one hour before going through "M Fanfare." It sounded good and he knew it, but, after just a moment, he created in his mind all sorts of problems not evident – but he knew they were there. And, sure enough they were.

He discussed Lombardi [Vince Lombardi, 1913-1970, famous football coach of the Green Bay Packers. Lombardi had died two days before] and then felt required to say that he was not, of course, comparing himself to Lombardi. He emphasized his latest concern about whether people

liked him or not. He remarked that this would indeed be a fine band and expressed the belief that it was the best band in ten years. I think this is possibly true because there seems to be a higher degree of concentration and less griping than I have noted before – but then the season is yet very young.

Random thoughts: September 13

There is an emphasis on tone over pitch, to the total disregard of pitch. WDR's tantrums over pitch result in worse pitch. There is a regular loss of pitch after it is sounded by the principal player.

I note a lack of personal organization in drill rehearsals. Not just from the graduate assistants, but between Cavender [George Cavender, 1919-2004, Assistant Director of Bands under Dr. Revelli] and WDR and squad leaders.

Older men [upperclassmen] are not all the best leaders. Some of the "best" seem to be goofing off the worst. At this point the "spirit thing" rings a little falsely.

WDR's attacks on Cavender in front of the band are, in my estimation, unforgiveable. This is also carried down through all who have any position of responsibility, so that authority is subtly undermined. The band student is caught with an attitude of mixed options: 1) No respect for the secondary leaders, 2) a sympathy for them.

The emphasis on the stylized step during the first week is good, but it almost completely deteriorates until the stride is inferior to ours [JHR is likely referring to the Louisiana Tech

Marching Band] when they start working on formations. There is lots of mindless repetition, and playing deteriorates badly unless WDR keeps a hand in. At this point Cavender does not get the sound that he seems to be after.

This thing of "authority plus responsibility" is all but ignored. The prevailing attitude is that all leaders have responsibility for everything, but only Revelli has the authority. It has not yet been tested, but I would think this will continue to be so.

WDR is at his best in the drum sectional after rehearsal – endless details, but here he knew exactly what he wanted – and he got it.

I notice his constant reference to sets of standards and ideals learned 30 to 40 years ago. There's no noticeable change in approach in twenty years.

September 15 – Today the Marching Band rehearsal started with a general chewing out about wasting time. Revelli implied directly that I should, along with Mark Brown [Drum Major – 1969, 70, 71] and other assistants, be taking the roll with George [Cavender] to save time. George says WDR asked him to do it himself this year. The first half of rehearsal was spirited but sloppy – both playing and marching. During the last half, the band played in the center of the field music for the halftime (High School Band Day). The playing became increasingly indifferent, and WDR exerted less and less pressure – often stopping in the middle and then going on to something else. The playing was neat and cool – it did not drive and didn't have the traditional accent. Finally, at 5:30PM WDR said, quite without warning, "you're dismissed – Go home!" The band stood fast,

many cursing under their breath. Someone said “wait for the drum major.” Revelli said, “Mr. Cavender, that’s all for today,” and again to the band, “you’re dismissed, go home.” Still, no one moved. WDR came down off the stand and walked into the band muttering. He talked quietly to a group of brass players still in formation. This lasted about five minutes. We could not hear, and chose not to move. Finally, he walked to the front and Mark dismissed the band. All left quietly – or reasonably so. No “Who’s got the greatest band” or anything. WDR walked away with the band, speaking to no one and no one speaking to him. It will be interesting to see what psychological effect this will have on tomorrow and subsequent days.

September 19 – Day of the Arizona game. The day began at 7:30AM and ended at 6:00PM. I spent all morning in the stadium, much of the time on the tower [a high platform for the directors and staff] with WDR. It was my job to get the tower moved in place, and since it was twenty-five feet tall and awkward, it requires some careful planning and ten men – reserve percussion in this case. WDR was his typical self on the tower. Crawling [“to reprove harshly”] individuals in that mass of 12,500 and lots of times jumping on bands and band directors for their lack of respectability. I wired his music to the railing for him and he then made this curious remark to me: “With your brains and my energy, we could make a wonderful team.” That is really a joke but it reveals a lot of how Revelli looks at himself and the younger fellows. It is interesting that he would choose the one guy with limited intellectual powers to make such a comment to.

With the Michigan Band WDR was more relaxed, though I understand several bandsmen were sent out before rehearsal to get haircuts. He was very kind and friendly all afternoon, even making a joke about me and the hot weather and being from the south.

Musical notes September 20 – WDR's conducting is always controlled and leading, never passive and following. He has fine sense of the "possible" in dealing with large groups. He sings incessantly.

The process of demoralization of the individual really plays an important part in the results. This allows him to control, completely, the player. He does not lead equals. He subjugates and then pulls the music out of them. His entire approach seems based on fundamentals: tone, rhythm, and style or concept. The diagnosing is same as twenty years ago, and the prescribing is the same, too. There is no talk of or about the music for itself, only how he has related it to the fundamentals of execution.

It is ironic that this "insulting of the person" is so vitally a part of his musical success. Without that tool I'm not sure that it's possible to get the same results he gets. The player's ego and musicianship, it seems, must be subjugated first. I might add that the University of Michigan Orchestra, as in 1948, has absolutely none of this concept and plays accordingly. Alcantara [Theo Alcantara, Director of Orchestras, University of Michigan, 1968—1973] is a "pro" in the best sense. He trusts his players and speaks firmly, but with kindness. The results are not as striking. I feel more at home with the orchestra's concept at this point.

September 21 – I saw WDR this morning about my schedule for bands this week. He was most cordial. I asked him to be sure to see "Patton" [film released in 1970]. He had. I also inquired as to the time of the Rotary Club meeting. He suggested we might go together.

Rehearsal today sans Revelli and sans Symphony Band members. It was a pleasure to see the Michigan Band tired, playing rather sloppy and consistently out of tune. In short, a typical Monday after the Saturday before!

Notes – On a wall in the restroom near WDR's office: "Revelli is a 25¢ conductor. Cavender is the 15¢ change and the band is worth 10¢." I also saw a Michigan Band sweatshirt saying, "It's all the fault of your high school band director."

Thursday, September 24 – I saw Revelli in the restroom while he was brushing his teeth and talking with a young horn player [Tony Cecere] from New York. Revelli mentioned to him an "old Indian saying" and then pulled it from his wallet and showed me. I cannot quote exactly, but this is the gist of it: "If a man knoweth not and knoweth not he knoweth not, shun him. If a man knoweth and knoweth not he knoweth, wake him. If a man knoweth not and knoweth he knoweth not. Teach him. And if a man knoweth and knoweth he knoweth. Follow him." This is certainly appropriate to Revelli's thinking.

Saturday September 26 – Rehearsals 9:00–11:30AM and 1:00–3:00PM.

Morning. WDR started about fifteen minutes before 9:00AM with those who were present. I arrived after he had begun. He spent until 10:45AM on a very fine arrangement of "September Song," very legato and smooth. He was surprisingly gentle and merely repeated it many times – certainly stopping a great deal, but far less than usual.

His attitude towards the band was for him a bit more "man to man." Losing his temper once, however, he talked for a long time on their responsibility to school first. And then he lectured them on staying up late the night before and not being ready to work this morning. At the end, this lecture was expanding. He told how he stayed up until 1:00AM himself, but was going over the band roster, studying names, trying to place each person. He said, "you may not believe it, but I love each of you" and, later, "I can be accused of many things, but one thing no one can accuse me of rightfully is that I am not dedicated. This I am." I'll add an amen to that.

Afternoon rehearsal – It began in a strong rain storm exactly at 1:00PM. He worked the entire program and halftime score, stopping at five minutes to 3:00PM, without a break. It was extremely detailed work. The rhythm was mostly rushing and dragging. There was a twenty-minute session with tubas in which he changed around several chair positions, moving a man from about ninth chair to the top. Lots of tuning of the trombones. He had the cornets play by themselves several times, working pitch on a 4th space E, and finally cut out about six players. It was most interesting to see him work on a rock arrangement of "Softly as a Sunrise" [sic]. He changed a drum part back to the written part from a good rock beat. The band hissed, and without saying a word he shook his head and worked the rock version individually until it suited him. A later quote from WDR: "I don't care about your jazz styling. This is the only right way." The arrangement of "People" is great. It's new from Jerry Bilik [arranger for the Michigan Marching Band]. Next week should be hell, with a concert of the Symphony Band on Sunday and the Texas A&M game on Saturday.

Week of September 28 –

But strangely it wasn't "hell." WDR was unusually benign throughout the week. It began by my seeing him before leaving for Donda's [JHR's grandmother, Mrs. Cecil "Donda" Howard] funeral. Though distracted he was cordial. The next time I saw him was on Thursday about 2:00PM. He was more distracted, but less "uptight," advising that I should go to the marching band to work the rest of the week.

Thursday afternoon was for the full band on the field, and WDR was there on the tower the whole time. Almost no individuals jumped on. He used the phrase, "Boys, I would like" in an almost calm manner. I could not detect that the band was responding any better, though the vocal restlessness was at a minimum. After rehearsal he spoke to me most friendly and agreed that it had been a fine rehearsal.

Friday – Symphony Band at 3:40PM. The others in Marching Band at 4:15PM. George spent lots of time on drilling without music. Everyone singing their parts and then playing. There was more work on actual 8 to 5 marching than previously. WDR did not show up at all, of course.

Saturday, 9:00-10:30AM. A crowd of several hundred parents there. Again, we rehearsed the pregame without music, then with, and halftime without, and then with. WDR, on tower with the announcer, continues to be strangely gentle. Once he yelled, "that's beautiful tone quality cornets." Honestly, I am not aware of the difference, which leads me to believe he hears a subjective sound rather than an objective one. Both are so highly and acutely tuned to excellence that it is difficult

to determine exactly which is which. When I can cease being impressed and listen as if the band were mine, I find many, many places where I would stop and he and George do not.

The lack of consistent stride continues to bother me. The execution was not good on the field and, at least subjectively, I felt the show was not up to the preceding week in execution. The crowd was completely apathetic, with very moderate response, and then only after the dance step. Their attention was focused on the passing of bodies up the stadium. I would have been very dejected if we [Louisiana Tech] had received such apathy. It was somewhat similar to the first Saints game [the Louisiana Tech Band performed at a New Orleans Saints game] except, of course, the crowd is so different. There is little question in my mind that the Rice Bowl's show in Baton Rouge [again, referring to Louisiana Tech] would have elicited a much greater crowd response. This is based largely on two things: Joe Miller [Dr. Joseph Leon Miller, 1937-2010. Louisiana Tech graduate, trumpet player, music educator and administrator] 2nd and the majorettes 1st.

WDR was completely friendly throughout the game. George, however, seemed a little less so. WDR displayed a complete lack of the negativism which characterized the preceding weeks.

I met WDR at the tunnel with his music. As we went through the tunnel, he commented on the fact that the band was blowing their horns when he came up and then stopped. When he went to the bathroom they started again and stopped when he returned. He commented that at Hobart they wouldn't play even if he was fifty miles away [Hobart (Indiana) High School was WDR's teaching position prior to coming to Michigan].

October 4 – Comments on the first Symphony Band concert:

"Procession of the Nobles" [Nicolai Rimsky-Korsakov, transcribed by Erik Leidzen] was very well played. I felt it was too fast. Rushed. It was almost hard to imagine any nobility. The Overture to "An Italian in Algiers" [Gioachino Rossini, transcribed by Lucien Cailliet], again was rushed, hurried – but the opening was fantastic. There was a loss of absolute clarity in violin imitations of the band transcription, though a fine balance concept. "Psyche and Eros" [Cesar Franck, transcribed by A.A. Harding] was not well thought out, but beautifully played. The sense of line was very limited. Soloist John Mohler [U of M Professor of Clarinet, 1962-1994] played well. The wind ensemble accompaniment was very clear, with excellent sound. The Persichetti [Vincent Persichetti – Symphony for Band] had lots of problems, mostly rhythmic. I think it is caused from extreme tension on the part of the band. Overly detailed rehearsal leads to this. Under-detailed rehearsal leads to carelessness. "Routining" in either type results in a better performance, but probably "over detail" leads to the tightest and most "inspired" playing.

In context, the same thing happens to us at Louisiana Tech. For example: the attack on "Happy Hypocrite" [a work by Herbert Elwell] worried me. The problem was simply indecision born of frustration at not knowing for sure how the conductor wanted it. This, I guess, is one of the prices you pay.

The second half was much better. "Italian" and "Tristan" [Richard Wagner, "Liebestod" from Tristan and Isolde, transcribed by Glen Cliffe Bainum] were terrific. Next, the Dello Joio ["Variants on a Mediaeval Tune" by Norman Dello Joio], then ended with The Victors. The crowd

of over 3000 really enjoyed it. I saw WDR afterwards. He thanked me for my help and remarked again that he'd have to get me on the "box" [podium].

Week of October 5 –

A quiet week. Revelli went to Idaho on Thursday and Friday. No Marching Band on Thursday and no Symphony Band on Friday. There was no Saturday Marching Band for the first time in five weeks.

George spent thirty minutes on two bars in Symphony Band rehearsal on Thursday. This has to be questionable. He did a great job on Friday in teaching the dance step under adverse conditions: rain.

I was surprised to hear that the concert for Varsity Band and Concert Band was on again. I was also surprised that the tuner was missing from rehearsal. Coincidental, it has to be.

October 9 – George's 50th birthday.

October 13 – WDR was present at Marching Band. When the rains came, we went inside. He is definitely more passive and, for him, more gentle than he was in the opening weeks. Mostly the full band played. The emphasis was on rhythm, tone, style and accent. He rehearsed the score show and used a violin bow analogy several times. He discussed Paderewski's [Ignacy Paderewski, 1860-1941, Polish pianist] silent keyboard [a silent practice travel keyboard] relative to fingering

practice. He spent most of the time on the finale of Tchaikovsky's 4th Symphony. The last time through, after having worked for thirty minutes, rehearsed it mezzo forte all the way through.

WDR is a master psychologist, but I don't believe he knows it. He emphasized over and over: concentration and dedication, and said, "It's not what you do now that worries me, it's what you will do in fifty years" – "Lots of people play for ten years and never improve" – "Live to learn and learn to live" – "You're smart, you just don't use your brains," etc. He made one statement about the great teachers being the ones who teach their pupils to be independent of them. Then, "you must be your own man. Do things your own way," but added, "always be obedient and respectful and diligent."

I think his tolerance of potential trouble-makers is important. He has allowed all kinds of people to become leaders by defining carefully the limits of that which they must do. He doesn't "bug" them except on how they play. In other words, build your leaders and tolerate their individual differences so long as they do not infringe on the goals and success of the band.

October 16 – A conversation with [redacted] and related material:

Though it was just one individual speaking, it was a revealing commentary on the band's attitude toward the Marching Band. He seems to feel that the shows are dated and so is the music. He is concerned rather deeply about audience response. He also commented on the seniority system. At this point I sense that the "system" is a shell held together by freshman fear and enthusiasm, plus a pseudo loyalty in some of the upper classmen. The upper classmen have discovered a "formula" which allows them to do a minimum of work and still avoid the ultimate embarrassment.

The absolute devotion demanded of bandsmen is pretty unrealistic in this age, but at this point I see no substitute for it to achieve similar results. The Revelli "magic" is the only thing holding it all together, the only thing that avoids open revolution.

The bands read well naturally, but with the exception of the Marching Band which performs most often, all of the bands seem to cease reading after a few bars – expecting a stop.

October 16 – The next to final Marching Band rehearsal before the Michigan State game. We went through the pregame twice on drums, "singing score." Next through halftime twice on drums, singing score. Then through both twice again, with music. Between this WDR "warmed up" the band with a scale. B flat scale, *ppp*, then crescendo nine counts on each note, then eight counts of full volume. He stopped occasionally to correct things. One notable issue was the placement of two WWJ [WWJ Radio 950, Detroit] radio tower props on the field. He did not want them in front of the band. This seemed like a little "thing" with him. The Tchaikovsky 4th was loud and fairly precise. He let lots of things go that were disturbing to me, but he held it together extremely well. "You're a great band, now prove it" – "This is the worst marching I've ever seen" – "I can't teach you to march, I can teach you to play." He didn't meddle very much, just conducted, occasionally stopping to chew out some individual for being slow. I hear that yesterday he threw a fellow out of rehearsal. The boys say "all you have to do is apologize." Lots of cursing today and talking back under breath. The responses of the band are not always sincere when he asks questions to the group as a whole. I understand now the boys wondering why we could drive 2000 miles to see a rehearsal. I also understand how we could.

October 17 – MSU game. The band's spirit seemed to come up, though the band did not have enough time due to rain to really perfect the dance and the marching. Pregame was tremendously spirited and exciting, particularly "Temptation" which is a fine arrangement. Halftime is designed around the anniversary of WWJ. It just didn't quite have it as a show, but it was well executed and sounded good. The Tchaikovsky 4th was very fast and excellent. Michigan State had a good routine. It was fairly neat but with no depth of sound or musical characteristics. Revelli seemed quite nervous for this game.

October 20 – It is a lot easier to recreate a band's tonal concept on every kind of music than it is to recreate the composer's style with inexperienced players. The latter is probably impossible. I certainly do not see any way to achieve equal results.

I found out yesterday (quite by accident) that the Varsity Band had an extra rehearsal last night. I wish I had known this was possible.

WDR did very little yesterday in rehearsal, just stayed benignly on the tower observing. It was, of course, "his show." After rehearsal we met inside to discuss whether or not Michigan wanted to enter this "contest" scheme on marching bands. There was a long discussion of the idea – always assuming Michigan would win. Decision will be made today – vote.

In yesterday's rehearsal George seemed particularly uptight – yelling for no apparent reason. The marching was more spirited than it had been the preceding week or so it seemed to me. There was an increase of under-breath obscenities.

October 22 – Concert night. WDR came back to congratulate us, and said to me to come by and see him sometime. Then he asked, rather cryptically, if I would be interested in a job in some university. I was not pleased with the concert, so I hope this was not a hint of some kind. George's band sounded fine to me. The lack of warm up time did hurt and WDR suggested that we reverse bands on the next concert.

This week has been pretty much a nightmare. The cold has got to me, and the cold pills and all just keep me from functioning normally.

October 23 – Final rehearsal for WDR show. Some of the alumni are in, and the band seems up for it. There is less talk, more intensity, but some frayed tempers at times. The marching is still inconsistent and the playing seems worse than usual. Revelli said little, but occasionally would criticize someone from the tower. At this point I am most impressed with the amount accomplished by the bands and the directors. Of course, lots can be attributed to the system over the years, but the momentum is tremendous. The pressure is unbelievable in comparison to Louisiana Tech.
October 24 - Today was the homecoming – "WDR" show. The cold pills I've been taking, plus loss of sleep, plus cutting out smoking, make my perspective jaded – but here goes.

The morning rehearsal went better than usual, but the roughness of sound and lack of precise accent so characteristic when Revelli's hand is not there was very obvious. This was born out by the playing of the alumni. <u>This</u> was the Michigan Band I remember. Rough, yes, but oh such low brass sound, and such rhythmic precision and accent. Can styles have changed this much? The sense of phrase in "Varsity" was marvelous, and when contrasted, the 1970 band sounded choppy and very

rough. It sounded to me like Louisiana Tech does when we've done too much precision drill. I remarked to Revelli how fine the alumni sounded and he agreed. I could see by his eyes shining that he too knew that this band came from better days.

I guess all big events are anti-climaxes, but today the show seemed almost a trivial tribute in comparison with integrity of the man. Through much of the show the audience was inattentive, and only at the end did they rise and cheer him as he stood on the blue box in front of "WDR" [spelled by the band in formation].

The legend that is Revelli is greater than the short, dumpy little fellow in front of the Michigan Band. The band seemed unaware, really, of what they were doing. It was almost as if they were honoring a man none of them had ever known – which in truth I guess they hadn't. The band does not sound the same under Cavender. Is it magic?

October 27 – Tuesday drill after the return from trip to Greenville, Illinois. WDR was very aloof. I overheard him going over scores with Steve [Steve Allen, graduate assistant] for a full woodwind sectional. Steve was talking about making "Hello Dolly" "swing." WDR insisted that it should be done in a fast 4 and said it's no different than a march. I went in after Steve left and WDR asked me to choose something to conduct on the January 14 concert. I submitted a list, and suggested he choose one that would fit the program. He talked some about programming, mentioning that he did not play a march in Carnegie Hall the first time and that this was a mistake. He talked about how Henry Fillmore would "steal the show" with a march, and he [Fillmore] should always be last on the program because he would ruin anything coming after. WDR told about this happening to

Dr. Goldman [Edwin Franko Goldman, 1878-1956, conductor] once. I recall it happening to Revelli in Tampa, Florida! WDR followed Henry with "Poet and Peasant" Overture. He said of Henry, "He never learned too much. He never learned what was great music. He would have been ruined if he had." I mentioned that it had taken a while to realize Henry's true worth. I stayed a few minutes to listen to Steve rehearse the woodwind sectional. He does a very careful, workman like job. He did "Hello Dolly" in two but it did not, in any sense, swing. Then to marching band.

WDR walked around the band very quietly, picking out individuals. The band just did the formations without music, and at the end worked on the "St. Louis Blues" dance step. It was a very quick, hurried and uncritical workout. WDR left a few minutes early.

I must include the story from several days ago about the new Karel Husa piece "Apotheosis of the Earth." To Dennis [Zeisler] and me, WDR explained completely, and without making any sense at all, what Husa meant by titling the piece "Hypothesis" of the Earth. He stumbled on pronouncing the word. It seemed obvious that he knew what neither word meant.

October 28 – I was able to observe Symphony Band rehearsal. Ginastera [Alberto Ginastera, 1916-1983, Argentine composer] is the visiting composer. WDR rehearsed Estancia [Danza Final, from The Estancia Dances by Alberto Ginastera] for about a half hour. He was quite reserved and reasonably pleasant. Theo [Alcantara] and Ginastera came in. The band played his piece and then Theo translated for Ginastera. The band was really fabulous. When Ginastera left, Revelli gave him a program from the Russian tour [1961]. The band was embarrassed and smirked. It did seem a bit inappropriate at the time. The rest of the rehearsal was devoted to Roger Nixon's

"Reflections" and "Broadway Curtain Time" [arr. John Krance]. The 5/4 bar was again played incorrectly and was quite messy. He did not stop. The 6/8 at the end was given twice too slow and the band merely doubled the tempo and went on. WDR finally got with them.

Two stories –

WDR talking about women and saying "it's all here" (pointing to the heart) and, to the howls of the band, said "and I mean heart." WDR conducting "Spinning Wheel" with no enthusiasm at all. Then looking around with disgust at everyone. Smiling as if to say, "they call this music?"

October 29 - Marching Band rehearsal. WDR really let quite a bit go by, probably realizing that it was necessary to time the music and "get through everything".

I understand that he and George have gone to Wisconsin to "observe" the Wisconsin Band. Is it possible that Bob Reynolds is one being considered? In many ways I would concur!

November 2 – A Marching Band rehearsal at Wines field during a hard rain. I was late, after going to the School of Music for Chris [Christin Reynolds Fagan, JHR's daughter who was enrolled in the School of Music]. WDR was rehearsing the show score when I arrived, and in just a minute or two he threw a trumpet player out. It was a classic case. Apparently, the kid had smiled or said something under his breath, because WDR asked him what he had said. The student replied, "you are always saying it (Hawaiian War Chant) lacks drive, but we've never taken it so slow." WDR fumed and sputtered, and told him, "Tomorrow you turn in your uniform. You're out of this band and the Symphony Band. Report to the Concert Band. We don't need your type. You don't know

what you're talking about. Get out of my sight now!" The student got up and left while WDR talked on about how one like that can ruin a band, and that if we could get rid of a few like this the band would be better. The kid finally got all of his stuff and left. The rehearsal continued, with a gradual decline of intensity all the way to the end. Right after the blow up it really sounded great, terribly solid and precise. Errors were obvious and not part of a general sloppiness. Again, he fluffed off "Spinning Wheel." Returning to conduct, he eventually allowed the band to move with the drums.

A Brief Essay - At this point it appears to be the difference between the Red and the Black, or The General and the Priest [JHR refers to *Le Rouge et le Noir: Chronique du XIX^{e} siècle* (*The Red and the Black: A Chronicle of the 19th Century)*, by Marie-Henri Beyle. Pen name "Stendhal"]. Revelli's approach is an historical one associated with the dogmatism and authority of the General – with winning at all costs being the goal. His compassion and concern for humanity exists only as it relates to the ultimate good – that of winning. I'm too hung up on this Christianity thing to buy it anymore in its totality. Ultimately, the well-worn phrase, "If I have to be like that, it's not worth it" is the key. My question is: are there not alternatives? Do we consider only bands or isn't life itself far more rewarding and fascinating? That game you play – creating your own set of rules and then following them. WDR refuses to abide by any rules other than those that expedite winning – the concept of perfection itself. Does this constitute limited vision? The very idea of speculating on these things would be anathema – a sign of weakness to Revelli. Yes, I admire, respect, revere, the man and his life, but do not see it as the ideal which perhaps I once (with such limited vision) did. The alternatives seem at this point to be knowledge and well-defined methodology, plus hope

for an above average inspirational spark. His dedication to goals cannot be faulted. This we can all learn from him. However, the methodology must be our own.

November 3 - WDR spent almost two hours talking with [redacted], the trumpet player he threw out on Monday. Rumor has it that he asked [redacted] what he didn't like about him, and [redacted] told him off – chiefly on the subject of conducting, calling his attention to numerous fluffs. It is apparently left now with [redacted] who will decide whether or not he wants back in.

November 4 – I saw WDR briefly in the library today. He seemed extremely tired and, wearing his glasses, looked old. Either he is angry with me for some reason or this is just another example of his characteristic detachment and reluctance to meet people on equal terms. What a heavy weight he carries around all the time.

November 6 – Marching Band rehearsal. I spent quite a bit of time on the tower with WDR. He seemed his "old self," reminding me of techniques and ideas for making the band sound better, such as the legato playing of "DO RE MI." In all, though, the rehearsal was not particularly good.

November 7 – Game day, with a poor morning drill. It was cold and the band was sleep-walking. In the warm-up session, Revelli let all sorts of things go by which a month ago I don't believe he would have. George told the band that it was a bad rehearsal and that maybe a good performance would result.

Afternoon – The show was better than average for the season. “Spinning Wheel” was a great arrangement, but there was no crowd reaction. The postgame show was the best yet with several thousand in the crowd remaining to listen. “Temptation” and “Hawaiian War Chant” began to swing. The drummers lost their hats and glasses and really got with it.

As WDR conducted the “The Yellow and Blue” I realized that practically no one was singing. Sadly, many faces of the young band members were looking at Revelli with slight smiles, as if they were looking and listening to a relic of the past.

November 9 – We went rapidly through the pregame and halftime formations. We didn’t finish halftime when the rains came, so we went inside to rehearse music. WDR was most passive, and the band did not play well. He made only passive derogatory comments usually “in passing”. The show’s score is all based on “The Victors.” At the end of the rehearsal, he asked how many were enthusiastically for the score and show. Perhaps 50% raised their hands. He asked how many didn’t like it and several raised their hand. I talked to him afterward and he is concerned that it will not go at Ohio State. I told him, “he’d make it go” but now I too have reservations. I think I’ll write up some suggestions and give them to him. Suicide? The problem is with the fact that “The Victors” is too disguised, at times in variation form, to be recognized – perhaps even here, and certainly not at Ohio State.

November 10 – Revelli thanked me today for the letter of suggestions. I understand several bandsmen have also submitted complete shows, indicating a general dissatisfaction with the Iowa show for Ohio State. I concur. He said almost nothing today in rehearsal. There was a fine mist

throughout rehearsal, and the band worked well, if a bit somnambulistic. It was noisy and I felt time-wasting. At one point George, Revelli and I were all three giving contrary instructions. When it became evident that we were all contrary, I got the hell out of the way quick. It finally got straightened out.

November 11 – Today was the day the WAAM radio program [a tribute to Revelli] was on. I've recorded it. I believe it to be essentially truth, but it is difficult when you are here to separate the truth from the hyperbole, of which there is plenty in the interview. Certainly, all the resentment of WDR at the School of Music is not only jealousy and cynicism. Some see the outdated methods and apparent inconsistencies. Why do I remain so loyal?

November 13 – The rehearsal was sloppy – both marching and playing. Revelli said very little. I understand though that he had rehearsed the band inside on Wednesday or Thursday.

November 14 - Game day. There was light snow at morning rehearsal. We went through both pregame and halftime. I made my first suggestion to George on a waltz-type step. I did rehearse it briefly and it improved somewhat, though still the marching is not precise. The playing was very poor. We huddled after rehearsal for a pep talk and another "farewell" speech by Revelli. The attitude was good. Jim [Keene] and I went to the stadium at noon to meet the visiting band directors. There was no snow at this time, but it started in earnest shortly after the game started. I recall that through the snow the pregame entry seemed almost to be in slow motion. I introduced Revelli to the two American Legion commanders who were to present him with an award. George had said that President Fleming [Robben Fleming, University of Michigan President, 1968-1979]

had vetoed the presentation because of [anti-war] attitude towards the Legion, but somehow it did come off. There were a few boos.

As the game became a rout all was cheerful, but it was terribly cold. Revelli gave me the baton for one touchdown – "The Victors" – I felt right at home. The snow continued on through the evening and through Bandorama [a concert tradition featuring the Michigan Marching Band, Symphony Band, Concert Band and Jazz Band]. It was a great night with a packed hall [Hill Auditorium] and all. I could not hear his final speech before "The Victors," as I was backstage, but it was great from all reports. I observed the band carefully and there was a real camaraderie amongst the members. The cynicism and gripes were at a minimum. All seemed to sense the importance of the occasion. The Marching Band seemed to sound better than ever, but from the previous night's rehearsal I expect that the Symphony Band left something to be desired. "Festive Overture" [Dmitri Shostakovich] was unsteady. "Reflections" was thick and "Broadway Curtain Time" was marred by lack of unanimity of concept. WDR just won't <u>let</u> it happen. He has to <u>make</u> it happen, and in show music this can be disastrous if you have no feeling for the music. The "Estancia" [Danza Final] was slow from some reports and fast from others. I'm sure it made it with the audience. ALL else paled, however, in comparison with the Marching Band. I talked to Revelli about jazz while the jazz band played, or rather he talked to me. He was conducting backstage and acting like he was "swinging." He said if he had 10 more years, he would use amplified guitar on the field, and that he liked some folk rock. He commented on the essentially sentimental nature of the songs. He also said that kids were changing for the better, and that three years ago was the worst. He seemed to like one tune that the jazz group played but was obviously not happy with the other two.

November 16 – Rehearsal on the revised show for Ohio State University. It was a noisy rehearsal with lots of talk and seeming enthusiasm. WDR talked about OSU, how good they would be and how good we would have to be. We got roughly through the formations but that's about all. The lack of precision is alarming. George commented that WDR was "all wound up tight as a drum." I could not detect this and we had several friendly brief conversations. He was most anxious to hear about the review in the "Daily" [Michigan Daily – student newspaper] and asked specifically what they said. I am convinced that he is deeply concerned about what people think and is acutely sensitive to it, but somehow has learned to avoid the impression of concern.

November 17 – A very long and tedious rehearsal, still lacking drill fundamentals. Granted, lots of these are well engrained and tend to "come off" at shows, but there is a decided need for some review of basics from time to time. Yesterday WDR went through – straight through – "Sing, Sing, Sing" passively, almost without comment. Today he worked hard on it for 30 minutes, going over and over the beginning for continuity and rhythm. He was chewing out the band all of the time and being as derogatory as at any time this year. Oh yes, yesterday he did throw half of the saxophone section off the field and one poor little trumpet player whose looks George says WDR did not like. He suggested one student go back to St. Louis. The warmup scales were somewhat rough and out of tune, and he went right on ahead into the music. His emphasis seemed to be on just precision and volume. Several times he had them play just one note and then said it sounded like some junior high kids.

The band does not, as a whole, like the show. In fact, I suspect they haven't really liked any of them because in some respects they are all stereotypical and dated. However, and I think this is

important: students are temporary. Their tastes are constantly changing, and it is probably best to let the majority of music be somewhat established rather than all recent stuff.

There is no question that the sound of the Michigan Band is THE thing that lets it survive in a position of leadership.

From time to time the attitude of the older guys [upperclassmen] doesn't seem very good, but they always tend to get with it when they have to – such as I hope this week.

Generally, the band seems to be sick of dance steps. Precision drill has one great advantage – it should be precise. And one great disadvantage – it limits flexibility and mobility, and to a large degree inherent football spirit. The answer is in the balance of ideas and to have great arrangements well played.

November 20 – Final rehearsal for WDR at Wines Field. It was raining and 38 degrees. We started inside with individual tuning, then went through the score. Unmerciful as usual, he picked apart several individuals. He was particularly insistent about counting after the whistles, and it was most interesting that the pickups to "Auld Lang Syne" always started a beat and a half late. The aura of the mystique was all over the place as George presented him with the signed picture of the band. "Auld Lang Syne" always gets me anyway, but today and yesterday was really something! We went to the field and through the show – both pregame and halftime twice. The band was dazed into a good performance. There was no griping, but great attentiveness and a fine sound. Still some bad marching. My contribution was in trying to get feet up on count 4 in step-offs. This had been

very poor to date. Jim Atwood and I were holding the ladder [a tall rolling platform] at pregame and almost took it off the field before WDR got off. He too was laughing. At the end of the drill we all gathered around him on the ladder in the light rain. He went through "the farewell" again, but this time the finality of it all seemed to have real meaning. Again, he urged on the team to victory and repeated what a tremendous job we must do. This was maybe the last of the "Knute Rockne speeches." It was good and felt right to me, and I believe it did to a high percent of the band, even if for different reasons. Back inside the field house I got my helium valve and stuff for the balloons from George. Revelli said, "you can leave that here." I said, "no, I'll pack it with the rest of tools I carry." He patted me on the back and said, "you're amazing." I appreciated it and will get that damn helium valve to OSU if it kills me. This is the mood of just about everyone!

November 21 – The day of the OSU game. I was up at 4:15AM. I arrived at the Michigan League at 5:10AM and had breakfast. I left promptly at 6:00AM after luckily deciding to phone Jim Atwood. His alarm was out due to an electricity failure, but he still made it to the bus in time. About daylight near Toledo/Bowling Green [Ohio] area, everyone had gone to sleep in the back of the bus. I walked up front where WDR was talking to Mike Nascimben and Jack Seidler. Revelli was in a story-telling mood, probably trying to avoid thinking about the game. He was uptight and excited in a characteristic child-like way. He talked at length of Harold Bachman [1892-1972, Distinguished band conductor and music educator], A.A. Harding ("MR. Harding") [1880-1958, first Director of Bands at the University of Illinois] and a friend in Colorado. The last mentioned in response to my question, "Do you have or did you ever have a hobby?" He answered, "It depends on what you consider a hobby. I never had time for a hobby, but I fish." Then he told the story of the friend in Colorado who went there to a tiny town to be band director. The story revolved around

his mishaps as a novice fisherman who really knew nothing about it, and the time he kept falling down trout fishing. He had a high regard for this man, his teaching ability and his humanity.

Revelli commented on a church steeple near Findley [Ohio] and the symbolism of the church steeple in American life. He told of a hotel in Switzerland where he and Mrs. Revelli had stayed. The stories on Bachman were about his first appearance in the Orange Bowl where he fell down after conducting the Star-Spangled Banner. Harding enjoyed his beer, and he (Harding) told of the time he was stopped for running a red light in Lubbock, Texas – and almost arrested because he had a case of beer in the trunk. Harding drove Cadillacs and looked upon cars as more than transportation. Harding's cars always had lots of gadgets and it was nothing for him to take off after a clinic and drive several hundred miles.

Mrs. Revelli passed out cookies to the whole bus about 7:30AM and WDR reminded her to offer some to the driver.

Much could be said about the arrival in Columbus, the obscene signs, etc. Upon leaving the buses in somewhat confusion, the band gathered, facing the stadium on the paved practice field and warmed up. It smacked very much of trying to impress the locals, as great volume was asked for and received. The band was rough in precision and the sound overblown. Always the emphasis was on volume. Scales and chromatics, crescendo and diminuendo, and "as loud as possible unisons and chords." Our practice took place on this field. It was spirited and overdone with plenty of mistakes. In retrospect, it was the right thing. At the time, it seemed dead wrong. We had lunch at the Union. Then back to the buses and a confusing ride around the campus when no one seemed

to know just what to do. I am not impressed with the organization. It seems loose and confused but it works when needed. The band sang "The Victors" in the Union and chanted "Go Michigan, Beat Ohio" going into the tunnel. George was very uptight and tense, doing several foolish things, and checking and double checking on all of us to a ridiculous degree. I had the distinct feeling during the morning and down to the pregame that the Michigan Band realized partially that their traditional concepts were being attacked by OSU, and there was more than a little apprehension on all parts. OSU marched well and played neatly in the feminine, prissy style of many bands which I don't like. However, they do relate to the audience somewhat and do many things, in my estimation, more effectively than Michigan. They lack the spirit and "mystique," though. Pregame was not well done and not well heard because of the overwhelming crowd noise. I was still disturbed by the lack of precision in the marching at halftime, and the effectiveness of the show was always deficient. There was little crowd response except for the ending. We left the stadium four minutes early and took the taunts of the crowd all the way out.

The evening meal was like a banquet. It opened with the Alma Mater – beautifully sung. We were all at the head table, and Revelli made an endless farewell speech after which a tearful 200 stood and applauded for five minutes. It was some moment. I cannot recall seeing such unified emotion and focused eyes in my life. Mrs. Revelli stood, then George and his wife. It was their anniversary. And, finally, we were dismissed to load the buses.

It was a quiet trip back, with a little clan of the Glock bus [normally Bus #6 on away trips] coming to life in the rear of Bus I. The boys talked freely of Revelli and other trips, and this group really understood the man's deficiencies and pointed out endless inconsistencies. It was a strange

response following the banquet. [Redacted] intellectually and succinctly pointed out Revelli's failings and expressed the belief that "all this" wasn't necessary to have a great band. I suspect that [redacted] and I view Revelli in a similar fashion because of our abiding conservatism and notion of absolute loyalty to authority when it is idealistically motivated.

November 23 – Symphony Band. WDR was nasty as usual on "Tunbridge Fair." I conducted the "Fantasia" of Giannini and though I was not uptight I certainly didn't feel that I had done a good job. The band seemed always behind rhythmically, and the "super" concern for balance and tapering of phrases seemed to me to result in a lack of cohesion and rhythmic lack of drive. There was a big hassle over the B natural in the clarinet part. WDR didn't know what he was doing but spent ten minutes trying to prove me wrong. He did finally change the note, however, but to a B flat rather than to a G, which is what I think it is. Following the "Fantasia" he went through "Canzona" [Peter Mennin] with lots of problems. How many did I create?

November 24 – I see Revelli at 10:00AM to tell him of my willingness to make the European tour. He indicated that he wanted me to go, and appreciated my attitude. Also, that he thought I would go and probably serve as a liaison with the embassies and handle the money changing. We talked about Father Miller [Fr. Alex Miller], and he remarked that he was so sorry that he couldn't take him to the Rose Bowl – and that he should have. We talked about the Giannini "Fantasia." He was not pleased with my conception, though was very gentle and pointed out several things that were out of rhythm. He takes the word "fantasia" quite literally and thought I was too dry and unmusical – I'm listening! He still refused to discuss my contentions on the "wrong" note and dictated a letter to the publisher asking for the original score. He said that I couldn't possibly be right because the

piece was “atonal.” How about that! He agreed to take me on in conducting seminar, and also commented that Mrs. Revelli really liked my conducting. I commented that this was preferable to him liking it and he agreed. I told him not to hesitate to criticize me and that I could take most anything he could dish out. This was the way he left for class and I for the library – laughing!

Thanksgiving vacation.

November 30 – I took the full woodwind sectional. They were considerate and we might have accomplished just a little.

December 1 – The Symphony Band spent the day on “Music for Prague” [Karel Husa, 1921-2016]. I had a rehearsal and couldn’t attend.

December 2 – I arrived just at the end of rehearsal, in time to hear a one-by-one rehearsal of horns and trumpets in “Prague.” WDR went down the line, rejecting almost everyone. Four horn players had water in their instrument. He just told them not to play. It was pretty tense, and when 5:35PM came he reluctantly let them go.

Chris [JHR’s daughter, Christin Reynolds Fagan] was at the entire rehearsal and commented that she couldn’t stay in that band a minute. But I think she was fascinated like everyone tends to be.

December 3 – Symphony Band rehearsal for 1 ½ hours on a new march in manuscript. There was endless detail work. A half segment was devoted to flute tryouts on a single 16th note phrase from

the march. The band closed their eyes and voted. Back and forth, over and over again until the seating was right (?) [JHR's question mark]. It seemed to me pretty conclusive at least on that particular phrase. He was insistent but somewhat gentle – with even an occasional joke. He also said once, "I'm not very funny but give me credit for trying." Then the band broke up laughing. There were several minor personal attacks on an individual's intelligence. The march sounded great before the end and there is no question in my mind that he has a remarkable ability to teach his concept of sound and balance. It may not be the only concept, but it certainly is good. The "Prague" at the end really sounded, and though I question that he really hears it all, he gives a darn good imitation.

December 30 – I went by to take a list of music and requests for the Concert Band to WDR. He approves all music and requests. This is surprising. WDR gave me the "Music for Agamemnon" [Frank Campo, Emeritus Professor of Music, California State University, Northridge] to rehearse for Bob Wojciak [Robert Wojciak, guest conductor]. We talked for quite a while. He talked about people and their habits in foreign lands. For example, he says the Japanese bow is far more sanitary than the handshake. He and Mary [Dr. Revelli's wife] had been sick in bed for Christmas and he attributed it to shaking hands at Midwest, saying "you know, people blow their noses then shake hands." He also remarked on how much he thought of Jessie [JHR's first wife, Jessie Marchand Reynolds] and paid her numerous compliments.

January 6 – Revelli's first rehearsal after the holidays. He was relaxed and better than ever. He rehearsed Mennin's "Canzona" and the Mueller Overture in G [Florian Mueller, 1909-1983]. He heard no individuals and chewed out only one person: a trombonist who turned his head the wrong

way at the wrong time. Particularly in the Mueller WDR was superb. He used many fine analogies which I only wish that I could remember. Occasionally, there was even a sense of humor. Because it's so great to discover "a rose in the desert," it seems wonderfully funny.

Notes – Concerning my requests for a concert at a VA hospital or children's home and Monday night rehearsals: Revelli approved both of these without question. George Cavender, however, reminded Revelli that the former must be approved by Dean Britton [Allen Britton, 1914-2003, Dean of the School of Music], and the later would conflict with the basketball band's rehearsals at Harris Hall on Monday night. It does strike me as strange that the basketball band is more important than the concert band which has many, many music majors and graduate students in music education.

January 10 – Sunday afternoon rehearsal. Music: "Allegro Brilliante" March [George Kenny] and "Tunbridge Fair" [Walter Piston]. WDR gave two lengthy and very dramatic speeches revolving around excellence, hypocrisy, individual responsibility, etc. He seemed to feel that no one was practicing. He was really rough on [redacted] because he couldn't play a certain passage. There were NO comments on tone and very few, if any, on pitch. The rehearsal was devoted to rhythm mostly. It was NOT TOGETHER. There was lots of work on accents and attack. Great praise for Julie Giacobassi [oboe]. WDR talked about attitude a lot. He seemed to sense animosity in the band. He told about receiving a check for $1000.00 yesterday – and mailed it back until he could find out what it was for. I sat with George. He constantly complained about Revelli's beat lacking an ictus and that this was the cause of the ensemble problems. I do not agree as, number one, the ensemble is relatively good, and, number two, its cause is the fact that Revelli wants the band to

play by ensemble, but in being such a forceful podium figure he is constantly dividing their attention between sight and sound. WDR talked of the good days when people used to practice, and that this was the worst prepared a band had ever been for a conference [Midwestern Conference on Instrumental and Vocal Music]. He really believes this, but it's not true.

The week of the conference was unforgettable. Major points: the band at no time prior to the actual concerts sounded unusually good – and at times down right bad. The night of the concert, however, they could do no wrong. There is no question that the desire to uphold "something" is a strong factor, if not the strongest, in their motivation. Revelli did not conduct a note from Tuesday afternoon through the end of the conference. My work on the Campo piece seemed to me to be successful. The performance of the "Fantasia" was somewhat "trance like" and I really do not know if it came off or not. In general, the band seemed determined to play for all the guest conductors and paid relatively little attention to them. The sound was Revelli's throughout. I do recall having the feeling standing on the stage of the immense thickness, a lack of flexibility and clarity. This was of course illusion, but proves I think that my concept is not the same as Michigan's.

The banquet was a 4-hour affair that went on and on. Notable: Stubbins' [William Stubbins, 1911-1975, U of M Professor of Clarinet] weird, T.S. Eliot-like speech about time present, future and past, with no apparent real praise; Jerry Bilik's presentation and the reaction at the very end when he played a trivial tune instead of the Alma Mater; There was talk of hyperactivity in the CBDNA [College Band Directors National Association], reduced now to just activity; Mrs. Revelli's serious praise of my conducting at the reception following the concert.

There was a screw up at the beginning when George told Jessie and I that the seats by the tables were reserved for people who gave $100 or more – only to find our nametags at the same table with George, Mrs. Cavender, Acton [Ostling], the photographer and his wife. And there was Dean Britton's candid admission that he recently sought Revelli's advice on a matter of great importance to the School. He rose in my estimation.

January 18 – I visited with WDR almost daily. A couple of times I happened in on his and George's early morning sessions. We discussed what I would conduct on Friday while they are gone. There was lots of reminiscing this week, in person and in band. Monday's rehearsal was spent mostly on a piece by a student composer – excellent ["Celebration" by Ron Glass]. Also, there were trombone and baritone tryouts, always by vote in full band rehearsal. No comments were allowed. Just listen and vote. It was pretty traumatic until you get used to it. Again, he told me he wanted me to conduct on the Michigan tour.

January 20 – A funny rehearsal. WDR was downright comical at times. For the first time this year I heard him admit that a passage was hard. He complimented the band several times and individuals more often. He came as close to "reading" straight through something as I've ever heard him do. His criticisms had a different ring to them. There was a "passive acceptance" rather than aggressive forcing, which has rarely happened this year. There was lots of laughter and lack of attention which he seemed not to be aware of.

Ole George sat in the back of the room with me, calling to my attention each time WDR missed a ¾ in "Rocky Point Holiday" [Ronald Nelson] which I don't think he missed anyhow. George walks

such a desperate tightrope trying to assert his individuality, and yet not being willing to risk it. Each of the last two rehearsals began with 30 minutes of reminiscences, philosophical discussions and stories of Toscanini, Ormandy and Szell. One most interesting point is his obsession with the "professional." It seems that this recurring motive is almost a seeking after of something he knows he was denied. His berating of others clearly is manifested by deep feelings of inadequacy, and the "professional" business is part of the same syndrome.

January 21 – I received letter [unknown] dated January 19. Amazing statement. I thanked him briefly in afternoon and we discussed the Friday rehearsal. He rehearsed "Overture and Caccia" by Menotti [Gian Carlo Menotti].

January 22 – I was in the library passing out music with some student. WDR was extremely friendly. He asked Jessie and I to go with him to Flint on Sunday for the concert, saying that perhaps I would conduct some rehearsals in his absence.

Today's band rehearsal – George is in Tennessee, Revelli is in London, Ontario. I read four works. The band was somewhat noisy. They responded quite nicely. We quit at 5:00PM. There was no way to get them to respond as they do for Revelli. My admiration and amazement remains boundless!

January 24 – "A day reminiscing with MacArthur" [JHR is referring to Revelli here]
We left for Flint at 12:15PM and returned after supper at 9:15PM. It was a fine concert by a poor Flint Wind Ensemble, but a great long day of conversation. Probably the most remarkable thing

was to see and hear the different approach with this volunteer community band. It obviously takes something out of him, but it's such a different approach. We talked for the first time as friends, and I think we are just that! His insights into the basic nature of man are fantastic. His intuitive psychology is sheer genius. He is also a terribly vulnerable human being.

CBDNA TRIP TO AUSTIN –

First WDR evidence of quick repartee. First evidence that he really doesn't like some bands.
The long religious discussion.
"If you are not improving, you are going backwards."
Arrived Detroit 9:20PM.

Sunday, January 31 – Rehearsal of the 30-piece Pep Band going to New York tomorrow. To my ears it sounds better and more musical than any band at CBDNA. The "People" arrangement [Jerry Bilik, arranger] exhibits more control and tonal beauty than any performance in Austin. WDR started with the "M Fanfare." He rehearsed it for twenty minutes, mostly concerned with an infinitesimal dragging by the trombones. Precision and repetition are the key rehearsal points, and occasionally stopping to have individuals play. He is really concerned with each player and the beauty of their tone. The band shows good spirit and attitude, considering. He played through several bad stock arrangements. He allowed some freedom on "Sunny," [1966 pop song] in fact he encouraged it. At the close of rehearsal, he talked to the Pep Band briefly about the North Texas Stage Band [sic]. They applauded when he mentioned it. He was impressed with Leon Breeden

[1921-2010, former Chair of Jazz Studies and Director of the One O 'Clock Lab Band at the University of North Texas College of Music].

February 3 – Our conducting session was fine. WDR started off dead tired after a night at Flint, his eyes red and hands shaking. In 30-minutes he was fine. He spotted a spark of interest in me and kept at it – and pretty soon I was really learning. We discussed the ability to relax and my tenseness. He gave me some exercises to work on from Stoessel [Albert Stoessel: The Technic of the Baton] and we discussed the analyzation of the Berlioz ["Beatrice and Benedict"]. I came away amazed again.

This afternoon was a disaster, but with qualifications. He worked on "Totem Pole" [Eric Osterling] and was his own contemptable self. He worked every section and did a beautiful job on the trumpets, cutting down to about five players before he was there. He was obviously tired and fighting a desire to give up, but he never did. There was occasional open laughter as he became more and more ridiculous. It kept getting better! Then came "Jalousie" [Jacob Gade, arrangement by John Krance] during which the problems in conducting were evident, but with fine unity of style and concept. Next was "My Fair Lady" which brought out sounds I had never heard from this piece. Always in the slow passages he had a remarkable ability to shape phrases. The faster passages are not controlled. Rhythm fluctuates and becomes unstable. Cutting to a Wind Ensemble, the Rhapsody in Blue [George Gershwin] started great but became a total disaster. He did not know the score. He was lost and wrongly accusing everyone. It was sad. Finally, after lousing up the end and blaming the band, he smilingly gave up – five minutes overtime. It was a disaster, but he never gave up. Never losing composure, he relentlessly pressed on. The Wind

Ensemble had unique pitch and tonal problems, and sounded quite strange. The band was totally disgusted, with little concern for WDR. There was even a hint or two in some that I could not be trusted because I defend him. I do, but you have to see all aspects and not just the surface.

February 4 – WDR opened rehearsal with a magnificent talk on hitching your wagon to a star and not shooting yourself if it was not achieved, but always to aim as high as your capabilities. "Never overshoot your abilities. Health is the most important thing, family life next." It was well received by the band. He followed this with 45 minutes on "M Rhapsody." Absolutely magnificent control and execution. He pulled several jokes and has a terrific rapport going. This is followed by "Jalousie," which also went great. The Rhapsody in Blue rehearsal with the Wind Ensemble was again a tragedy. Mostly he did not really know the score, yet some amazing things happened when there was a passage he had a natural feeling for.

February 10 – WDR rehearsed "Totem Pole" and "My Fair Lady" for two hours. I don't pretend to hear all that he stops for. Sometimes I'm convinced he doesn't really hear it either, but that it is sort of past mistakes heard in other bands years ago. "Totem Pole" was too slow and had no inner swing, but it had superimposed upon it such a strong external swing that the players followed in spirit – finally.

He rehearsed "My Fair Lady" just over and over. Rushing, dragging, shaping of phrases. WDR is at his best in music that he instinctively feels, as he does this. I thought I could do quite a lot with this music, more than most, but it pales in comparison with the loving care which he bestows on it. The personal attacks are so secondary to what is happening positively. They are merely a

debatable part of his nature. He needs to no more apologize for them, as he does increasingly, then he need apologize for breathing. George sat with Jim Atwood and I and pointed out to us often how he (George) did the same things.

February 14 – The Nero [Guest artist: Peter Nero, American pianist and Pops conductor] rehearsal was excellent. He was very easy-going and relaxed, and knew exactly what he wanted. The band quickly lost its characteristic hesitancy and began to sound entirely different. The full band sounded much better in concert than at rehearsal. The edges seemed to smooth off on performance. WDR seemed extremely nervous in rehearsal but came off very much the pro in the concert. The emphasis on the final notes of the piece [Rhapsody in Blue] in last week's rehearsals was very important. The band seems a lot more relaxed now than earlier in the season. We stood together during the Rhapsody, following the score.

February 15 – Rehearsals began for our Owosso, Michigan concert. First was "Festive Overture" which was sloppy. WDR talked and worked and talked some more about professionalism, and pretty soon it began to shape up. I will always think that this piece requires less guidance, a less firm hand, and the ability to throw away relatively unimportant notes. It is a surface piece and detail work makes it bog down. "Psyche and Eros" received little more than a run through, and it's been since October. The Paganini [Perpetual Motion] is absolutely fantastic – unbelievable clarinets. Each time he went faster and each time they played it. The "Prague" was stupendous. Absolutely, this has to be the greatest band in the world.

Today I was a few minutes late for Conducting class. Jenelle Norris [From the mid-1960s, Secretary to Dr. Revelli and the University of Michigan Bands] said wait, so I did. At 10:30AM, after an hour, I went in and he wanted to know where I had been. He then proceeds to bawl-out Jenelle and me. He said I'm too polite I should have barged right in. I came back for my conducting session at 1:30PM and he was too busy, but he did ask me to do the McBeth "Masque" [W. Francis McBeth, 1933-2012] in Owosso. I spent part of the afternoon going through his records at Harris Hall trying to find a recording of "Beatrice and Benedict" – No luck, but I found some fantastic things, like pictures, etc. I must go back.

February 18 – The trip to Owosso.

The incident before leaving when Revelli, standing by himself on the steps of Harris Hall surveying three buses and the Red "Command Car" said, "come here, I want to show you something!" George was already at the car and was motioning for us to come on. The buses were all loaded. Revelli said, "Look here. George would forget completely about locking the door. With all that stuff in there, you would think after all these years he'd have learned?" We walked along the buses, got into the car and he was silent. I think he felt badly about saying this and had second thoughts later.

George thought WDR was pale, "white as a sheet," at supper. He ate little. He stayed in the bathroom a long time before the concert, and when I went to the dressing room he seemed in a trance. He finally acknowledged my presence and did write a birthday greeting to Karl King [American march composer, 1891-1971]. He was more relaxed just prior to the concert and more so at intermission.

The first half went badly. He got lost in the Husa [Music for Prague] apparently. George thought he blacked out. The cornets saved the day by entering at the first Allegro. He was making angry looks at the band all through the first half. His eyes were erratic and he seemed tremendously insecure, but only if you knew him well. George remarked about his physically tiring in the last movement of the Husa. It was all "arms" – the very thing he criticizes in me.

At rehearsal he joked with the trombones about "my wild beat," then almost attacked me with it immediately after. He quickly said "I hope you don't mind" and I assured him that I didn't and would "out-Reiner Reiner" [Fritz Reiner,1888 –1963, Music Director, Chicago Symphony Orchestra, with a legendary conservative style of conducting] on the concert. I did do somewhat better, but still had muscle fatigue.

The last half went better and he closed by having George conduct "The Victors".

WDR was down on the bus company, also, yet the drivers helped load the equipment, and one took his bags to the car in the rain. Really amazing. They were the same drivers that took them south last year.

On the way home we discussed LSU, Tom Tyra [Thomas Tyra, 1933-1995, conductor, composer, music educator], Bill Swor [William Swor, 1927-2004, conductor, music educator] and others. He and George reminisced about other trips and places on buses. There was a hard driving rain. They sang "Happy Birthday" at 12:10AM upon arriving in Ann Arbor [February 19 is JHR's birthday].

February 24 – To a microcosm of the Michigan Band for 36 years: all the good, all the bad. WDR returned from conducting in Kentucky and Minnesota. He arrived about 2:00PM. The rehearsal was on the Finney [Ross Lee Finney, 1906-1987, U of M Professor of Composition] piece "Summer in Valley City." He had not had adequate time to prepare the score. George sat in back and criticized the obvious. What a waste of time. WDR was just as insistent as usual, learning as he went, ignoring catastrophes of his making. There was lots of "going down the line" in sections. He never once left the fundamentals of execution. Before he was through, though, he managed to breathe some life into an otherwise dead piece. At times I couldn't believe his youthfulness. The ageless quality in Cooper [Hugh Cooper,1920-2007, U of M Professor of Bassoon for 52 years] and Revelli is part of the magic. I'm now convinced that he has some kind of extra sensory perception that allows him to keep a running account of almost every bandsman's inner thoughts and attitudes toward the band. Fantastic! Yes, but I'm beginning to believe it.

Thursday, February 25 was a bad day with the old man. I didn't get to the School of Music until just before band rehearsal, but George warned me in the stairwell, and others too, that WDR had been screaming at everyone, literally, since about 11:00AM. It started with [redacted] and then progressed to the band librarians. One resigned, retracted and then resigned permanently on Friday. Rehearsal was scary. Everyone had gotten the word and it was deathly still, expecting an explosion that never came. He rehearsed the Bassett [Leslie Bassett, 1923-2016, "Designs, Images and Textures"] thoroughly and systematically, but no outbursts. At the close of rehearsal some information on tour was distributed and he talked, "father-like," about such diverse things as how not to get diarrhea "drizzles." All perfectly seriously while the band quietly came apart. WDR was

trying to audition for cuts in band personnel. Money is short for the trip, and I think this is bugging him [Initially it was thought the tour band's size would need to be reduced].

Friday, February 26 – I overheard three auditions. The final one was just simply torn from limb to limb. It lasted an hour and five minutes. I went in and asked him if there was anything I could be doing during spring break. He mumbled something and then talked somewhat incoherently about my choosing a piece to conduct – some standard work for tour. I volunteered to have someone else he needed worse to go and his answers were inconclusive. He admitted that the shortage of money was getting to him.

February 27 – I was to have played bass drum in the basketball band, but several other drummers showed up, so I just sat with WDR and George. I conducted "True Blue" by Karl King at halftime. When I arrived, Revelli was setting up the chairs. He and I carried music up after the game. The band carried the music stands. WDR seemed to enjoy the game, as well as conducting "The Victors" and the marches. George said WDR had cancelled basketball band but then had been forced by athletics to get one, so this bothered him. George's efforts in getting the band together for him were great and most successful. He is feeling chagrinned over the tirades but is just going about looking defensive.

For a guy with just limited experience conducting in Europe and the major concert halls of the United States, WDR does quite well with a 25-piece basketball band. This was the Ohio State game. 15,000 in attendance and school was out, so the band was an interesting conglomeration of misfits, dropouts and graduate students.

Monday, March 1 – I stopped by in the morning. WDR is still keeping to himself. He seems very reluctant to converse and is nervously aloof. I was checking the library for some music when he finally came over and wanted to talk. He warmed up gradually from then on.

March 2 – I took WDR and Mary [Revelli] to the airport. A discussion of Churchill, MacArthur, etc. came up. He has a value scale very similar to mom's [JHR's mother]. Neatness, cleanness, and all the virtues. He insisted upon giving me three dollars for the trip.

ABA [American Bandmasters Association conference] – I saw WDR numerous times. He was always friendly, but hardly in the center of things. George says ABA has changed over the past few years. I doubt the change has been quite as dramatic as George thinks. WDR conducted the "Prague" with the Air Force Band on the last concert. His head was in the score, both arms waving frantically. Hardly the picture of poise, but it was the first moment in the concert with a spark. He did somehow lift them up into playing with some excitement. The band really doesn't hold a candle to Michigan in any way. Don McGinnis [Donald McGinnis, 1917-2016, Director of Bands at Ohio State University] and I talked a long time at a banquet. He told of the discourtesy he received when the Ohio State band played at Ann Arbor.

March 8 – Monday morning conducting class. I got chewed out for not following instructions at Flint. I don't really fathom what motivates all this. I explained that I was merely trying to do what was best for him and that I did not think his instructions were clear, but he seemed to think they were. I certainly did not do exactly what he asked me to do. Finally, he calmed down a little. Then he had me sing all parts of the Three Chorale Preludes [William Latham]. I reminded him about

the Mahler [JHR's transcription for band of excerpts from the finale of Gustav Mahler's Symphony No. 3] today and he said to do it early, at the beginning of rehearsal.

At rehearsal I read the Mahler and made the statement I often make about it being another "Elsa's Procession to the Cathedral" [Richard Wagner, transcribed by Lucien Cailliet]. Before he started the band rehearsal, he said something about "disagreeing with Mr. Reynolds" on Elsa's Procession. I'm still mystified. The rehearsal was long and almost a total loss. Time spent on such things as trying to get the bell to last longer without hitting it any harder, and B flat and C sharp, "I should hear that dissonance between those two notes." Strangely enough, though – even with all this, he achieved the result of having the band perform with greater sensitivity. The bitterness was almost unanimous today, however. He spent two hours on the first movement of Husa, and it was one hour before 75% of band played a single note. This can't be right.

March 10 – A conducting lesson this morning I had not prepared. I started to explain why and he said, "Get out – Get out! I don't have time to waste my time with you." I turned to try to explain about my concert and he just repeated, "Get out." I left, needless to say, not humbler, but wiser. No announcement has been made of my concert tonight. No announcement has appeared on the bulletin board. I wrote the news release and took it to the "News" office. Today I feel terribly sorry for the man. He is ill – terribly so. His illness helps create such a tremendous band, but for what ultimate purpose? Isn't this kind of a "treasure on earth," like a great personal fortune? He is terribly lonely. George says WDR was ignoring Mary in Toronto and spoke harshly to her on several occasions. He insulted George in Tuesday's rehearsal. George Szell, Toscanini and Fritz Reiner must have been like this, with one exception: they knew the score. He doesn't know these

contemporary things at all, and he must realize it and therefore fights back. It may become unbearable, but I will try to avoid an open break at all costs. I will do my job and take whatever abuse he dishes out – because this is an illness, like alcoholism. Hitler, Napoleon, etc., must have exhibited these same irrational characteristics. "What price glory?"

George explained the "Elsa remark" to me. I had said that I had heard one too many "Elsa's." WDR apparently took this to heart in some way. The band almost applauded. I remember now. It is so strange how the band really dislikes the contemporary stuff. What a change in twenty years, but so great to see real romanticists among the young. They don't even seem to resent Broadway musicals as much as "Apotheosis." Actually, the music is quite good, both Husa and Finney.

March 11 Concert Band concert.

WDR seemed shy and dismayed after the concert. He was not friendly and made only an "inaudible" polite comment on the concert. It was obvious he could not have liked it. He did ask me to take band on Friday, but of course I had to go to Virginia [guest conducting].

March 12 – WDR told the band that the night before he had heard a trombone who could really play lyrically. He uses this device often. Using as example only one aspect of the performance, and forgetting about all the things that were bad.

March 15 – A Conducting lesson at 8:30AM. He outlined my conducting at concert, which evolved into, 1) Came on too fast, 2) Over conducted, 3) Right foot gives way several times during

concert. Obviously, some nervous condition. He tentatively asked me to do "Masque" in Flint. Seemed to feel I might not want to – I did!

March 16 – The fantastic concert at Flint. Most notable was WDR's remarkable control of the band and himself. He stayed in his dressing room and was really pretty much "out of it." For instance, that bit after intermission of going into set storage instead of on to the stage. Also, leaving the stage for my number after the first instead of second number. The wonderful instance of going to the dressing room to get his bag and having this exchange – Bill: "Thank you, put it in the front." Mary: "No, put it in trunk." Bill: "I said put it in front seat." Mary: "Jimmie, don't listen to him. Put it in the back." I just left and put it in the front. He was often very curt with Mary. Once during rehearsal, he asked Mary if she could hear the timpani in the opening of "Prague." She nodded and he said in front of all, "What's the matter, can't you talk?" The band of course laughed. I don't think she appreciated it, however.

March 17 – He left early, at 4:45PM. I spent the remainder of time on "Apotheosis." George was there. He made announcements at the end.

March 18 – Sectionals. George had the brass. I had the woodwinds. It was not particularly successful. We read Mahler, or part at least. They do play so beautifully. The remainder of the time was devoted to Husa and Finney.

March 19 – I had the band for a full two hours. It was the most successful rehearsal for me so far. I worked on the Husa, read three marches, and then Finney and "Elsa."

March 22 – WDR missed my lesson, ostensibly to get shots and see some people on main campus. I had no opportunity to report on Friday's rehearsal, so I stuck my head in about noon. He was at first defensively curt, but gradually warming up. He said, "Let's see, you did Elsa and what else?" This leads me to confirm the "spy" theory, as I had mentioned to the band: "best not say we did Elsa." He was friendly, however, and asked me to sing and conduct through part of the Finney. Then he wanted me to watch him and see which of the two ways I liked best. He asked many pointed questions, just confirming ideas and my interpretation of the score. He then asked me to do the Husa – today – while he listened. This was really beautiful. I conducted and he rehearsed. He just tore everybody, including me, to pieces. It was so obvious to the band that he didn't know the score, yet his suggestions were all valid. The band broke into vigorous applause afterwards out of compassion for a fellow sufferer. I really enjoyed it! WDR's ear is not perfect but I'm convinced it's a lot better than he is given credit for. His intellectual equipment is just not adequate to continue to feed the proper data into his dynamo of energy. Thus, these foul ups on pitch and notes resulting in chaos. The band openly mocks him with foot shuffle and he seems not to hear it at all. Is he ever an unconscious master of the admonition: "Do not recognize antipathy."

On Tuesday, the following day, I was to conduct the Husa again. After cancelling my rehearsal and appearing, score in hand, he changed his mind and spent the entire time on the Finney piece.

March 24 – My lesson was devoted to telling me to go to Flint. We went to Battle Creek. He was very talkative in the car going over. He talked a great deal about the formation of ASBDA [American School Band Directors Association], ABA [American Bandmasters Association] and NBA [National Band Association], and also his conflicts with MENC and Cliff Buttelman

[Clifford V. Buttelman, 1886-1970, the first executive secretary of the Music Educators National Conference]. He also told of when he got Frederick Stock [Frederick Stock, 1872-1942, a 37-year tenure as music director of the Chicago Symphony Orchestra] to rehearse the Hobart High School Band. WDR was for ASBDA being for all. Harris [Dale Harris, d.1997, founder of the American School Band Directors Association] insisted upon it being very selective. Revelli feels this led to the formation of NBA. He does not approve of lots of ABA policies. He made no mention of modern CBDNA problems, though I tried to get him to. Neither he nor George care anything for Phi Beta Mu [international band directors fraternity], though both are ostensibly members. The concert was very fine. I did not conduct. "Pride of the Wolverines" [John Philip Sousa] was magnificent, and the best "Liebestod" and "Psyche and Eros" yet. It was a capacity house.

March 30 – Karel Husa is here. Neither George nor Revelli really understood "Apotheosis." I was on the right track. Husa is super kind. I'm afraid I admire his kind too much. Revelli and I watched the score together. He sure doesn't like this music and shows it.

March 31 – My lesson was delayed while he talked to Dennis, Peggy and Ellen, who missed last night's rehearsal. They had been scheduled for three months for a recital, and he talked to them for an hour about philosophy, dedication, attitude, etc. James Ogle must miss tonight.

WDR wants a report on Flint. He is all calm and peaceful, and suggested that perhaps I should do that concert. I told him how much they wanted him and they do. He called Gerkowski [Ray Gerkowski, former Director of School and Community Music in Flint, Michigan, past-president Michigan Music Teachers Association] to arrange it. I will conduct half of it anyway. Jenelle

showed me a letter about Cavender not conducting. I talked to George about it. This afternoon Revelli called me away from Husa's rehearsal and showed me letter. He seemed quite concerned. The letter was not signed, but mentioned my having conducted so much instead of George. The rehearsal was ok, but sloppy for the Michigan Band. The rhythm on the Concerto [Karel Husa - Concerto for Saxophone, Fred Hemke, soloist] got clean and driving. The band is pretty demoralized. Tonight, the whole show.

April 1 – Rehearsal. Revelli rehearsed the march for thirty minutes. The band was rough. He worked style and rhythm only, seeming to know that quality of sound would be there at the concert. Julie [Giacobassi] made the remarkable discovery that he stopped twenty-five times in each march and twenty-five times in the first movement of the Finney. This is part of that weird subconscious sixth sense which he has developed. A part of his mind is operating with fantastic precision and design, but consciously it appears intuitive. This seems to me to be a key analysis of many of his apparent mind-reading abilities.

He kept Husa and Hemke waiting until 5:00PM. The band really blew. He seemed to worry not at all about being tired out. The band showed no evidence of tiring until the very end, and then very little. There was the controversy about tuxedos and tails. Everyone left planning to wear tuxedos. WDR showed up in tails.

The concert was a great one. The aura of magnificence hangs over everything. The audience seems to not even move. There is a mystique about the Michigan Band which is most evident. I noticed the strange youthful enthusiasm of the old timers and everyone following the Husa performance.

Endless awards were presented. WDR was in a most jovial mood all evening, cracking jokes with me. He was terribly afraid the Husa would fail. It did not. A standing ovation yet.

Hemke agrees, it's the end of an era. We talked of the orchestral sound of the Husa, and I got him to listen to the stylization of the marches [Goldman – March, Michigan; King – March, Michigan on Parade; Sousa – Pride of the Wolverines]. You should have seen Husa and Hemke conducting the marches backstage. Karl King's death was announced. Always just one emotional moment after another. I brought the note from Mary to him in the dressing room about King's death.

April 5 – He missed my conducting lesson this morning. I saw him at noon. He asked that I set up the program in Flint and prepare it tomorrow night. I complemented him on the concert and he became very critical of the cornet players, saying they were just too young and inexperienced. This afternoon in the Manzoni [Giuseppe Verdi – Requiem, excerpts transcribed by Emil Mollenhauer] he rode them unmercifully. WDR was rough today. There was a bad attitude throughout band. His striving for perfection is uncanny and unrealistic. It is a mania and a driving obsession which, when viewed objectively, becomes unhealthy. I wish that I could hear what others hear lacking in the Michigan Band. My problem is that I dig the sound but not the methods required to get it.

April 7 – Though I was in Flint, the concert in Adrian was technically excellent from all reports. [redacted] got a phone call from Revelli, who said, "please ignore personal attacks" [Related to criticisms during an earlier rehearsal].

April 8 – Today's rehearsal was great, old-fashioned detail. The best in several weeks. It was very relaxed and painstaking with endless details. NO KIND WORDS. It's never right, always wrong. He completely destroyed the individualism, and the band was very hesitant. But this is a necessary ingredient to the Michigan sound.

April 9 – Another rehearsal devoted to Manzoni. He started by saying he was going to just review the work done yesterday, but within a few bars he was rehearsing the opening in eight rather than in four as yesterday. He really knows this score. The band's attention was good and he talked a lot about its religious meaning and all. It was Good Friday, but no mention was made of this. The band still plays with that total lack of individuality characterized by the rehearsals since the concert. It could be characterized as lifeless, but I know better, because I know what happens later. With about fifteen minutes to go he turns to the Makris piece [Andreas Makris, "Aegean Festival Overture" transcribed by Albert Bader]. It is obvious he has really worked on this, but still has great troubles. George is still expecting a disaster, but I think he may make it. During one brief segment WDR really had the right idea. He has seemed extremely youthful in the last few days. Very much <u>with</u> <u>it</u>. <u>Very</u> honest, and I suspect very much like in Hobart. The band, for the most part, has responded. Today the first chairs claim they are being cheated by giving up their $150.00 [Commencement band stipend for section principals] for the trip when the rest of the band merely gives up $75.00 [the funds were being used to help pay for the upcoming European tour]. Probably just the "Rites of Spring" but rather stupid, I think. Only one more week of regular rehearsals.

Notes: April 10 – Being able to recognize genius is as difficult as finding a "miracle." Revelli, when viewed sympathetically over a long period of time, "convinces" all out of proportion with

the normal student to teacher transfer of information. He believes therefore you believe. You really become convinced that there is only one way. Absurd? No. It's the essence of true Christianity or belief in any way of life. I know, rationally, that this sound is not the only one, yet now I am so convinced of its overpowering superiority that you become helpless and finally give in to it.

April 12 – A great rehearsal on the Makris piece. Revelli really worked on it. He was relaxed and the band was loose. He knew almost exactly what he was doing at all times and only occasionally missed meter changes. Once he quickly and openly apologized for missing a meter. He was just as insistent, but not as vitriolic. He rehearsed fast most of the time, taking the piece at the speed of the Air Force Band recording. After rehearsal he invited everyone into his office to hear the recording. The office was packed with people listening. He was jovial. What a victory for a man of his age. George was wrong, though there is still a long way to go. The band had lots of problems with the rhythm, but remained quite attentive throughout.

April 14 – Revelli's final rehearsal as conductor of the University of Michigan Band. [This was Dr. Revelli's final regular rehearsal at the School of Music. His actual "final" rehearsal was on tour at Carnegie Hall]. He asked me, Monday, to take the rehearsals on Thursday and Friday. I will be in Alabama [guest conducting]. George will take the rehearsals. That would have been an honor to have taken those last two rehearsals, but it is best this way. WDR was just the same today as the last week. Julie [Giacobassi] claims he stopped one-hundred times each hour. That sounds a little far-fetched but he did stop at least two-hundred times all together. He worked very methodically on the Makris. One notable spot was the big awkward brass spot in six. He worked until it was finally clear. This "honesty" is phenomenal. The band was very quiet. Subdued, but

terribly bugged. Once when he said, “I can’t conduct that,” there was the usual foot shuffle. He went ten minutes overtime. There was absolutely no word about this being the last rehearsal. Nothing. Just a clean, honest, Revelli rehearsal. Probably little changed in thirty-six years except his growth as a musician and in conducting control. I talked to [redacted]. He was just about out of his mind over the Makris. Blaming Revelli and disliking him strongly. He represents three decades of Michigan Band types. I tried to gently support the value to him, but no luck.

There are quite a few who realize how ultra-refined and unbeatable the Michigan Band is. There are an equal number who really don’t care or feel that WDR’s philosophy destroys the music. The saddest are these types: those who have unconsciously accepted his philosophy, yet reject him.

[End]



Jimmie Howard Reynolds (1925-2013)

Jimmie Howard Reynolds received degrees in music from Louisiana State University and the University of Michigan. After teaching in public schools in Florida, Mississippi and Louisiana, he served as Director of Bands at Peabody College/Vanderbilt University, Director of Bands and Chair of the Department of Music at Louisiana Tech University and Director of Bands at Iowa State University. From 1980 to 1985 he was Director of Youth Music for the Municipality of Jerusalem, resident conductor of the Israel National Youth Band, and Music Consultant for The Rothschild Foundation, Israel. He also taught courses in Music Education at Tel Aviv University and the Reuben Academy of Jerusalem. Mr. Reynolds was a past president of the Southern Division of the College Band Directors National Association, and a member of the American Bandmasters Association. He served honorably in the United States Navy as a Lieutenant JG.