

QCGU Wind Orchestra Concert
Hultgren compositions and other compositions

Listener Response Pro Forma

The following is a compilation of the data collected in this survey, as at the 15th of July 2005.

| Other works and the concert environment | My Sister's Tears |
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| Which work/s attracted you? | Did you like <i>My Sister's Tears</i> ? Y – N |
| As a wind ensemble conductor, the entire program interested me; however, it was Hultgren's works that enticed me. It was Hultgren's works that I thought about the next day and grappled to come to terms with. BB | I can't answer this question. I did not experience this work in such a 'black' and 'white' manner. I enjoyed many aspects about it; however, just as many elements about the work disturbed me. BB |
| All CK | Yes CK |
| I enjoyed Masada very much EG | Like is an inadequate term. I was very moved by it. EG |
| Bright Sunlit Morning EH | Yes CB |
| Ticheli - JH | Yes EH |
| Symphony No 2 MH | Yes JH |
| Bright Sunlit Morning SC | Yes LR |
| Attracted to all works. TB | Yes MH |
| Why? | Yes RS |
| In Hultgren's works he asked me to engage with him in a dialogue about his musical narrative and its connections to the human experience. BB | Yes RB Yes SC Yes TB |
| They were all good "quality" | Why did you like or not like it? |

pieces that help lift the profile of wind bands to that of a "legitimate" performing ensemble CK

Having read the notes and knowing the background I could appreciate the musical representation of the two groups and the contrast between the 'martial' and the 'dancing' rhythms. EG

It told a story of the way God is always with in or trials and testings EH

Different rhythms JH

I liked the erratic nature of some parts MH

Opportunity to hear 'voice' in wind orchestra format. Refreshing/different SC

All works held my interest and ear for the entire performance. TB

On a personal and musical level, I thoroughly enjoyed the picture that the work painted. It drew on my 'heartstrings' and invited me to a very beautiful and visceral place: a shared space. It enticed me into a self-reflexive dialogue with it as I contemplated the lesson it was trying to teach me.

On an intellectual level, it made me uneasy. Was this appropriate? How would your sister feel? How does your family feel? How do the musicians feel about playing this? I grapple with some of these questions in some of my responses below. BB

The piece was beautiful in its own right for all kinds of analytical reasons. I liked it because it was vivid and moving and because, to me, it represents a maturity and sense of "having arrived" for the composer. There is a sense of contentment, ease and completeness to this work. CB

It was an intense piece that used the available tonal colours well. It created a very emotive atmosphere. CK

I felt love respect and sorrow. There was a delicacy in the presentation. I didn't think of it as a performance. EG

It was different and it told a story

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| | <p>EH</p> <p>“Like” is not a good word for the effect it had on me because of the emotional response I had to it. If I was unaware of the context of the piece, I would say it was a delightful piece. JH</p> <p>It was pleasantly uplifting....I thought it was going to be a ‘sad’ piece MH</p> <p>Hearing the narrative first allowed for better understanding and emotive connection to the piece. I liked it because the music described the emotions of the composer very well RS</p> <p>I liked the progression of emotions from tears and hurt to healing. RB</p> <p>Understood composer’s reason for writing the music. TB</p> |
| <p>Was the atmosphere an influence on your engagement with the music this evening?</p> <p>Yes, it certainly was. The composer’s family were sitting close by and there was an atmosphere of anticipation and <I can’t find the word for this – it’s like when you are sitting on the pew of a church in that solemn moment before a funeral begins>. Forgive me for this description; maybe it was my dramatic interpretation of the moment. Maybe it was because I had this document in my hand.</p> | <p>What about the music was engaging or what detracted from it.</p> <p>To be honest, the narrative was the most engaging part of the experience. I don’t only mean the story told by the composer (which I experienced as a heartfelt public eulogy) before the work was played; I mean the musical narrative that unfolded. Interestingly, what engaged and interested me was what I interpreted to be the ‘twirly skirt.’ The figure given to the flute in the opening and later shared</p> |

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| <p>Maybe it was because the composer had told me about the work and the events in his personal life leading up to the premiere. I suspect not everyone around me was feeling anything like this. BB</p> | <p>with the oboes represented a predictable feminine image to me. Without going into the semiotics of this, I find it interesting that this type of figure (with its tonality/modality) has been often used in musical scores to depict this enticing and fragile feminine impression.</p> |
| <p>Yes it was enjoyable to hear a wind band perform in a concert setting as opposed to a competition CK</p> | <p>Having said this that 'twirly skirt' is was what I took away from the work. BB</p> |
| <p>Yes, I was impressed by the young musicians and amazed by the quietness of the young members of the audience. EG</p> | <p>Some parts vividly captured the ideas the composer talked about in his introduction. It was joyful but poignant and reflective. Some of the playing occasionally detracted from the work (timid entries, unfocused tone etc), but the playing overall was of an exceptional standard, which added to the engagement. CB</p> |
| <p>No EH</p> | |
| <p>It is always makes a difference to have a large audience responding to the orchestra – people feed off each other. JH</p> | |
| <p>Always...however I can forsee (sic) people being asked to turn off the sound on their digital cameras ...rather annoying MH</p> | <p>The music was emotional but the performance at times lacked this emotion. This negative was not related to the composition but instead to the performance of the work. CK</p> |
| <p>No SC</p> | |
| <p>Yes. The orchestra members were very engaging and their energy was infectious. TB</p> | <p>I felt it was appropriate, full of a variety of emotions – not restrained but contained. EG</p> |
| | <p>The way different instruments were used to tell a different part of the story EH</p> |
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| | <p>The flutes particularly created a "sighing". Nothing detracted from it. JH</p> |

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| | <p>What I found most engaging was the way the music fluctuated between light hearted happiness and mournful and sorrowful reminiscing. It described the composers feelings not of an event per se but ongoing reflections about his memories and thoughts RS</p> <p>Knowing the background of the composers personality and the situation that brought about it's writing RB</p> <p>There were flute sections that sounded slightly oriental to me and I liked that sound. SC</p> <p>It was a very emotive piece of music. It seemed to contain tears, sadness, joy and love. TB</p> |
| <p>What did you find particularly engaging or attractive about the work's?</p> <p>I found the performance of the other works on the program most enjoyable; however, I suspect these reflections, which border on music criticism, are not of much interest to you in this study.</p> <p>However, given the personal nature of the concert with 3 of the composer's works I was curious about how the other works in the program were chosen. Why were these other works chosen to be part of what I perceived to be a largely Hultgren-focused program? What was the relationship</p> | <p>Was this the most engaging of the Hultgren works tonight?</p> <p>Yes BB</p> <p>In some ways CB</p> <p>Yes CK</p> <p>I think so – perhaps because I had time to prepare for it, and I often appreciate gentle music. EG</p> <p>Masada MH</p> <p>No RS</p> <p>Yes SC</p> |

between all of these works? I have some ideas – but maybe I’m fishing for connections that were not there in the programming. BB

They were quality works that did not subscribe to the common formulaic writing of many wind band pieces for educational purposes. CK

I had time to read the notes on Masada and the background knowledge helped me to almost revel in it. Strange when it was a tragedy but it was exciting. EG

They all told completely different stories EH

I just loved the Ticheli “joy”. JH

I liked in symphony No 2 the fast and crazy movements the best MH

Repertoire selected for opening and closure of concert appealed to me SC

Watching the interaction between the conductor and the various sections of the orchestra. TB

Masada TB

Why or why not?

Clearly this was the most engaging work because of its profoundly personal connection to the composer. He did not stand up and introduce any of his other works. BB

“My Sister’s Tears” brought out the strongest emotional reaction in me, and I think in much of the audience. Three of his best (in my opinion) works were presented, one (Masada), which I already have my own connection with perhaps for sentimental reasons. “Bright Sunlit Morning” I knew only a little and was also completely engaged with because it is the first piece I know of like it from Hultgren. It also has a sense of maturity and ease about it. CB

It was unexpectedly different to any of Hultgren’s previous works that I have heard. CK

Where as I hadn’t time to read the notes on “Bright Sunlit Morning”, I didn’t know the background to the composition and pleasant rather than horrific. EG

It was quite engaging, so was Bright Sunlit Morning EH

Masada has always had a particularly special place in my heart – it has such enthusiasm

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| | <p>and clashes of ideas and sounds – it’s great! JH</p> <p>Ella liked it most!! I liked the timing and the business of some parts (It had elements of Bushdance) MH</p> <p>I found the frenetic energy of Masada to be more exciting and uplifting and therefore more engaging. However, hearing the narrative prior to “My Sister’s Tears” allowed me to be thoroughly engaged in the music. RS</p> <p>This comes down to choice and I personally favoured another piece RB</p> <p>The reason behind the composition enhanced my listening skills and I particularly liked the flute parts. SC</p> <p>It was a very interesting composition and I felt that the orchestra embraced the passion. The percussion was inspiring. TB</p> |
| <p>Of all the works, which most captured you?</p> <p>My Sister’s Tears BB</p> <p>Ticheli (especially 2nd movt.) CK</p> <p>All of Ralph’s. Unfortunately I hadn’t time to pre read notes on Schumann and expected a different composer and didn’t pick up on the work. EG</p> | <p>Did My Sister’s Tears capture you?</p> <p>Yes. BB</p> <p>Yes CB</p> <p>Yes CK</p> <p>Yes. I look forward to hearing it again and again. EG</p> <p>Yes EH</p> |

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| <p>Masada mainly. Bright Sunlit Morning EH</p> | <p>Yes, of course. JH</p> |
| <p>Not a fair question JH</p> | <p>Yes LR</p> |
| <p>All of Ralph's LR</p> | <p>Yes MH</p> |
| <p>Symphony No 2 MH</p> | <p>Yes RS</p> |
| <p>My Sister's Tears SC</p> | <p>Yes TB</p> |
| <p>Enjoyed the entire works, except the singer. Consider the singer was not up to the task. TB</p> | <p>Why or why not?</p> |
| <p>Why?</p> | <p>I, like most people, am drawn to stories. It is not necessarily the details on the page (although I suspect a semiotic analysis of your work would reveal a lot), that captures me, but rather the lessons that the story teaches me about life. The work captured me because it contained a message; it allowed me to learn something about Hultgren and something about myself. BB</p> |
| <p>See reflections in the other column. BB</p> | <p>The quality of the writing and the change in style of the writing from much of Hultgren's earlier work. The playing was also of a high quality. Knowing the thoughts and emotions behind the work also had an effect. CB</p> |
| <p>This was a well crafted piece that was performed very well. Although the 2nd movement was slow moving with a gradual build up, the climax still surpassed what had come previously. The performance always kept the intensity of the work. CK</p> | <p>It seemed to express many emotions concerned with the subject matter. CK</p> |
| <p>The energy put into the piece. The story. EH</p> | <p>The way it was told and the background of it. EH</p> |
| <p>Because they were all so great, but sooooo very different. The Ticheli was wonderful; I know how great Bright Sunlit Morning can be; Masada, I love; and My Sister's Tears was an emotional response from a different level to the rest of the pieces JH</p> | <p>It encapsulated Heather. It was so lonely and sad but those</p> |
| <p>Because they are good, and</p> | <p></p> |

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| <p>he's a friend, and I'm so proud of him. LR</p> <p>See question 1 MH</p> <p>Inspirational music. TB</p> | <p>glimpses of joy were there. JH</p> <p>It is sad and beautiful and transcends time LR</p> <p>Because of my personal attachment. It made me reflect of my personal relationship with Heather and others MH</p> <p>Hearing the narrative before the performance gave a greater understanding of the music and allowed me to comprehend the range of emotions involved. Ranging from light hearted happiness of youthful memories to the sad adult reflections of what might have been. RS</p> <p>Yes – as the music reflected the whole field of emotions. RB</p> <p>I liked what I was hearing – solo trumpet was good and poignant. I liked the repetitive 'bit' SC</p> <p>Understanding the background to the music, as explained by the composer, allowed me to listen more intently to the composition. I felt the tears and the sadness but also the joy and love. TB</p> |
| <p>Would you please describe your emotional reaction to the work?</p> <p>See other column. BB</p> <p>It conjured up many emotions including excitement, tension and a sense of satisfaction. I</p> | <p>Would you please describe your emotional reaction to the work?</p> <p>I was very moved by the work. One of my favourite scholars says that when one writes vulnerably others respond vulnerably. Hultgren opened</p> |

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| <p>thoroughly enjoyed it. CK</p> <p>Excited, interesting EH</p> <p>Bright Sunlit Morning – disappointed because of the singer</p> <p>Ticheli – uplifted</p> <p>Masada – charged JH</p> <p>Intrigued</p> <p>Captured MH</p> <p>MST evoked some childhood memoires. The Symphony I found too long and loud. Became bored. Loved happiness sound of Masada. SC</p> <p>Not applicable. TB</p> | <p>himself up and made himself tremendously vulnerable in front of his colleagues, students, friends and family. He brought the most private of feelings out in the most public of ways. Being the sensitive musician, thinker and person that I am – he left me with no choice other than to respond in the same manner. BB</p> <p>It is difficult to describe. I was overwhelmed. My own tears. A sense of bittersweet. Pride for the composer due to the clarity of the work. A sense of reflection and celebration (?)of a life. The feeling I get when I think about the story and music of “It is Well” CB</p> <p>I was very moved by the music. It pulled at many emotions and enabled me to be introspective. CK</p> <p>Loving care, respect, regret, acknowledgement, remembrance. She is not forgotten EG</p> <p>I cried EH</p> <p>Upsetting. Seeing Heather as so alone and sad and knowing she was never joyful. JH</p> <p>I cried, but as much for the beauty as for the sadness LR</p> <p>I was crying before the work started...I would be interested to</p> |
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| | <p>see how I would have reacted if Dad hadn't given a speech beforehand MH</p> <p>My emotional reaction related to my personal history which is somewhat similar, with regards to the narrative, to the story of "My Sister's Tears". By this I mean my emotional reaction ranged from happiness to sadness and back and forth. At the end of the piece I felt as though beautiful happy memories will never be lost but often they will continue to be tinged with sadness. RS</p> <p>The piece started with me feeling all of the tears and loss, but have to admit that by the end, was lost in the healing effects of the music so that I had to remind myself of it's title. RB</p> <p>Sobering – given the meaning behind the music SC</p> <p>Both happiness and sadness. TB</p> |
| <p>Would you please describe the work in a simple, single sentence?</p> <p>See other column. BB</p> <p>A work that was very well written and performed. CK</p> <p>Full of life and energy EH</p> <p>Masada – a clash of sounds JH</p> <p>Busy and exciting MH</p> | <p>Would you please describe the work in a simple, single sentence?</p> <p>The music reflected a deeply personal attempt to reconcile the past and make peace with this unimaginably horrific yet profoundly tender life experience. BB</p> <p>I can't think of anything that doesn't sound completely trite. I don't know how simple this will</p> |

Not applicable. TB

be...

My Sister's Tears is colourful, swirling, moving, yet comforting and engaging work from a composer who has found his way. CB

An emotive work that could arouse many feelings within the listener. CK

Telling a sad story with music
EH

A sad, lonely work. JH

In this space?

A man remembers the little sister he loved and protected. After her death, he feels he has failed her, even though it was the geographical dislocation of modern life that separated them. Despite his present life of love and achievement, sadness remains, but he knows the spirit of that little girl lives on. He finds he can live with unanswered questions, relinquishing his beloved sister and others like her into the care of a merciful God.

I felt the trumpet was the brother's voice, reassuring his little sister, even now. LR

Surprisingly 'up' and happy MH

An emotional remembrance of the happy and sad times spent with a sibling, tinged with the sadness of what might have been RS

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| | <p>Soothing, Healing, Calming RB</p> <p>Light, lilting, oriental but haunting all at the same time SC</p> <p>Very moving piece of music. TB</p> |
| <p>Describe the connection there was between the conductor and the ensemble – dot points are appropriate.</p> <ul style="list-style-type: none"> □ Strong connection □ Conductor demanded a lot from the ensemble, although they didn't always deliver □ The conductor seemed to be working very hard on the podium, maybe at times overworking, to possibly compensate for the ensemble BB <ul style="list-style-type: none"> • The conductor was transferring his interpretations very clearly. • The ensemble mostly responded well to the conductor CK <p>I'm not equipped to judge but I felt they worked well together and respected one another. EG</p> <p>Strong Powerful EH</p> <p>Engaged JH</p> <p>I felt initially that the ensemble was holding back, not confident and that the conductor was pumped and enthusiastic and it seemed to no avail the second</p> | <p>Have you heard music from Hultgren like this before? Y - N</p> <p>No. BB</p> <p>No not really CB</p> <p>No CK</p> <p>Perhaps not but I was reminded of a 'simple' tune – I think played by 2 violins on a special occasion EG</p> <p>Yes EH</p> <p>No JH</p> <p>No LR</p> <p>No MH</p> <p>No RS</p> <p>No RB</p> <p>Yes SC</p> <p>No TB</p> <p>Comment please:</p> <p>I am fairly familiar with Hultgren's music, having conducted a number of his works before. This is unlike anything else I have ever heard</p> |

piece the ensemble seemed to warm up a bit more. By the end they were fantastic. The conductor maintained his enthusiasm throughout MH

- Students were focused and attentive to the conductor
- Students appeared comfortable with conductor
- The conductor made the work seem “effortless” SC
- Respect
- Good rapport
- Worked well as a team – engagement TB

from him – it is the most humble of his works I’ve heard to date. Of course there were elements that I could identify as Hultgren’s in terms of melodic material, orchestration, etc. but there was something more to this work, a vulnerability and sense of quiet. BB

I’ve not heard as much of his work in the last 4-5 years. “Bright Sunlit Morning” is similar in a compositional sense, but tonight was the first time I had heard this piece properly. Both are similar (and very different), but I feel collectively they are both very different to Hultgren’s other works. They sound more polished, at ease, articulate and focused...artistic? Arrived.

After hearing these newer works, the earlier ones remind me of the work I sometimes see my students write – full of ideas which they try to put down all at once. Sometimes genuinely artistic but sometimes caught up in trying to write for a purpose. These two works, and particularly MST, feel mature, focused and content.. Not full of conflicting ideas. Written without purpose other than to express something. CB

The music was a demonstration of a more mature style. It used compositional techniques that I have not previously heard in other Hultgren works. CK

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| | <p>Bright Sunlit Morning went a long the story because it was about a tradgity (sic) EH</p> <p>This is a biography of a much loved sister. It can't be like anything written before JH</p> <p>It sure beats "Clowning Around" LR</p> <p>Can't remember a lot however I guess I am used to more brash and brassy sounds. This seemed more subtle even humble. MH</p> <p>Only the beginning – similar to Bright Sunlit Morning. Firsts 30 – 60 seconds definitely said "AHH HULTGREN" to me SC</p> <p>I have not heard such a personally emotional piece like this before where the narrative was so clearly stated prior to the performance. RS</p> |
| <p>Does the ensemble appear engaged in the performance?</p> <p>Yes. The ensemble appeared relatively engaged with all of the music.</p> <p>I have to say that I thought the ensemble was somewhat nervous about playing <i>My Sister's Tears</i>. I sensed fragility in the performance, especially the brass section. However, I think this sense of fragility added to the sensitivity of the performance. I did feel for the musicians; they were carrying</p> | <p>If no to the above question, what type of Hultgren music have you heard, if any?</p> <p>I have heard a broad cross-section of Hultgren's music over the years. I find it curious that in all the music of his that I know there are very strong narrative elements. His works are often connected to a place or event. I also find it interesting that many of his works are not divided into movements; rather they depict a scene or place in one contained statement. BB</p> |

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| <p>such a huge responsibility on their shoulders. They had to be faithful to the composer's memory of his sister and do it justice – this is a very, very tall ask. It almost felt like they were being given the responsibility of reading her eulogy. You could hear this in their performance. BB</p> <p>Yes CK</p> <p>Yes – impressive EG</p> <p>Yes EH</p> <p>Their playing was fantastic JH</p> <p>Yes LR</p> <p>Yes MH</p> <p>Yes SC</p> <p>They did an excellent job and appeared to be fully engaged. Some of the orchestra members appeared to be extroverts in the way they engaged themselves in the performance. TB</p> <p>If yes, why do you think it is – music or the conductor's capabilities</p> <p>Both and more. BB</p> <p>Both CK</p> <p>Both important. He was very good. EG</p> <p>Probably the music but the</p> | <p>Hornet's Nest Bushdance Scherzo Others I can't remember CK</p> <p>Bushdance Hornet's Nest Waltzing Wombat (mostly early works) MH</p> <p>Not a lot (unfortunately)</p> <p>He should invite us to more concerts!!! RB</p> <p>This is the first opportunity I have had to hear any of his music. TB</p> |
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| <p>conductors capabilities contributed to it EH</p> <p>Seeing how Matt worked with younger ensembles to change their sound, there is no doubt that the sound of the ensemble is the direct responsibility of the conductor JH</p> <p>It has to be a combination LR</p> <p>A little of both, probably more so the conductor capabilities and skill MH</p> <p>Probably conductor in the first instance, but it was obvious various sections were feeling the music SC</p> <p>Both aspects. The conductor certainly appeared to inspire the orchestra members and the music was inspiring to listen to and no doubt to play. TB</p> <p>If no, why do you think it is – music or the conductor’s capabilities</p> <p>Again, the ensemble reflects the professionalism of the conductor. JH</p> <p>Not applicable. TB</p> | |
| <p>Is there a different engagement for each piece?</p> <p>I was watching to see if there would be more connection with the Hultgren pieces, but in all honestly I didn’t see it. BB</p> | <p>Do you react differently to this work knowing the narrative?</p> <p>Yes. The reason why this was such an engaging performance was because of the narrative. If I hadn’t known the story I would</p> |

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| <p>Yes CK</p> <p>Appeared committed. EG</p> <p>I wasn't aware of such subtleties LR</p> <p>Not that I noticed MH</p> <p>Yes TB</p> <p>If yes, why?</p> <p>They have first hand insights of the composer for some of the pieces. CK</p> <p>There is a different story told by each piece EH</p> <p>Each piece was unique. TB</p> <p>If No, why?</p> <p>Bright Sunlit Morning was different because the singer didn't know his part and I was nervous for the group and Matt.</p> <p>The rest of the pieces made up a great concert</p> <p>They seemed motivated throughout MH</p> <p>Other comment</p> | <p>have enjoyed the work, but it would not have drawn me in so far.</p> <p>Keep in mind though; I am someone who believes that all music has some sort of narrative, whether it is sonata form's underlying plot of climax and conquer, or the story of a sister's suicide; this is what makes us respond to music. We follow along with the narrative, waiting for its expected conclusion.</p> <p>I have no doubt that in the musical narrative of <i>My Sister's Tears</i> Hultgren cut this work short. He robbed us of the finish that we expected. I could have happily dwelled in the sounds and story longer, but he brought it to a premature end. The narrative depiction of his sister's abrupt end was strikingly clear to me. BB</p> <p>Yes, I think I would have enjoyed it from a purely musical perspective not knowing the narrative. By knowing more, I had a deeper connection emotionally. CB</p> <p>Yes. It triggers some personal memories and emotions. CK</p> <p>See above EG</p> <p>Not really because I lost my cousin EH</p> <p>Absolutely JH</p> |
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I think knowing anyone who had written a piece about the death of a sibling, especially a suicide, would impact emotionally on me. I think the narrative is important for the audience to reflect on their own experience. Also made me think of what the composer went through emotionally with the death of their sibling which makes me sad. For example, if perhaps it was a piece Matt George had written about his sister I would have had a similar reaction because of his personal loss, just perhaps not as intense as it was because it was my dad and aunty MH

I think so. Mainly because the piece seems to range between happiness and sadness I felt that without a narrative I may have been somewhat confused by the conflicting emotions of the piece. Knowing the narrative first however evoked a range of mental images depending on the mood and emotion of the music. RS

It's a bit hard to comment. If I had heard it first without knowing the narrative & then heard it again following an explanation, I might be able to be more objective. RB

Probably, without explanation I would have thought – flowing lilting – except for the haunting horn/tpt bits SC

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| | <p>Knowing the narrative certainly was a positive towards understanding the composition and the emotions involved and experienced by the composer. TB</p> |
| <p>Are you a musician?</p> <p>Yes BB</p> <p>Yes CK</p> <p>Very amateur but keen singer. EG</p> <p>Yes EH (she failed to note this)</p> <p>Yes JH</p> <p>Amateur LR</p> <p>Yes MH</p> <p>No SC</p> <p>No TB</p> <p>If yes, please define – conductor, performer etc</p> <p>Conductor, musicologist, lecturer BB</p> <p>Conductor CK</p> <p>Performer EH</p> <p>Choral Singer LR</p> <p>Singer, ex cellist MH</p> <p>Are you a general concertgoer?</p> | <p>Is it because you are a friend of Hultgren's that you 'connect' with his music?</p> <p>Y/N</p> <p>I don't know – possibly, yes. BB</p> <p>Not entirely CB</p> <p>No CK</p> <p>No JH</p> <p>Not only LR</p> <p>No MH</p> <p>No RS</p> <p>Yes RB</p> <p>Probably SC</p> <p>No TB</p> <p>Comment</p> <p>This is difficult to answer. I enjoyed Hultgren's music before I met him. However, now that I know him I connect much more deeply with his music. BB</p> <p>The connection is perhaps greater, but there are plenty of his works that I don't particularly</p> |

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| <p>Yes BB</p> <p>Not as often as I'd like. Cost is a factor. EG</p> <p>Have to be EH</p> <p>If I get free tickets LR</p> <p>Yes...don't go enough tho MH</p> <p>Yes SC</p> <p>No TB</p> <p>Please note your age and gender.</p> <p>- BB</p> <p>29 Male</p> <p>78 Female EG</p> <p>Female 16 EH</p> <p>Female 47 JH</p> <p>Mature Female LR</p> <p>29 female MH</p> <p>Female 47 SC</p> <p>57 Male TB</p> | <p>connect with. I think I would have connected with these works regardless of who wrote them. CB</p> <p>I have only found a "connection" with his more recent compositions, namely the ones performed at this concert. CK</p> <p>Not only this EG</p> <p>Daughter EH</p> <p>I love it because it is engaging music. I'm probably his biggest musical critic! JH</p> <p>Because I was a niece of Heather's that I connect with this work MH</p> <p>I feel that knowing the narrative first allowed me to personally relate to the music. I think that knowing the narrative first allows many listeners to relate the music to personal histories which may be similar to that told by the narrative RS</p> <p>I'm sure knowing & caring for someone has a huge effect on one's reaction RB</p> <p>However I think it something I would enjoy listening too for wind orch genre SC</p> <p>I connect with music that touches my emotions and Hultgren's music does just that. TB</p> |
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| <p>Define what you mean as “good” music.</p> <p>I don’t think I can answer this question. I believe there is no such thing as “good” music or “bad” music.</p> <p>More to the point what is “music”? To me music is not notes on a page (forgive me, I do not see the score as the power-centre of the Western concert tradition); it is a set of relationships. Christopher Small has so much sensible stuff to say on this topic. BB</p> <p>Music that is well crafted and makes the listener feel comfortable and stimulated but not bored. It contains an intelligent element to the compositional technique and produces something innovative. CK</p> <p>I feel it has to come from the heart – light/sad/lonely? But I could probably be easily fooled. Like General Booth I want a good tune and harmony – it doesn’t have to be very clever or complex, that might be wasted on me.</p> <p>I can cope with discord where it’s needed.</p> <p>Of course it helps if it is well performed.</p> <p>Words are important to me and good background notes or words with the music help me to feel with the music and to remember it e.g. hymns may be</p> | <p>Does your emotional position in respect of the composer influence your reaction in any way?</p> <p>Yes, how could it not? BB</p> <p>My emotional reaction was stronger than it would have been had I not known the composer personally. I had also known there were some life altering events in his life, but had never known the details, so hearing them shared so freely and with such poise was quite an emotional experience. Hearing of such events happening to a friend and his family was difficult. Had the narrative been delivered by someone I didn’t know, I still would have been stirred by the circumstances, but wouldn’t have had such an emotional reaction. CB</p> <p>No CK</p> <p>Yes. It adds another dimension. EG</p> <p>Sort of him being my Dad EH</p> <p>In my case, of course, because of my relationship to Heather. JH</p> <p>Yes, it makes it more special LR</p> <p>Of course...but see extended point for more explanation MH</p> |
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| <p>remembered better than sermons and I love G and S. EG</p> <p>Music that the performer and the audience are engaged in EH</p> <p>Something that engages you. Makes you want to listen and not look at your watch to see how long before interval. JH</p> <p>n.b. Changed <i>define</i> to <i>describe</i> I know it needs to be well performed but what it <i>is</i>, is much harder to define</p> <ul style="list-style-type: none"> • Honest • Tuneful unless there's a particular reason for lack of tunefulness e.g. mars in the Planets • Strong or beautiful or both • Moving of meaningful or both • Appropriate LR <p>Music that evokes emotion. Music that has been written with a message MH</p> <p>I like various genres from classical – Pop, I like clear harmonies and being able to hear specific instruments within the overall sound SC</p> <p>Good music is music that calls me to sit still, listen and relax. TB</p> | <p>Yes. While I feel that most listeners may be able to relate in some way to the emotion of the music, those listeners who know the composer may also in some way empathise more directly with the composer and try to understand the composer's specific point of view. RS</p> <p>I'm sure it does. If one didn't know the composer one would be more hasty in forming an opinion. RB</p> <p>If I didn't like it would say so objectively. During the performance I did feel privileged to know the composer and wondered what it must have been like back in Bach and Beethoven's days for their friends. SC</p> <p>Not at all. TB</p> |
| <p>Is that what could be called "art"?</p> <p>To me "art" is life and life is art; there can be no distinction.</p> | <p>Should music be used to tell these types of stories?</p> <p><Gulp> I don't know. BB</p> |

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| <p>When we get entangled in fruitless discussions about when something becomes a work of art and when it is no longer a work of art we remove ourselves from the experience of it. BB</p> | <p>Of course. CB</p> <p>Yes CK</p> <p>Yes EH</p> |
| <p>Yes. It is an idea that is produced into something material for the enjoyment of others. CK</p> | <p>Yes LR</p> <p>Yes RS</p> |
| <p>I don't know EG</p> | <p>Yes RB</p> |
| <p>Yes EH</p> | <p>Yes SC</p> |
| <p>I wouldn't know what "art" is. JH</p> | <p>Yes TB</p> |
| <p>Dunno LR</p> | <p>Why?</p> |
| <p>Yes MH</p> | <p>I believe that music can and should tell the most profound stories about humanity and life.</p> |
| <p>For me anything that is creative is ART, however, I like some 'ART' more than others SC</p> | <p>However, I believe that people's stories, particularly this one, need to be treated with tremendous care and reverence.</p> |
| <p>Yes most definitely. TB</p> | <p>This work was clearly the composer's reflections on the life of his sister and her tragic death; in his words not hers. This immediately sends off alarm bells for me, in terms of ethics.</p> <p>As anyone who has written the biography of a family member will attest, this is such a difficult task to negotiate. It can be tremendously therapeutic, but at what cost? How do you toe-the-line between self-indulgence and simply telling your version of the story? There is no easy</p> |

answer, but one has to be so painfully self-reflexive in this journey. I sense that Hultgren worked very hard to maintain this self-reflexive integrity during and after the creation of this work. BB

You could answer this question from a Multiple intelligences point of view and say that some people have strong musical intelligence and need to express themselves in this way blah blah blah.

I just think that (like trying to answer some of these questions), certain things are not able to be defined with words. Sometimes music is the only way to fully connect people and help their understanding of a situation, emotion, experience. If it feels right, do it. CB

It is one of the most powerful tools to create emotional responses in listeners. CK

Some of us must make do with words only, and perhaps not use them well. We are indebted to those who help us understand through the gift of music. EG

Any piece of music I think should tell a story EH

It has certainly succeeded in telling this one – it really does encapsulate the way Heather was. JH

Sometimes words don't go far enough, or we are not skilful enough with words to say exactly what we want to say. The richness and subtlety of music is excellent for expressing complex and conflicting thoughts and feelings. LR

It can evoke emotion and discussion about topics, it can help personal reflection MH

Music, particularly music without lyrics is such a beautiful way to express emotions without being weighed down by specific details of events. Listening to such a piece feels almost cathartic in that analysis and thought is not required as the music itself evokes such strong emotions RS

It has over the centuries and I can't see why there should be any subject that would be exempt. Music after all is expression. RB

Music is a powerful tool of expression for the composer, the artist and the listener. SC

Music is a personal interpretation by the composer of his/her emotions and the depth of those emotions and the passion for expressing those emotions. TB

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Additional Comments:

I'm looking forward to hearing these compositions again. I'm sure I missed a lot, because I was not familiar enough with the background.

It was a privilege to be in that audience.

Thankyou EG

In "Bright Sunlit Morning" I loved the title. Strangely enough there isn't any menace in it and this carried me through the whole piece. There was beauty, innocence, calm that the death planes did not overcome. The texts helped me to make sense of the whole awful situation, especially "What you meant for evil..." I'm sorry I can't remember the music at this distance after only one hearing, but I thought it was a brilliant blend of text and music. I think there were some flutes I particularly liked. But certainly the whole thing spoke to me. I hate to use a cliché, but it was a cathartic experience.

In "Masada" I liked the interweaving of the two cultures. I heard folk dance Yiddish moments and then the more regulated militaristic Romans.

I was impressed with the almost consistent excellence of the young musicians. I know there were a few tonal uncertainties and a few spots of not quite togetherness, but overall they were great. Not sure about the foot rumbling, and I found the peripatetic percussionists distracting, but these are quibbles. They did very well.

I loved all three compositions (enjoyed the others also) and I *must* hear them again! LR