

Careers in Music

presented to high school students by

Antonio J. García, Associate Professor

Director of Jazz Studies, Virginia Commonwealth University
servicing as the moderator of two panels of esteemed individuals

The Midwest Clinic: An International Band & Orchestra Conference

Wednesday & Thursday, December 20 & 21, 2006; 11:30-12:20 p.m.

Adams Ballroom, Palmer House, Chicago, IL

Are you wondering about your career path? Will it include music, and how will you get there? This panel discussion includes a K-12 educator, university professor, freelance performer/teacher, and arts administrator.

Your Wednesday Panel:

- **Kelly Brand**, *freelance jazz pianist, composer, arranger, & educator*
- **Antonio García**, *Director of Jazz Studies at Virginia Commonwealth University, Associate Jazz Editor of the **International Trombone Association Journal**, Board Member, The Midwest Clinic*
- **Dr. Eric Hinton**, *Assistant Professor of Music & Director of Bands at Susquehanna University (Pennsylvania); Founder, Telford New Symphony Orchestra*
- **Jim Hirsch**, *Executive Director of Chicago Sinfonietta; formerly Vice President & Executive Director of the Chicago Association for the Performing Arts & the Executive Director of the Old Town School of Folk Music*
- **Jim Stombres**, *Band Director, St. Charles North High School (Illinois); Past President of the Illinois Unit of the International Association for Jazz Education*

Your Thursday Panel:

- **Karl Androes**, *Executive Director & Co-Founder of Reading In Motion (Chicago); Vice President, Board of the Civic Orchestra of Chicago*
- **Greg Fishman**, *freelance jazz saxophonist, recording artist, author, & educator*
- **Antonio García** (*as above*)
- **Dr. Paula Holcomb**, *Director of Bands and Professor of Music, State University of New York at Fredonia; Northeastern Division President-Elect of the College Band Directors National Association; Board Member, Conductors Guild*
- **Alfred Watkins**, *Director of Bands at Lassiter High School; Founder, Conductor, & Musical Director of the Cobb Wind Symphony*

The following pages include insights obtained in advance from each of these nine musically trained individuals who represent just *some* of the many paths possible in a music career, with a slight emphasis on different avenues within the teaching profession. Additional resources are also provided. There are an endless number of people in the music industry who are willing to assist you: just reach out to them!



Kelly Brand is an accomplished jazz pianist, composer, arranger, and educator who received her B. A. in Music from the University of Illinois–Champaign. In 1978 she performed with Roy Eldridge and Barret Deems at the first Chicago Jazz Festival and has since led her own ensembles there, at the Ravinia Jazz Series (once featured with Marian McPartland), and at jazz clubs throughout Chicagoland. In 2002 and 2003, Kelly was awarded residencies in composition from the Ragdale Foundation, a prestigious artist’s retreat in Lake Forest, Illinois. Her small group, the Kelly Brand Nextet, performs many of her originals. With the Pangaea Trio, she also plays for and discusses music with elementary school children at various Chicago public schools. She has taught within the Merit Music Program in Chicago, the Ravinia Music Illumination program, and teaches privately at all levels and age groups. Her work is featured on several CDs, including *A Dream in a Stone* by the Kelly Brand Sextet (Koch Jazz label). Material from this CD is also featured on *Ladies in Jazzland* (Jazzfest), which also includes Abbey Lincoln and Maria Schneider. E-mail Kelly at <KBNextet@aol.com>; visit <www.kellybrand.com>.

Your Crystal Ball

—***From approximately what age did you think: “I’m going to be a musician for my career”?***

In my teens.

—***Has your career taken the path you had envisioned back then?***

I didn’t envision a specific career path although I knew I wanted to play.

Musical Impact

—***Can you briefly describe a live performance you performed in that marked a turning point in your younger musical life (say, under age 25)?***

Playing in the U of I. big band at the Eau Claire college jazz fest. The playing was fun and relaxed; and to my surprise, I got an award.

—***Can you briefly describe a live performance you observed as an audience member that marked a turning point in your younger musical life?***

I heard a number of inspiring performances growing up, but I don’t think there was a particular one that was a turning point.

Preparation

—***Do you feel as though your formal musical studies provided you an anchor for your current career?***

The instruction I received from Goldie Golub at Chicago Musical College [Roosevelt] has had a lasting effect on my ability to play and teach piano.

—***Can you remember the one or two most surprising things about being in your career that no one told you, that you had to learn on your own?***

Figuring out how to sell yourself is more important than musical ability in getting gigs.

Likes and Dislikes

—***What’s the best part of your current, music-related career?***

The fact that I have so much control over what I want to focus on musically.

—***What’s the worst part?***

The unpredictability of the work. I’m usually too busy or slow.

Ups and Downs

—***Name up to five people who inspired and/or made a pronounced difference in achieving your musical goals—and in a brief phrase, tell why for each. (We’ll take for granted that you have to leave out many, many other deserving names.)***

- John Garvey: His passion and enthusiasm for making music was inspiring.
- Goldie Golub: Her piano instruction was clear and meticulous and she was a person of great integrity and kindness.

- Ron Dewar: A great musician who always had time to help aspiring players.

—Don't name—but loosely describe—how one or more persons discouraged you from being a musician (or from entering your current music-related career).

My dad felt it was a risky way to make a living and worried about the lifestyle. He backed down eventually when he saw how well I was doing.

Favorite Recordings

—Name up to three, single-CD recordings that you think everyone on earth should own.

- Wayne Shorter and Milton Nascimento, *Native Dancer*
- Don Pullen's last trio CD
- *Thelonious Monk and John Coltrane at Carnegie Hall*

—Name up to three more that simply provide you great personal listening pleasure every time you hear them.

- Errol Garner, *Concert by the Sea*
- John Coltrane, *A Love Supreme*
- Herbie Hancock, *The New Standard*

Parting Thoughts

—If you could give only one sentence of advice to a high school or college student considering a career in music, what would you say?

Do it if you love it, but learn as much as you can so you can fit into different situations.

—And what's the best way someone school-age could prepare to do what you currently do?

Find good teachers and follow their instruction. Develop confidence and resilience, and be patient and persistent.



Dr. Eric L. Hinton received his Bachelor's and Master's degrees from Northwestern University, where he studied conducting with John P. Paynter. In 1990 he relocated to Berlin, Germany, where for the next seven years he served as Head of Woodwinds, Brass, and Percussion at the John-F.-Kennedy-Schule. He received his Ph.D. from the Birmingham Conservatoire in the United Kingdom, where he studied conducting with Guy Woolfenden and Timothy Reynish and conducted the Birmingham Conservatoire Junior School Symphony Orchestra and Wind Orchestra, Birmingham Schools' Wind Orchestra, Cambridgeshire Youth Wind Orchestra, Nottingham Symphonic Wind Orchestra, and the Worcester Symphony Orchestra. In 2004 he founded the Telford New Symphony Orchestra, dedicated to the performance of both orchestral repertoire and contemporary repertoire for the wind orchestra. In 2005 Eric was appointed Assistant Professor of Music and Director of Bands at Susquehanna University (Selinsgrove, Pennsylvania), where he conducts the Symphonic Wind Ensemble, Symphonic Band, Brass Ensemble, and Stadium Band and teaches trumpet, conducting, and brass instrument pedagogy. In 2006 he received an Honorary Fellowship from the Birmingham Conservatoire for "his contributions to the musical life of the Conservatoire as well as the West Midlands of England."

Your Crystal Ball

—From approximately what age did you think: "I'm going to be a musician for my career"?

It was probably my sophomore year of high school. I attended Central High School in Philadelphia. We had a very good program in which I was very active. At the time music education had not occurred to me as a viable career option. I wanted to be a performer. However, when I became drum major, I was turned on to conducting; and my thinking began to change.

—Has your career taken the path you had envisioned back then?

As a high school student in the late '70s, I had no real idea of where I was going. I knew that I wanted to play the trumpet and conduct. I am doing that now; so I suppose that the answer to the question is "yes." However, I didn't know exactly what becoming a music educator would entail. My love for teaching grew at university when I

began to explore the philosophy of music education. Although I ended up where I wanted to be, the discoveries I made along the way altered the route I would take to where I am today.

Musical Impact

—Can you briefly describe a live performance you performed in that marked a turning point in your younger musical life (say, under age 25)?

I went to Central High School, an all-boys school that is one of the oldest high schools in the country. Our school was just up the road from Philadelphia High School for Girls. Every year we'd do a joint orchestra and choir concert. My senior year the piece was the Mozart *Requiem*. All the solo parts were sung by students; and the orchestra was comprised completely of students as well: no "ringers." I played first trumpet in the orchestra. Obviously, the trumpet parts were not terribly intense. However, the music was so amazing; and being part of a process where high school students were able to make that glorious piece come to life was unforgettable. We worked so hard that I still remember most of the text to this day. It was one of several wonderful experiences that made me think that I might like to do this for the rest of my life.

—Can you briefly describe a live performance you observed as an audience member that marked a turning point in your younger musical life?

My wife and I moved to Berlin, Germany so that I could take a job as Director of Bands of the John-F.-Kennedy-Schule. We'd met lots of American professional musicians, many of whom were connected with the Deutsche Opera; and they would often give us free tickets. Once we were given front row seats to a performance of *Tosca* with Grace Bumbry, Neil Shikoff, and George Fortune. I spent as much time looking into the pit as I did watching the stage. It was such an amazing and moving performance. My wife was the head of music at an international school in Potsdam. Daniel Barenboim's sons, David and Michael, were in her class. For my birthday she got tickets from him to a production of *Wozzeck* that he was conducting. Again we found ourselves in the first row. That night I spent the entire night with my eyes glued to Daniel Barenboim. What an artist. What a night. Living in Europe and hearing such music performed at such a high level, I just knew I was experiencing something very special. It was life-changing.

Preparation

—Do you feel as though your formal musical studies provided you an anchor for your current career?

I feel very fortunate to have studied conducting with John P. Paynter and music education with people like Bennett Reimer and Don Owens. I feel very strong that they prepared me well for life as a professional musician. I feel just as confident with regard to other aspects of my training in music at the university level.

—Can you remember the one or two most surprising things about being in your career that no one told you, that you had to learn on your own?

My first teaching job was in an extremely depressed city in Michigan. I was the Director of Bands at a middle school and two feeder elementary schools. I was not prepared to deal with students whose lives were so difficult and who as a result were so hardened in their daily lives. I had student-taught at New Trier High School in Winnetka, Illinois and Wilmette Junior High School. I knew that these were very unusual situations. However, I just simply was not prepared for the level of poverty that I encountered in this small Michigan town.

Likes and Dislikes

—What's the best part of your current, music-related career?

The thing I love most about what I do is rehearsal. I truly enjoy the process of teaching a piece to the musicians in front of me.

—What's the worst part?

Grading papers!!!

Ups and Downs

—Name up to five people who inspired and/or made a pronounced difference in achieving your musical goals—and in a brief phrase, tell why for each. (We'll take for granted that you have to leave out many, many other deserving names.)

- Don Owens: the consummate teacher. Don Owens (or "DO") was an assistant director of bands and director of jazz studies at Northwestern and taught a course in high school instrumental methods. I learned

more from him about music education and being a band director than in my entire time at Northwestern. He's always been there encouraging me, helping me and supporting me.

- Tim Reynish: an encyclopedic mind. I studied conducting with Tim while I was doing my Ph.D. at the Birmingham Conservatoire in England. He knows more about wind conducting and wind repertoire than anyone I know. In our lessons he has always been very supportive and helpful. He has a knack for saying what you need to hear, good or bad, at the precise moment you need to hear it. He's a great teacher.
- Guy Woolfenden: a great musician. I studied with Guy for seven years while I was in Birmingham, and I was his assistant conductor with the Birmingham Conservatoire Wind Orchestra. He was always encouraging and extremely generous with podium time at the Conservatoire. He always had time for me to discuss music, conducting, composition, and cricket. I learned a great deal from him.
- John P. Paynter: the magic he was able to achieve on the podium always inspired me. I loved to watch JPP work. He passed on a lot of his knowledge to me during my undergraduate and graduate years at Northwestern.
- Armenta Hinton: my wife has always supported my dreams and goals for my career. She's done this musically, spiritually, emotionally, and often financially. I wouldn't be where I am without her. I mention her because the kind of support she gave me is just as important, if not more so, as the support and encouragement I received from individuals in the field of music.

—Don't name—but loosely describe—how one or more persons discouraged you from being a musician (or from entering your current music-related career).

As an African-American conductor in America, it would be disingenuous of me to suggest that there weren't individuals who discourage my success in one way or another. The wind band world is the ultimate *good ole boys'* network. It was difficult to be taken seriously. There were often other, less-gifted conductors who received opportunities that I felt I had earned. Once, when applying for a job in western Illinois, a principal asked me if I minded be celibate because there wouldn't be any women in this particular town who would date me in this very white mid-western town. This statement was obviously his not-so-subtle way of telling me that this position was not for me.

Favorite Recordings

—Name up to three, single-CD recordings that you think everyone on earth should own.

- Miles Davis, *Kind of Blue* (Blue Note)
- Ashkenazy and the Concertgebouw Orchestra, Rachmaninov *Die Toteninsel Op. 29, Symphonische Tänze Op. 45* (Decca)
- Reynish and the Royal Northern College of Music Wind Orchestra, *Grainger Edition Vol. 8: Works for the Wind Orchestra I*

—Name up to three more that simply provide you great personal listening pleasure every time you hear them.

- David Garforth and the English Chamber Orchestra, *John Ireland and Frank Bridge*
- Eugene Corporon and the North Texas Wind Symphony, *Soundings* (Klavier)
- Roy Hargrove, *Tenors Of Our Time*

Parting Thoughts

—If you could give only one sentence of advice to a high school or college student considering a career in music, what would you say?

Learn from the best.

—And what's the best way someone school-age could prepare to do what you currently do?

Listen to all kinds of music. Listen and watch the great conductors, past and present. Go for it. You don't have time to be shy or timid.



Jim Hirsch has served as Executive Director of Chicago Sinfonietta since August of 2004. He previously served as Vice President and Executive Director of the Chicago Association for the Performing Arts and as the Executive Director of the Old Town School of Folk Music. During his tenure at Old Town, the organization became the oldest and largest institution of its kind in the country, its budget growing from \$300,000 in 1986 to \$7 million in 2000. In 1999, he completed work on a \$10.2 million capital campaign that funded the organization's expansion to the new Chicago Folk Center and established a \$1 million endowment fund. Jim has served as a grants panelist for the Illinois and Oregon Arts Councils and as a member of the NARAS (Grammy) Awards and Nominations committee. He produced a nationally syndicated radio program for NPR, has released three albums, and has served as a consultant for a number of arts and social service agencies. He was chosen by *Crain's Chicago Business* for its annual "40 Under 40" article, was named Chicago Arts Entrepreneur of the Year in 1996, and was chosen as one of the Chicagoans of the Year by *Chicago Magazine* in 1998.

Your Crystal Ball

—From approximately what age did you think: "I'm going to be a musician for my career"?

When I was nine I saw the Beatle's perform on the Ed Sullivan Show. It changed my life. I learned how to play guitar and joined my first band when I was 12. I became a professional musician at the age of 20 and supported myself through music until I became Executive Director of an arts organization at the age of 28. I have been an arts administrator ever since.

—Has your career taken the path you had envisioned back then?

Not at all. I would have never guessed that I would end up running an orchestra.

Musical Impact

—Can you briefly describe a live performance you performed in that marked a turning point in your younger musical life (say, under age 25)?

I performed the "Stars and Stripes Forever" on solo guitar at an outdoor concert in front of 25,000 people.

—Can you briefly describe a live performance you observed as an audience member that marked a turning point in your younger musical life?

I remember seeing Peter, Paul, & Mary as a very young child at Ravinia and falling completely in love with the sound of their guitars and voices.

Preparation

—Do you feel as though your formal musical studies provided you an anchor for your current career?

Only tangentially. Having been a musician, I understand their needs and concerns and do have an aesthetic that has been informed by my training.

—Can you remember the one or two most surprising things about being in your career that no one told you, that you had to learn on your own?

How important communication and relationship-building skills are. You can learn the nuts and bolts of running an arts organization either through education or experience. What you can't be taught is how to relate well to a broad group of people with sometimes conflicting interests. That is instinctual.

Likes and Dislikes

—What's the best part of your current, music-related career?

I love putting exciting concerts on stage that push the boundaries of what people expect out of an orchestra.

—What's the worst part?

There really is no worst part. I am privileged to work in this field and never forget that.

Ups and Downs

—Name up to five people who inspired and/or made a pronounced difference in achieving your musical goals—and in a brief phrase, tell why for each. (We'll take for granted that you have to leave out many, many other deserving names.)

- My mother: bought me instruments and encouraged me
- Eric Clapton: great guitarist who inspired me
- Leo Kottke: great guitarist who inspired me
- Tony Carmen: one of my early teachers
- Ray Tate: gave me my first job in music

—Don't name—but loosely describe—how one or more persons discouraged you from being a musician (or from entering your current music-related career).

No one.

Favorite Recordings

—Name up to three, single-CD recordings that you think everyone on earth should own.

- Michael Hedges, *Arial Boundaries* (Windham Hill)
- The Beatles, *Abbey Road* (Apple)
- John Williams, *Rodrigo Concertos* (CBS)

—Name up to three more that simply provide you great personal listening pleasure every time you hear them.

No time to do this.

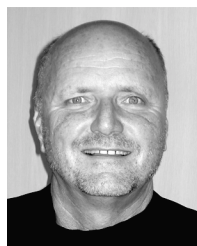
Parting Thoughts

—If you could give only one sentence of advice to a high school or college student considering a career in music, what would you say?

Be sure in your head and you your heart that this is what you want to do. You will probably not get rich, but you will be rewarded in other ways. Be sure those other rewards are what float your boat.

—And what's the best way someone school-age could prepare to do what you currently do?

Have a lobotomy? Seriously, probably taking business of not-for-profit courses in college and getting some sort of degree in management.



Jim Stombres is Band Director at St. Charles North High School (Illinois). He holds a Diploma in Sacred Music from Moody Bible Institute, a Bachelor of Music Education Degree from Illinois State University, and a Masters in Music Education from Northwestern University. He has been an Illinois Music Educators Association Jazz Chair for Districts I, VII, and IX; a guest director for many IMEA District Festivals; conducted the 1999 All-State Jazz Band; and has served as All-State Jazz Audition Chair for the last 17 years. Past President of the Illinois Unit of the International Association for Jazz Education, he has directed jazz bands and combos at Birch Creek Music Academy for the last 18 summers. He previously led the Naperville North

Jazz Ensemble in performance at the 1997 IAJE Conference and co-led its Wind Ensemble at the 1998 Midwest Clinic. He also co-led three tours of the Jazz Ensemble to Germany, adding two more tours there with the St. Charles North Jazz Workshop, which performed at Lincoln Center as a finalist in the 2004 Essentially Ellington Competition, will perform Friday at The Midwest Clinic, and again in January at the 2007 IAJE Conference in New York. E-mail him at <jstombres@d303.org>.

Your Crystal Ball

—From approximately what age did you think: “I’m going to be a musician for my career”?

Senior year in high school.

—Has your career taken the path you had envisioned back then?

Yes. I originally wanted to be a church musician.

Musical Impact

—Can you briefly describe a live performance you performed in that marked a turning point in your younger musical life (say, under age 25)?

Tour to Venezuela with the Moody Bible Institute Concert Band in June of 1975.

—Can you briefly describe a live performance you observed as an audience member that marked a turning point in your younger musical life?

Hearing the Chicago Symphony for the first time. Hearing Maynard Ferguson live.

Preparation

—Do you feel as though your formal musical studies provided you an anchor for your current career?

Yes and no. I was prepared for the concert band piece but not at all prepared for the marching or jazz. During my Masters program, I was able to work with Don Owens on my [jazz] skills, which helped a great deal. My supervising teacher during student teaching helped me understand the marching band component.

—Can you remember the one or two most surprising things about being in your career that no one told you, that you had to learn on your own?

Dealing with parents—and that I need to keep learning and getting better as I teach.

Likes and Dislikes

—What's the best part of your current, music-related career?

Working with motivated kids and making music. Seeing the light go on in their eyes when they understand or get excited about something.

—What's the worst part?

Dealing with the kids who will not work to their potential and have behavior problems—and parents who enable their kids.

Ups and Downs

—Name up to five people who inspired and/or made a pronounced difference in achieving your musical goals—and in a brief phrase, tell why for each. (We'll take for granted that you have to leave out many, many other deserving names.)

- Ed Nelson, who put a cornet in my hands when I was 10 and was also my high school band director.
- Gerry Edmunds, my band director at Moody Bible Institute, who taught me about the joy of making music.
- Luther Didricksen, my trumpet teacher at Northwestern University, who taught me to love the trumpet.
- John Paynter, who taught me to conduct.
- Don Owens, who was willing to be patient and work with me so I could learn to teach the jazz art form.

—Don't name—but loosely describe—how one or more persons discouraged you from being a musician (or from entering your current music-related career).

None. Everyone encouraged me.

Favorite Recordings

—Name up to three, single-CD recordings that you think everyone on earth should own.

- *Live at the Lincoln Center*
- Miles Davis, *Kind of Blue*
- Count Basie Orchestra, *Atomic Basie*

—Name up to three more that simply provide you great personal listening pleasure every time you hear them.

- Chicago Symphony Orchestra, *The Planets*

Parting Thoughts

—If you could give only one sentence of advice to a high school or college student considering a career in music, what would you say?

Music will find you.

—And what’s the best way someone school-age could prepare to do what you currently do?

Practice and master your instrument; volunteer to teach and help everywhere you can; and learn all styles of music.



Karl Androes is executive director and co-founder of Reading In Motion in Chicago. Since 1983, Karl has guided Reading In Motion’s growth from its small initial budget of \$10,000 to its current \$1.5 million, while focusing the organization on achieving the most important result for at-risk children—grade-level reading skills—through music, drama, and dance. Under Karl’s leadership, Reading In Motion has become known nationally for making its results visible through rigorous outside studies, of which eight have been completed in the last nine years. Karl was a co-author of “Imagery-Based Learning: Improving Elementary Students’ Reading Comprehension With Drama Techniques” in the *Journal of Educational Research* (2002). He

has also been a presenter at regional and national education conferences, including the International Reading Association. Trained as a classical trombonist, Karl is vice president of the board of the Civic Orchestra of Chicago, the training orchestra of the Chicago Symphony, and was the 2003 recipient of the Benjamin Gingiss Service Award from the Illinois Humane Society. E-mail him at <karl@readinginmotion.org>; visit the web site at <www.readinginmotion.org>.

Your Crystal Ball

—From approximately what age did you think: “I’m going to be a musician for my career”?

Senior year in high school. I remember going to see Bill Watrous play and asking him what it takes to be a successful pro musician. He gave the stock answer: “10% inspiration (talent) and 90% perspiration (work).” I figured I could make it as a pro musician if that’s all it took!

—Has your career taken the path you had envisioned back then?

Not at all! Not that I had a clear career path in mind at *any* point until about year ten of running my own organization, by the way!

Musical Impact

—Can you briefly describe a live performance you performed in that marked a turning point in your younger musical life (say, under age 25)?

I was in the National Honor Band in 1976, a group of high schoolers chosen from across the United States to play at the Kennedy Center in Washington, D.C. as part of the bicentennial year. The level of playing was amazing. The expectations of the conductor were for nothing less than perfection, as it seemed to me at the time. The guy sitting next to me is now (30 years later) principal trombone of the New York Philharmonic. That performance showed me what playing at your highest level felt like. I wanted more of that!

—Can you briefly describe a live performance you observed as an audience member that marked a turning point in your younger musical life?

Not too glamorous, but I went to see my trombone teacher play the circus. I watched the band the whole time, not the circus. It was constant playing for two hours. Taught me what gigging musicians did—and I still was excited about it!

Preparation

—Do you feel as though your formal musical studies provided you an anchor for your current career?

Absolutely. Learning to play trombone at a high level taught me about working hard to achieve something I wanted, being disciplined, and going for great rather than just so-so. All these lessons and habits have been extremely useful in anything else I’ve pursued.

—Can you remember the one or two most surprising things about being in your career that no one told you, that you had to learn on your own?

No one told me *anything* about being in the career I’ve ended up in: running a non-profit education organization that uses music and drama to transform the way teachers help at-risk children learn to read. So, it’s *all* been a surprise. Attention: don’t try this at home! I tell my own college-age son not to do it the same way I did. Go

work for somebody first who knows what they are doing, and learn from them. *Then* start your own thing, if you want.

Likes and Dislikes

—What’s the best part of your current, music-related career?

I get to make up everything about my day-to-day reality. If I get bored from doing something for the third or tenth time, I hire someone else to start doing it; and I find the next thing my organization needs me to learn how to do. This works well for my inquisitive, inventor-type mind.

—What’s the worst part?

I keep myself way too busy. Learning a lot all the time is never boring, and it’s also always exhausting. I don’t get burned out from all the work, though, because it’s so darned interesting to me.

Ups and Downs

—Name up to five people who inspired and/or made a pronounced difference in achieving your musical goals—and in a brief phrase, tell why for each. (We’ll take for granted that you have to leave out many, many other deserving names.)

- Jim Mattern, college trombone teacher: made me think about what I wanted from my life, not just trombone.
- Gary Nelson, high school trombone teacher: loved playing trombone and loved having fun beyond the trombone.
- Dave Becker, high school band director: I never would have gotten serious about music if he hadn’t happened to come to my school for three years (in puny Silverton, Oregon).
- Eric Murphy, former second trumpet in Victoria, British Columbia Orchestra. He co-founded Reading in Motion with me, taught me how to organize stuff for success.
- Frank Crisafulli, former second trombonist with the Chicago Symphony: taught me, fed me, never asked for a dime, and showed me what we all owe the next generation.

—Don’t name—but loosely describe—how one or more persons discouraged you from being a musician (or from entering your current music-related career).

I don’t remember anyone ever discouraging me, though some probably did. I do remember that right after college I had a hard time finding work playing trombone. That was discouraging, but not because some person said I was doing the wrong thing or no good. My friends were getting jobs in orchestras and such, and I wasn’t. They all went on in that direction; and I was feeling inferior, big time, like I’d been left behind! But life showed me what I was meant to do: help inner-city kids learn to read through music. Who’d a thunk it possible?!

Favorite Recordings

—Name up to three, single-CD recordings that you think everyone on earth should own.

- Tom Waits, *Mule Variations*
- Bob Marley, *Exodus*
- Jerry Garcia playing “After Midnight” into “Eleanor Rigby” and back to “After Midnight” on *After Midnight: Keane College* (Rhino, 1980)
- If I could have a multi-CD set, everyone should own *Symphony No. 2 in C minor* (“Resurrection”), composed by Gustav Mahler and performed by the London Symphony Orchestra, conducted by Gilbert Kaplan.

—Name up to three more that simply provide you great personal listening pleasure every time you hear them. [no answer]

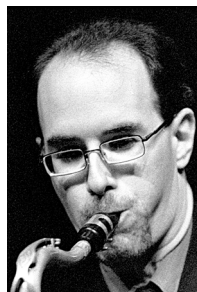
Parting Thoughts

—If you could give only one sentence of advice to a high school or college student considering a career in music, what would you say?

My same advice holds for any profession: don’t do it unless you can’t imagine doing anything else. (You’ll need that passion every day when the going gets tough.)

—And what’s the best way someone school-age could prepare to do what you currently do?

Get a job, or volunteer even, at a place that does what I do: a non-profit doing something cool for at-risk kids. Learn now if it's really for you. And learn how it's done well, so you won't have to learn it the hard way later—from making every mistake in the book.



Saxophonist, recording artist, and educator **Greg Fishman** has performed with the Woody Herman Band, Louie Bellson, Lou Levy, Slide Hampton, Conte Candoli, Don Menza, Clark Terry, Eddie Higgins, and Jackie & Roy. He has appeared at jazz festivals and clubs nationally and internationally, including the North Sea Jazz Festival (Netherlands) and the Fujitsu-Concord Jazz Festival (Japan). Greg co-leads the popular Brazilian Jazz duo known as *Two For Brazil* with vocalist/guitarist Paulinho Garcia. The group has recorded five CDs and toured extensively. He also writes a theory column, “Elements of Jazz,” that appears in each issue of *Jazz Improv* magazine and *Chicago Jazz* magazine. Greg earned his Master of Music degree in Jazz Pedagogy at Northwestern University and is a Vandoren Performing Artist. He is the author of three Stan Getz transcription books (published by Hal Leonard) as well as *Jazz*

Saxophone Etudes and *Jazz Saxophone Duets* (published by Greg Fishman Jazz Studios). When not on tour performing, he teaches private saxophone and jazz improvisation lessons at his studio in Evanston, Illinois. E-mail him at <greg@gregfishmanjazzstudios.com>; visit his web sites at <www.gregfishman.com> and <www.gregfishmanjazzstudios.com>.

Your Crystal Ball

—*From approximately what age did you think: “I’m going to be a musician for my career”?*

14.

—*Has your career taken the path you had envisioned back then?*

Yes and no. Back then, I envisioned playing (performing) full-time. I had no idea that teaching and writing would play such an important role in my career.

Musical Impact

—*Can you briefly describe a live performance you performed in that marked a turning point in your younger musical life (say, under age 25)?*

When I was 18 years old, I sat in with Ira Sullivan at the Jazz Showcase. He asked me if I knew the Jobim tune, “How Insensitive.” I told him I knew the tune. Then, he proceeded to play it as a fast samba, about three times as fast as I had ever heard the tune. It was pretty intimidating, but I managed to focus on the music; and I made it through. As soon as that tune was over, Ira started another tune right away. By the end of the set, my boundaries for what I thought were my musical limits had been forever expanded.

—*Can you briefly describe a live performance you observed as an audience member that marked a turning point in your younger musical life?*

When I saw Joe Henderson: in the first ten seconds of the first tune of the first set, he played things so incredibly complex and intricate that I couldn't imagine how he came up with those ideas so quickly. After watching him for three sets in sheer amazement, I realized that for him, playing and improvising was as natural and simple as speaking. Music to him was like speaking another language, and he had his own special dialect within that language. I realized that I had to develop my own “language” so that it would be as natural as speaking when I played.

Preparation

—*Do you feel as though your formal musical studies provided you an anchor for your current career?*

My formal musical studies gave me a good understanding of my instrument and a good overview of music history. In retrospect, I wish that my formal studies had included more playing and less test-taking. I found that many “grade A” test-takers were “grade F” improvisers, and vice-versa.

—*Can you remember the one or two most surprising things about being in your career that no one told you, that you had to learn on your own?*

In my early years, I thought that to make a good living at playing music, it would be enough to be a great player. How naïve I was! I didn't realize that your business “chops” had to be just as good as your playing chops.

*Likes and Dislikes***—What’s the best part of your current, music-related career?**

The music itself is the best part. As a performer, the satisfaction of playing and interacting spontaneously with other musicians and expressing my ideas musically to the audience gives me is very fulfilling. As a teacher and author, it’s very gratifying to help young players discover this great art form for themselves.

—What’s the worst part?

The business end of it is the worst part. Dealing with “bean-counters” from the corporate world who don’t share your passion for the music can be a real challenge.

*Ups and Downs***—Name up to five people who inspired and/or made a pronounced difference in achieving your musical goals—and in a brief phrase, tell why for each. (We’ll take for granted that you have to leave out many, many other deserving names.)**

- Stan Getz: Stan was my original inspiration for playing the saxophone, and he’s still my overall favorite player. I had the honor of getting to know him during the last year of his life, and the beauty of his music has enriched my entire life.
- Michael Brecker: Not only is Michael one of the most incredible saxophonists in history, but he’s one of the nicest, most sincere and humble people I’ve ever met in my life. I did a three-week tour of Japan in 2002 on the same show as Michael, and it was a life-changing experience to talk to Michael and hear him play night after night. It stretched the boundaries of what I thought was musically possible to do on a saxophone.
- Joe Henderson: When I was 18 years old, I used to always hear Joe play in Chicago at the Jazz Showcase. We got to be friends, and we’d go out to dinner after his show many nights. We’d just sit and talk for hours about all kinds of things, not just music. He was an incredibly articulate and thoughtful person. He had an incredible memory.... We’d work on something that we’d make up together during a lesson; and then I’d see him a year later, and he’d remember right up to the exact note where we left off in the previous lesson!
- James Moody: I used to hear Moody play in Chicago, and I’d have sax lessons with him in his hotel room when I was a teenager. Moody was always so positive and kind and encouraging. It’s been over twenty years since I first met Moody, and he’s exactly the same: the same great spirit and energy, and the same thirst for improving his playing. Moody is eighty-one; and he’s still constantly practicing, searching for new musical ideas.
- Judy Roberts: My wife, Judy Roberts has really made a difference in my life, both musically and personally. She’s the most natural musician I’ve ever worked with. She’s self-taught and hears everything in a very organic way. She approaches each solo like a clean piece of paper and is completely in the moment whenever she plays. From her I learned not to play to impress, but to play to express myself and communicate with other musicians and with the audience.

—Don’t name—but loosely describe—how one or more persons discouraged you from being a musician (or from entering your current music-related career).

A professional musician told me that the music business has the bad combination of too few gigs and too many players, and that it’s a very hard life, especially for someone who wants to support a family. That was more than twenty years ago, and there were more gigs back then!

*Favorite Recordings***—Name up to three, single-CD recordings that you think everyone on earth should own.**

- Stan Getz, *Focus* (Verve)
- Cannonball Adderley & Nancy Wilson (Columbia)
- Miles Davis, *Kind of Blue* (Columbia)

—Name up to three more that simply provide you great personal listening pleasure every time you hear them.

- Stan Getz & The Oscar Peterson Trio (Verve)
- Lester Young Trio (with Nat Cole & Buddy Rich) (Verve)
- Frank Sinatra *Live at the Sands* (with Count Basie) (Reprise)

Parting Thoughts

—If you could give only one sentence of advice to a high school or college student considering a career in music, what would you say?

If you're only 99% sure that you want to go into the music business, go into something else.

—And what's the best way someone school-age could prepare to do what you currently do?

Learn lots of tunes by memory; transcribe solos by the great players in jazz (Charlie Parker, John Coltrane, Sonny Stitt, Sonny Rollins, Clifford Brown, Lee Morgan, J.J. Johnson, etc.). And finally, practice forty hours per week for the next ten years.



Dr. Paula Holcomb became director of bands and professor of music at the State University of New York at Fredonia after being director of bands at Central College in Pella, Iowa. At SUNY Fredonia, she administers all aspects of an extensive band program consisting of four concert bands while conducting the Wind Ensemble and musicals. She initiated the Master of Music in conducting and teaches graduate and undergraduate conducting. Paula received her Bachelor and Masters of Music Education degrees from Drake University and Doctor of Musical Arts in conducting from Northwestern University. She studied conducting with John P. Paynter, Paul Vermel, Sixteen Ehrling, Elizabeth Green, and Don Marcouiller and has served as guest conductor, clinician, and lecturer in 39 states, Hong Kong, China, South America, Australia, Mexico, Europe, and Canada while presenting conducting symposiums in Canada, South America, Australia, Hong Kong, China, and the United States. Former assistant horn of the Des Moines Symphony and past president of the Iowa Music Educators Association, Paula also served on the Council for the World Association of Symphonic Bands and Ensembles. She is Northeastern Division President-Elect of the College Band Directors National Association and on the Conductors Guild Board. E-mail her at <Paula.Holcomb@fredonia.edu>.

Your Crystal Ball

—From approximately what age did you think: “I’m going to be a musician for my career”?

I always knew I was going to be a band conductor. As a toddler, I attended band rehearsals and later played in community bands conducted by my father. However, when I was 32, I had a fleeting moment of thinking I should go to law school. But then I realized how much I would miss 4:00 rehearsals; so I quickly gave up that idea!

—Has your career taken the path you had envisioned back then?

I had envisioned being a high school band director until one of my girlfriends suggested I apply for a community college position, since I had completed my Masters. Securing that position sent my career in a totally different direction.

Musical Impact

—Can you briefly describe a live performance you performed in that marked a turning point in your younger musical life (say, under age 25)?

Performing under William LaRue Jones in a fifth-grade honor band, Arnald Gabriel in the Iowa All-State Band as a freshman in high school, hearing the Chicago Symphony live when I was in college, and watching John P. Paynter conduct a rehearsal when I was doing my doctorate all confirmed my career path, as I was compelled to reach new musical depths in each setting.

—Can you briefly describe a live performance you observed as an audience member that marked a turning point in your younger musical life?

Watching the Young People’s Concerts by Leonard Bernstein as a child on the farm in Iowa had a significant impact on me. When the concerts started, everything stopped, as Bernstein mesmerized me.

Preparation

—Do you feel as though your formal musical studies provided you an anchor for your current career?

Absolutely! My undergraduate conducting training with Don Marcouiller and Alan Lehl, combined with a rigorous theory program at Drake, prepared me for Northwestern, where learned how to rehearse from John P.

Paynter. Paul Vermel at the Aspen Music Festival taught me incredible conducting technique, while additional study with Elizabeth Green and Sixten Ehrling were critical in leading me to the heart of the music. In addition, I observed and studied with members of the Chicago Symphony. Conducting an ensemble is similar to teaching an applied lesson; so I often use the CSO members' methods, insights and certainly musicianship as I conduct.

—Can you remember the one or two most surprising things about being in your career that no one told you, that you had to learn on your own?

I had no idea that working with talented young people and creating music with them would be so incredible. It's absolutely fantastic!

Likes and Dislikes

—What's the best part of your current, music-related career?

The music and the people!

—What's the worst part?

The administrative/logistical aspect of conducting is very challenging, but it is critical to the success of the music; so it must be done carefully. Without a music stand and music, musicians cannot play.

Ups and Downs

—Name up to five people who inspired and/or made a pronounced difference in achieving your musical goals—and in a brief phrase, tell why for each. (We'll take for granted that you have to leave out many, many other deserving names.)

- Don Marcouiller, Director of Bands at Drake University: he recommended me for my first position at Central College when I was 24 years old.
- John P. Paynter, Director of Bands at Northwestern University, my doctoral adviser: his musicianship, rehearsal techniques, and commitment to people and music were unsurpassed.
- Paul Vermel, Aspen Music Festival and continual conducting teacher: he taught me effective, efficient conducting technique and score study.
- Lois Nichols, Mt. Vernon High School Choral conductor: I idolized her. She showed me that women can conduct, even though I went into instrumental instead of the choral conducting.
- Jane Ruby, Music Education Professor at Drake University: she supported me through my time as President of the Iowa Music Educators Association.

—Don't name—but loosely describe—how one or more persons discouraged you from being a musician (or from entering your current music-related career).

At one point during my doctorate, I had considerable challenges from a professor who was not into music performance and made my doctoral process quite challenging. But I persevered because I could not give up the music.

Favorite Recordings

—Name up to three, single-CD recordings that you think everyone on earth should own.

- Szell conducting the Cleveland Symphony
- Solti conducting the Chicago Symphony
- Simon Rattle conducting the Berlin Philharmonic

—Name up to three more that simply provide you great personal listening pleasure every time you hear them.

- Manhattan Transfer
- Earth, Wind, and Fire
- Fantasia (DVD)

Parting Thoughts

—If you could give only one sentence of advice to a high school or college student considering a career in music, what would you say?

Follow your passion. Make your passion your job. Follow your intuition!!

—And what's the best way someone school-age could prepare to do what you currently do?

Become the best musician you can by studying, listening to, and practicing music and by attending all types of concerts (yes, pop music, too). If music is your passion, go for it! If not, find another career. Look for different types of musical careers, such as Education, Performance, Performance Artists, Recording, Copyright Law, and Sales.



Alfred L. Watkins has been Director of Bands at Lassiter High School since 1982 and has served as a clinician and guest conductor throughout the United States. Under his leadership, the Lassiter Band has grown from 78 members to over 300. The band program now includes four symphonic bands, marching band, jazz band, and numerous chamber ensembles. The Lassiter Percussion Ensembles and Flute, Clarinet, Trombone, and Trumpet Choirs have all performed at national events. Lassiter is one of only four high school programs in America to have earned both the high school concert band and marching band John Philip Sousa Foundation awards. Alfred is founder, conductor, and musical director of the 110-member Cobb Wind Symphony, an adult community Atlanta-based band that performed the Finale Concert at the 2003 Midwest Clinic. In 2004 he was elected to the prestigious American Bandmasters Association. He received his Bachelor of Music Education degree from Florida A & M University, where he studied with Dr. William P. Foster and Dr. Julian E. White. His Symphonic Band Camp, a three-day post-marching season intensive study of symphonic literature, has expanded to include middle school and is currently implemented by thousands of school band programs throughout the country.

Your Crystal Ball

—***From approximately what age did you think: “I’m going to be a musician for my career”?***

From around the age of 14-15.

—***Has your career taken the path you had envisioned back then?***

Not even close. I was interested in becoming an orchestral trumpet player.

Musical Impact

—***Can you briefly describe a live performance you performed in that marked a turning point in your younger musical life (say, under age 25)?***

Age 23, conducting at my very first district band festival. I loved the thrill of conducting a well-prepared ensemble in an adjudicated event.

—***Can you briefly describe a live performance you observed as an audience member that marked a turning point in your younger musical life?***

Age 14 or so, attending a Young People’s Concert given by the Atlanta Symphony Orchestra.

Preparation

—***Do you feel as though your formal musical studies provided you an anchor for your current career?***

Yes. (College, not high school.)

—***Can you remember the one or two most surprising things about being in your career that no one told you, that you had to learn on your own?***

- You must teach the students how to listen (to instructions and other verbal information).
- Allow for your love and enthusiasm of music to be clearly apparent to all participants.

Likes and Dislikes

—***What’s the best part of your current, music-related career?***

Making music with ensembles (well-prepared ones) and watching the looks on their faces shortly before, during, and after their performance.

—***What’s the worst part?***

Assistant principals and needless paperwork.

Ups and Downs

—Name up to five people who inspired and/or made a pronounced difference in achieving your musical goals—and in a brief phrase, tell why for each. (We’ll take for granted that you have to leave out many, many other deserving names.)

- Dr. William P. Foster, Director of Bands Emeritus, Florida A&M University: my college band director. A perfect gentleman at all times, with the highest degree of moral fiber. He was the first great African-American conductor I had ever seen. His musicianship was unparalleled and unquestioned. He earned the personal and professional respect from students and peers alike.
- Dr. Julian E. White, the current Director of Bands, Florida A&M University: also my college band director. Dr. White came to our college after ten successful years as a high school band director. He taught all of our instrumental methods classes and gave us the teaching template and modeling I still use today. He taught us how to organize, develop, discipline, and implement a comprehensive band program, from 30 members to over 200.
- Dr. William D. Revelli, University of Michigan. I loved his Michigan band’s sound and clarity. His marching band was as well respected as his Symphony Band, and he directed both of them. Although I was never one of his students, he took me under his wings and shared much of his personal and musical philosophy with me. I attended countless clinics, lectures, and rehearsals given by Dr. Revelli. From Hobert, Indiana High School to the University of Michigan Band, his bands were uncompromisingly good.
- Dr. Harry Begian, University of Illinois. I was never of student of Dr. Begian, either. I loved his concept of band tone. I purchase the entire University of Illinois Band collection and listened relentlessly to Dr. Begian’s bands and tried to emulate his sound. It was a very warm and expressive wind band sound that I loved hearing. I continue to work toward developing the “Begian Sound” with my bands. We have been good friends for almost 20 years. His impact on my career continues to this day. As my sponsor for entrance into the American Bandmasters Association, he insisted that I call him Harry. (Sorry, Dr. B.)
- John Paynter, Northwestern University. I was never a student of Mr. Paynter. I initially learned of him by attending The Midwest (1980) and watching him conduct our all-district and all-state bands. Through his leadership, I was flattered to see his interest in all bands in America and his interest in maintaining the art form. As a tribute to Mr. Paynter, almost 20 years after seeing his Northshore Band perform at the Midwest Band Clinic, I organized my community band, the Cobb Wind Symphony (1999). I often valued his counsel on literature, teaching techniques, and on personal matters. He was always a very honest man. I greatly admired his intelligence and humor.

—Don’t name—but loosely describe—how one or more persons discouraged you from being a musician (or from entering your current music-related career).

I am from a very small town in Georgia. During the 1970s in the Deep South, it was not common for a young African-American to attend college and major in classical music. I was told by one of my white high school teachers that I should relinquish my dreams of becoming a classical musician and seek a career in the local textile company. I was an honor student. She told me to maybe try a jazz degree. We didn’t have a school jazz band. I’m glad I ignored her.

Favorite Recordings

—Name up to three, single-CD recordings that you think everyone on earth should own.

- Cleveland Orchestra, George Szell conducting, *Beethoven: The Nine Symphonies*
- Miles Davis, *Kind of Blue*
- University of Michigan Band, Dr. William D. Revelli conducting, *Stars and Stripes Forever*

—Name up to three more that simply provide you great personal listening pleasure every time you hear them.

- Chicago Symphony Orchestra, Fritz Reiner conducting, *Scheherazade* by Rimsky-Korsakov
- Earth, Wind and Fire, *Greatest Hits*
- *The Three Tenors in Concert* (Pavarotti, Domingo, Carreras) with Zubin Mehta conducting

Parting Thoughts

—If you could give only one sentence of advice to a high school or college student considering a career in music, what would you say?

Start with a well-disciplined and organized classroom; make music the centerpiece of your environment; and develop good sight-reading habits.

—And what's the best way someone school-age could prepare to do what you currently do?

Attend as many live arts performances as possible. Live performances are central to your artistic development. Visit good musical organizations in your area. Watch and listen to an assortment of music teachers rehearse their groups. Identify and catalog the good (and not so good) rehearsal techniques employed by these conductors. To prospective band directors: Do not focus too much attention on marching band.



Antonio García is Director of Jazz Studies at Virginia Commonwealth University, Associate Jazz Editor of the *International Trombone Association Journal*, Past Editor of the *IAJE Jazz Education Journal*, Co-Editor and Contributing Author of *Teaching Jazz: A Course of Study*, and IAJE-Illinois Past-President. A trombonist, pianist, and avid scat-singer, he has performed with such artists as Ella Fitzgerald, Dave Brubeck, Mel Tormé, Louie Bellson, and Phil Collins. He has received grants from Meet The Composer, The Commission Project, and The Thelonious Monk Institute, with music published by Kjos, Kendor, Doug Beach, Three-Two, Walrus, and UNC Jazz Press. A board member of The Midwest Clinic, a Conn-Selmer clinician, and a former coordinator of the Illinois Coalition for Music Education, he has taught in the U.S., Canada, Europe, South Africa, and Australia, is a widely published author in educational periodicals, and is a past nominee for CASE “U.S. Professor of the Year.” His upcoming book with play-along CD, *Cutting the Changes: Jazz Improvisation via Key Centers* (Kjos Music) offers musicians of all ages standard-tune improv opportunities using only their major scales. Also included is a CD-ROM with 76 pages of improv pedagogy for teachers and self-taught musicians. E-mail him at <ajgarcia@vcu.edu>; visit <www.garciamus.com>.

Your Crystal Ball

—From approximately what age did you think: “I’m going to be a musician for my career”?

Somewhere around age 13 I got the bug, though I didn’t make my first formal decision about it until entering college as a Jazz Studies major at age 18.

—Has your career taken the path you had envisioned back then?

Not at all. Due to allergies and asthma, I was ill-suited to playing the trombone. And since there were no instrumental music programs in my elementary school system, I had a late start on my horn, much less pursuing jazz in my native New Orleans. And though I had enjoyed hearing big band swing music, I had never heard of Charlie Parker or Miles Davis when I entered college as a Jazz major. I couldn’t improvise consistently decent jazz solos until I was 25, by which time I’d considered quitting twice: my own teachers couldn’t initially recommend me as an improviser (though I gigged constantly playing written music). I’m the poster child for late development! But music would not let me go. One of my teachers suggested I pursue a Masters in Jazz Writing, and that opened the door for me to learn far more about how to perform as well. I don’t intend to give up writing and playing while teaching.

I had never envisioned being a teacher. But I discovered that all the challenges I’d had as a trombonist and improviser had resulted in my being extremely successful in assisting others in solving their own sound-production and improvisation challenges. And I found out how much I *loved* teaching, making that difference for students.

Musical Impact

—Can you briefly describe a live performance you performed in that marked a turning point in your younger musical life (say, under age 25)?

I was fortunate to share in many by that age, including performing with such inspirational artists as Ella Fitzgerald. But I recall how, when I was around 16, I so much enjoyed learning in a summer band camp at Loyola University. My jazz mates included such future artists as Donald Harrison, Terence Blanchard, and Wynton and Branford Marsalis; and we were hungry to learn. That camp performed my first composition for big band and fired me up so much that I could write out my trombone parts from memory a week later. I began to realize how music was such an important part of my existence.

—Can you briefly describe a live performance you observed as an audience member that marked a turning point in your younger musical life?

I'm going to deviate from my own question and answer with a *televised* performance. I was 13 when I saw on public television a concert by jazz trumpeter Chuck Mangione with a jazz combo surrounded by a large studio orchestra. The concert, "Together," just stunned me with its elements of what was possible in music, vocally and instrumentally. I couldn't move from that small, black-and-white television. I later found the two-LP recording (on the Mercury label) and just about wore out the grooves.

After undergraduate school, I decided I wanted to pursue a Masters in Jazz Writing at the Eastman School of Music. Many of my teachers had gone there, and Eastman offered the opportunity to learn how to write for such ensembles as a large studio orchestra. It was the only place I applied to, and it did not accept me the first time I applied. But I was persistent, learned from my inexperience, and got in the second time.

One day, rehearsing in Eastman Theater as a grad student, I was startled to realize that I was sitting on the *very* stage on which that Mangione studio orchestra concert had been performed and recorded fourteen years earlier. I was studying with some of the very performers on that broadcast. I had become friends with some of those performers. I was writing for a similar orchestra. I was improvising the music I wanted to play on the trombone. All my hairs suddenly seemed to stand up on end: I had managed to follow my passion despite many obstacles.

And I still own that double-LP set.

Preparation

—Do you feel as though your formal musical studies provided you an anchor for your current career?

Absolutely. But I also benefited from a tremendous "street" education, gigging in so many styles of music while in New Orleans. The combination of academic and street was superb preparation.

—Can you remember the one or two most surprising things about being in your career that no one told you, that you had to learn on your own?

I was surprised to learn how much autonomy I had as a university teacher. I have tremendous freedom to teach as I view best. On the flip side, I am always disappointed when I cannot "reach" a student. I'm pleased that the percentage is very low, but no one can prepare you for that disappointment.

As a performer, you learn that what you do off and around the bandstand is as important to your career development as how you play—though you still won't last long if you can't play well. And as a composer, you learn quickly that short-cuts in part-writing don't pay off. The easier your parts are for the performers to read, the more they're going to want to play your music—and you'll sound like the best composer you can be.

Likes and Dislikes

—What's the best part of your current, music-related career?

The people: students, colleagues, performers, audiences, enthusiasts, composers, and more. My career seems to place me continually in the traffic of some of the most creative and fun people I can imagine. And that contributes everything to the next thing on the list: the music. Without the superb people surrounding the music, though, music would not mean as much.

—What's the worst part?

Probably booking guest artists at my university. It's an endless sea of logistics, paperwork, and red tape; and it can't even work out every time. Sometimes you invest dozens of hours attempting to bring together an event that evaporates before it can take place. But when it *does* work out, the creative benefits to my entire community (including me) make lasting, positive roots in ways no other activity can.

Ups and Downs

—Name up to five people who inspired and/or made a pronounced difference in achieving your musical goals—and in a brief phrase, tell why for each. (We'll take for granted that you have to leave out many, many other deserving names.)

Indeed!

- Richard Erb, bass trombonist with the Louisiana Philharmonic Orchestra: He had the most profound effect of all my wonderful trombone teachers on my playing skills—and a world of patience.
- John Mahoney, Coordinator of Jazz Studies at Loyola University: A trombonist, pianist, composer, educator, and sometimes-vocalist...sound familiar? He, along with Dr. Joseph Hebert and many other jazz faculty there, steered me through years of efforts to find my creative voice.
- Rayburn Wright, the late Director of Jazz Studies at the Eastman School of Music: What a mind! What ears! What leadership! What interpersonal skills! What organizational chops! What a visionary! What a

teacher! What a nice guy! To say he taught by example is an incredibly unsatisfying understatement. And joining that résumé with other phenomenal instructors such as Bill Dobbins was an unforgettable recipe for learning.

- Arnold Jacobs, the late tubaist with the Chicago Symphony Orchestra: He was Erb's most profound teacher, to whom Dick had sent me when I was struggling the most. In one hour, Jacobs *permanently* changed my playing for the better. (He would say, of course, that *I* made the change; but I could not have without him.) Needless to say, I returned for more hours! And then my lessons with Dick entered the new possibilities we had hoped for.
- My family has provided me endless inspiration and confidence over the years. It would have been a very different journey without their input. It's important to seek balance in one's life!

—Don't name—but loosely describe—how one or more persons discouraged you from being a musician (or from entering your current music-related career).

I'm not sure that really ever happened. I do recall my high school band director, in a moment of great stress, telling me, "Look at my grey hairs, my heart attack: don't teach!" But Mr. Marion Caluda was actually another fine teacher-by-example.

I will say that over the years various musicians and non-musicians have occasionally asked me how, ethically, I can sleep at night teaching students who will enter a career that is already saturated with musicians, that pays rather average (or worse) in general, and that can be hard to break into. And I am always pleased to say that I believe that "the cream of the crop rises to the top"—that the best and/or hardest-working musicians *will* have a career, that I also teach Music Industry in order to prepare them to not only succeed but *thrive* in that career (artistically and financially), and that I think it is so amazingly wonderful that we live in a country in which we can follow our dreams to that success. I sleep really well, thanks!

Favorite Recordings

—Name up to three, single-CD recordings that you think everyone on earth should own.

- Frank Sinatra *Live at the Sands* (with Count Basie) (Reprise). You'll have to pick out one of the two CDs within.
- Ella Fitzgerald and Count Basie, *On the Sunny Side of the Street* (Verve).
- Carl Fontana and Jake Hanna, *Hanna/Fontana Band: Live at Concord* (Concord).

—Name up to three more that simply provide you great personal listening pleasure every time you hear them.

- *Sunday in the Park with George*, by Stephen Sondheim (RCA). A masterpiece of the American musical from one of the greatest creative minds alive—and a story about the artistic process. Each track speaks to a part of my life. And as the tune goes, the only things that last in this world are "Children and Art." Rent the DVD.
- Staatskapelle Berlin, Daniel Barenboim conducting, *Wozzeck*, by Alban Berg (Teldec). A masterpiece of opera from a composer of the highest order. Picking one disc: the final one—and specifically the "Invention on a Key (D minor)" that is the interlude before the final scene. If that music doesn't make your hair stand up, check your pulse.
- Poncho Sanchez, *Afro-Cuban Fantasy* (Concord Picante). Exotic Latin grooves and great jazz, built to make you move.

Parting Thoughts

—If you could give only one sentence of advice to a high school or college student considering a career in music, what would you say?

All artists, all *people*, face obstacles in their path; so remember that when it comes to your career, "no" does *not* mean no—it means not now, not this way, not with these individuals, not until you're better prepared, not until you want it more—but it *never* means no: it means "*not yet.*"

—And what's the best way someone school-age could prepare to do what you currently do?

Never pass up an opportunity to learn from those who have more experience and/or different viewpoints. Whether teaching, composing, or performing, my goal is to reach my listener. So the first and most important thing *I* have to do is listen—to my audience and to those who have already succeeded in reaching them.

Resources

These are just a few of the resources available to someone curious about a career in music.

The Midwest Clinic

Visit <www.midwestclinic.org/futuremusicteacher> for links to such useful web sites as the following:

- Music Achievement Council
- American Music Conference
- American Symphony Orchestra League
- Band Music from the Civil War Era
- Glossary of Music Terms
- Good Ear - Online Ear Training
- International Foundation for Music Research
- Library of Congress Music Division
- Music in Schools Today
- Music School Address Book
- Music School Search
- Music Staff
- Online Metronome
- Reading, Writing, and Rhythm Foundation
- Smithsonian Jazz
- Supportmusic.com
- VH1 Save the Music
- Yahoo's Music School Links

You'll also find a series of Frequently Asked Questions about teaching at <www.midwestclinic.org/FUTUREMUSICTEACHER/faqs.asp>.

General Books about the Music Industry

Just two of so many superb references:

- *Music Business Handbook & Career Guide*, by David Baskerville. Sherwood Publishing.
- *This Business of Music*, by M. William Krasilovsky and Sidney Shemel, with contributions by Matthew J. Fortnow and Glenn Delgado. Billboard Books.

Online Resources for Musicians

- ACF (AMERICAN COMPOSERS FORUM) <composersforum.org>
- AES (AUDIO ENGINEERING SOCIETY) <aes.org>
- AFM (AMERICAN FEDERATION OF MUSICIANS) <afm.org>
- AMC (AMERICAN MUSIC CONFERENCE) <amc-music.org>
- AMTA (AMERICAN MUSIC THERAPY ASSOCIATION) <musictherapy.org>
- APAP (ASSOCIATION OF PERFORMING ARTS PRESENTERS) <artspresenters.org>
- ASOL (AMERICAN SYMPHONY ORCHESTRA LEAGUE) <symphony.org>
- CBMR (CENTER FOR BLACK MUSIC RESEARCH) <cbmr.org>
- CGI (CONDUCTORS GUILD INC.) <conductorsguild.org>
- CMA (CHAMBER MUSIC AMERICA) <chamber-music.org>
- CMA (COUNTRY MUSIC ASSOCIATION) <countrymusic.org>
- CMS (THE COLLEGE MUSIC SOCIETY) <music.org>
- GMA (GOSPEL MUSIC ASSOCIATION) <gospelmusic.org>
- HFA (HARRY FOX AGENCY) <nmpa.org/hfa.html>
- IAJE (INTERNATIONAL ASSOCIATION FOR JAZZ EDUCATION) <iaje.org>
- MENC (MENC: THE NATIONAL ASSOCIATION FOR MUSIC EDUCATION) <menc.org>
- MPA (MUSIC PUBLISHERS' ASSOCIATION) <mpa.org>
- MTC (MEET THE COMPOSER) <meetthecomposer.org>
- NAB (NATIONAL ASSOCIATION OF BROADCASTERS) <nab.org>
- NARAS (THE NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES) <grammy.com>
- NMC (THE NATIONAL MUSIC FOUNDATION) <nmc.org>
- NMPA (THE NATIONAL MUSIC PUBLISHERS ASSOCIATION) <nmpa.org>
- NSAI (NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL) <nashvillesongwriters.com>
- SGA (THE SONGWRITERS GUILD OF AMERICA) <songwritersguild.com>

*We hope that the information you have received via our live presentation and this handout will assist you **today** towards finding your path to your future career. We thank The Midwest Clinic for caring enough about your future to offer these workshops specifically for high school students—valuable for **anyone!***

*Thank you for reading. **Go make music!***