

Candidate: Dick Clardy

Interview: September 23, 2014 @ 6:00 PM

1. What drew you to the Plano Community Band?

He likes interacting with musicians. He has conducted people of all levels, beginners through adults. He is currently mentoring high school and middle school groups. He would still be teaching high school if not for marching band. He knows the literature. He enjoys staying active in band at events like TMEA and ABA because it's cool to hang with his colleagues at those events. Community band is interesting. He played in a service band. All levels of band are different. He wants to stay active in the art form and have an ensemble of his own.

2. Have you heard us perform recently?

No, not recently. But he heard through the grapevine about our performance at TBA.

3. What do you enjoy about conducting?

He has really good ensemble skills that are palatable for adults. He has been told that he is an efficient conductor. He must be persistent so the melody and themes will come through. He likes working for tonal center, balance, and blend of the group. He knows the music. As the conductor, you have a voice about what you want the music to sound like. He has seen and heard both good and bad bands, and sometimes it's trial and error to get to the good. Overall he wants the band to have a good time and produce a good product at the end. Conducting is fun!

4. What to you is the ideal community band?

One that fills what the community wants. Be sensitive to community needs. Educate the community about arts. Promote the band.

5. How does the Plano Community Band fit into your life as far as time commitment? (Candidate is still employed.)

Everything is possible with planning. He has some travel with the music festivals, but this is mostly Thursdays, Fridays, and Saturdays in the spring. He will schedule other activities around PCB. When he makes a commitment, he will be there. He has been offered a job as a director of instrumental music in a large school district in DFW. He has not given them an answer yet. It would not conflict with PCB.

6. What do you expect from the executive board?  
Provide the parameters of what the vision is for the group. Provide some collaboration on programming. Take the board's strengths and continue them. Rethink things that might not be working. The board and the conductors are working for the players and the audience. The Lubbock band had an OK board when he took over.
7. What do you expect from the band members?  
Practice! He will also tell them why to practice so they can contribute more. Be persistent and make sure we are not correcting the same things over and over. Instill ensemble skills that carry over from week to week. Provide feedback all the time. A bad rehearsal is usually the conductor's fault.
8. How will you handle program selections for our established concert? For ad-hoc concerts?  
He wants to find music that will interest the members. There is good music in all genres. He wants to create interest and stretch the group. He would look at former programs for ideas and to understand what kinds and levels of music we have played in the past. He tells people that they cannot judge a piece until they are able to really play it. He has a good pulse on programming. He wants people to sing one of the tunes when they leave a rehearsal or performance. He likes to end concerts with marches. His colleagues from music camps and ABA can help with new literature. There are good arrangements of pops music out there. He did "Downton Abby" recently and it was well received. He likes Broadway and Christmas music. Pick music for the band's strengths and weaknesses.
9. How will you prepare the band for concerts considering the amount of rehearsal time and the volunteer status of band members?  
He likes to keep folks playing during rehearsals. But he likes to spend time early on working issues to save time later. He tackles issues in a nice way. He must be aware how he is coming across to people. Learn which people you can ask more of. Ask them open-ended questions. Do not single out players. Be sensitive to the level of musicians and the literature.  
He likes overtures and fanfares, transcriptions, slow pieces, marches, new music, show tunes, etc.. He will gauge the amount of rehearsal time and prepare accordingly. There is a big difference in what you can do when

you have 90 minutes or 46 minutes with a group. He will tackle issues in a nice way.

He likes to work 10-12 minutes of ensemble skills at the beginning of each rehearsal. He likes to work style things. He wants to make sure we are all speaking the same language. The fourth rehearsal for a performance should be much different than the first rehearsal. He looks for a comfort level when playing a piece. Each rehearsal is concert-like with regard to expectations and consistency. He will encourage people and give knowledge. He will set high musical expectations.

10. What are your plans for the band for the next 5 years?

- a. PCB has performed at national [ACB] conventions in the past
- b. PCB performed at TBA this summer

Midwest in Chicago is a good goal. Northwest Band Clinic in Seattle is an option. We could go to ABA. There are lots of avenues. There is a four state band festival that is close to Dallas.

11. What was your greatest challenge when you conducted a community band in the past?

Concerts were the fun part. Good expectations result in good concerts. Not paying attention yields bad results. A challenge is always budgeting time wisely during rehearsals. He is good at this. Making sure people are prepared enough to be comfortable is another challenge.

12. How do you feel about guest artists?

They are great. He would like to use players from some of the music school faculties as guest artists. Dallas has a big pool of people to choose from – a real gold mine.

Other notes:

- Trumpet player
- His wife is a middle school director at a feeder school to Flower Mound Marcus
- The conductor must be a good fit for the band