

Subject: December 2023 Update from Tony García
From: Antonio Garcia <ajgarcia@vcu.edu>
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To: undisclosed-recipients: ;

December 2023 Update from Tony García

Highlights:

- * Two Commissions, One Livestreamed Monday, December 11
- * Awarding of The Midwest Clinic Medal of Honor December 21
- * Jazz Education Network Conference in NOLA January 3-6, 2024
- * SMU Residency January 16-19, 2024
- * Conn-Selmer Institute Midwest June 9-10, 2024
- * Jazz at the Summit June 26-30, 2024
- * Recent Gigs & Such
- * Video of September's "Maggie" Performance
- * Archives

Greetings!

Here's an update as to things past and future. If you want off the list, simply e-mail me so. And if you know someone else who might want on, have them e-mail me at ajgarcia@vcu.edu!



<ESM.NJE.2020s.jpg> photo credit: Eastman School of Music

A recent edition of the Eastman New Jazz Ensemble, Dave Rivello, Director.

Two Commissions, One Livestreamed Monday, December 11

Lane Check

I mentioned last E-News that from last January into June I was delighted to complete a commission for the Eastman New Jazz Ensemble (of my grad alma mater). I call it “Lane Check;” and it is slated to premiere within their concert Monday, December 11 at 7:30p Eastern Time. The concert should be livestreamed at <https://www.esm.rochester.edu/live/kilbourn/> (but not archived); so catch it live, if you wish!

“Lane Check” was commissioned for the Eastman New Jazz Ensemble by its Director, Prof. Dave Rivello, in a conversation at the Jazz Education Network Conference in January 2023. During that day and the next I had the delight of catching up with a number of fellow Eastman jazz alumni, including Dave Loeb (Professor at the University of Nevada, Las Vegas); and topics ranged from the legacy of what Eastman alumni were accomplishing these days to accounts of harrowing road trips in which a tour-driver had sleepily swerved across lanes. Before I left the conference, I’d decided to title the commission “Lane Check” and to dedicate it to Dave (whose 70th birthday fell within the conference) as a prime representative of Eastman jazz alumni who constantly self-assess their art and decide whether to “stay in their lane” or break out into something new.

Thus my goal was to compose a work with themes strong enough that I could successfully swerve back and forth across expected constrictions of form, harmony, groove, and the like. And swerve I did! As I wrote, I had little expectation as to where the music was heading: I allowed it to take shape in what seemed the most organic direction possible. Tune into the livestream December 11 to hear the result!



<2470.72.jpg>

Bowing with the Orpheus Chamber Orchestra following their performance of "Homecoming" at Carnegie Hall.

Homecoming: A New Orleans Journey

I'd also mentioned that from mid-June into August I'd worked on a commission for the Orpheus Chamber Orchestra <https://orpheusnyc.org> in NYC. "Homecoming" premiered in October in a three-concert series. The first was Thursday, October 12 at Lafayette College in Easton, Pennsylvania; and the second Friday, October 13 at Purchase College in New York. The link to the Purchase, NY audience program is <https://audienceaccess.co/show/UASR-9127>, if you wish to glance at it.

The series culminated in a Carnegie Hall concert Saturday, October 14 that Mary and I attended--25 years after I'd performed there as bass trombonist of the Phil Collins Big Band. I'd rehearsed the ensemble via Zoom earlier in the week and had a brief opportunity to do so live at their Carnegie dress rehearsal in the afternoon.



CARNEGIE HALL



Presented by
Orpheus

featuring

BRANFORD MARSALIS

SAXOPHONE

SATURDAY, OCTOBER 14 | 8PM

Stern Auditorium / Perelman Stage at **Carnegie Hall**

ORPHEUS & BRANFORD MARSALIS

LE RYTHME DE VIE

RAVEL: Les Ballets Indes (1st & 2nd Quartet)

Debussy: La Mer

LIBERT: Concerto pour saxophone

LECVONA: Suite Africaine

ANTONIO GARCIA: Concerto for Saxophone

DEBUSSY: Nocturne for Saxophone

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PROGRAM DETAILS



TICKETS FROM \$30

carnegiehall.org | CarnegieCharge: 212-247-7800 | Box Office at 57th and 7th

Logos of various sponsors and partners, including NYC Cultural Alliance, American Express, and others.

Concert details & discounts at ORPHEUSNYC.ORG

Seating Chart and other information in the Box Office. Subject to availability.

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<IMG_20231014_173152832.258.72.jpg>

Not bad, being listed with those guys: Debussy, Ravel, Gershwin. I'll take it!

Mary had presented a session at her counseling conference at Denver in the early morning, jumped in an Uber with her carry-on bag, and hopped on her 11:45a flight to Newark, then leapt into a cab to head to our hotel, where she dropped her bag and continued on towards the concert. She'd sworn months ago when we'd planned these cross-country expeditions that she wasn't going to miss our evening at Carnegie Hall, and darned if she didn't arrive soon enough to join me for her well-earned glass of champagne at the cafe in the Hall:



<2478.72.jpg>

The concert itself was amazing. I've known about these musicians for quite a long while but never experienced them in person; and to observe them performing (and rehearsing) without a conductor is an experience matched only by their musical output.

Here are my complete program-notes for "Homecoming":

* * *

I composed this a year after my return to my native New Orleans to reunite with our family here, having lived away for 35 years—hence the title and the dedication of the piece to my family. “Road Home” represents the warm, welcoming feeling with which Louisianians greet you. I created a Cajun waltz to open this piece, as to me nothing says “come onto our porch and enjoy some food and drink with us” more than this style of music. “The Reckoning” captures the joys and challenges of establishing a new home. No matter what the odds, hearing the blues always makes you feel better; and its African American roots permeate the music. While nearly everyone has heard of the French Quarter, fewer are aware of the “Latin tinge” established in past centuries by both Spanish colonization and Cuban immigrants along with enslaved Africans. “The Latin Quarter” captures the thrill and delight of these musical influences in 2-3 son montuno, ending with a bare, reflective cha-cha setting perhaps resulting from a bit too much partying—and the need to find one’s way home. “Guardians” refers to all NOLA residents, who are fiercely protective of all things N’Awlins, whether the apt reputation of our food, drink, architecture, music, Mardi Gras Indians, and ethnic cultures or bragging rights to the biggest bugs, largest potholes, or highest humidity on a given day. The “Guardians of the Groove” are the followers of WWOZ-FM, the self-described (and correctly so) greatest radio station on the planet; and in this concluding movement we celebrate the brass-band groove of a 3-2 streetbeat and layered solos and solis.

* * *

And it is indeed dedicated to my family: to my parents and siblings with whom I grew up in New Orleans, and to my family in NOLA now, including my wife, daughter, son-in-law, and our two grandsons.

Orpheus performed “Homecoming” marvelously, of course, as no doubt it had on the previous two nights in other venues. I can’t share a recording of it with you, not only because I don’t have them yet but also because their contracts and mine prohibit such. But the OCO has exclusive performance rights for three years; so hopefully they will program it on a number of concerts in the future. And, since their personnel roster on any given concert series rotate among a stable of OCO musicians, each performance will be considerably unique!

Along with hearing the wonderful performance, it was certainly a thrill to see again how much the ensemble enjoyed performing the piece and how well the audience responded to it!

Mary and I went backstage, where we found Branford Marsalis who, as always, was warm and welcoming:



<IMG_20231014_221627408.72.jpg>

Mary and I stayed in New York a couple more nights, enjoying time with family and friends, a Broadway show, and an evening at the Zinc Bar to hear Peter Bernstein and Bobby Broom (guitar), Peter Washington (bass), and Jason Tiemann (drums).



<MidwestMontg.72.jpg>

photo credit: courtesy The Midwest Clinic

Views of The Midwest Clinic (Chicago, IL)

Awarding of The Midwest Clinic Medal of Honor December 21

As mentioned last E-News, on Thursday, December 21 at 7:30p in McCormick Place West's Ballroom 196, just prior to our co-hosting the concert of the United States Navy Band Commodores that evening, The Midwest Clinic will present to me its Medal of Honor (<https://www.midwestclinic.org/midwest-clinic-awards.html>). Should you be attending Midwest, please join us at the event!

December always brings some 15,000 or more of my closest friends together in Chicago at McCormick Place West for The Midwest Clinic (<https://www.midwestclinic.org>), the largest international instrumental music conference in the world. It's been my privilege to serve on its Board of Directors since 1994. The three days will offer wonderful performances and clinic sessions; and in the jazz area that includes workshops on Improv, Ensemble Rehearsal, Latin Music, Drum Set, Lead-Playing, and more.

The Medal of Honor was introduced in 1962 "as a way to honor conductors, educators, composers, and others whose unique service to music education

and continuing influence on the development and improvement of bands and orchestras deserve special recognition." Just over 100 individuals have merited the award since its inception, including Leonard Slatkin, Morton Gould, Howard Hanson, Elizabeth Green, Karel Husa, William D. Revelli, Jacquelyn Dillon, and one of my own teachers, Arnold Jacobs. In the jazz-influenced world that includes Clark Terry, Doc Severinsen, Ellis Marsalis, Wynton Marsalis, Candido Camero, Sammy Nestico, Jamey Aebersold, Richard Dunscomb, Mary Jo Papich, Janis Stockhouse, and (saxophonist) Ron Carter. As I said to the Midwest Board of Directors in June: "You have bestowed upon me the highest honor of my career and—other than my family—the highest honor of my life."



<JEN2024-Cadmium-Banner-2.jpg>

Jazz Education Network Conference in NOLA January 3-6, 2024

The Jazz Education Network Conference (<https://jazzednet.org/attend/>) returns to New Orleans January 3-6. I won't have any formal role there but look forward to catching as many concerts, workshops, and hallway reunions as I can! I'm a founding member of JEN and hope to see you there!



*<LynneJackson.jpg> photo credit: courtesy of Southern Methodist University
Prof. Lynne Jackson*

SMU Residency January 16–19, 2024

One of the immense benefits of teaching at the Conn-Selmer Institute (further below) is getting to meet and observe the world-class educators who are my colleagues there. One at the top of the list is Prof. Lynne Jackson, who taught junior high and high school bands in Texas for some 25 years. Her “retirement” from that point on simply meant additionally teaching middle schoolers part-time. And then she joined Southern Methodist University, where she teaches future music educators and co-founded the Young Educator Seminars. Embodying the musicianship, energy, creativity, discipline, communication, collegiality, and caring that are at the heart of music education, Lynne has now been teaching for over 50 years and is one of my heroes! Read a great summary of her life and career at https://www.pbmalpha.org/275_Jackson/275.pdf.

So I was greatly honored when Prof. Jackson invited me for a residency at SMU January 16–19 to mentor current and future teachers, as well as student ensembles. I look forward to learning from them as well!

I’ve been invited to do another residency out of state elsewhere the following week, but the contract is not yet finalized. We’ll see!



<CSIM1ogo.jpg>

Conn-Selmer Institute Midwest June 9-10, 2024

I'm delighted to announce that I will be returning to Bethel University in Mishawauka, Indiana to lead the jazz clinics for the Conn-Selmer Institute Midwest. It's my favorite place on the planet to teach and learn!

Registration is now open for Music Educators, Arts Administrators, and College Students. The cost is currently \$199 for Educators and Administrators, \$79 for College Students (plus optional housing). Plus there's an optional bonus day on June 11 for such additional activities as the Conn Selmer Factory tour, a catered luncheon at the historic Conn Mansion, and a Marching Arts Workshop led by Richard Saucedo and Randy Greenwell.

Visit <https://csi.conselmer.com/csi/midwest> to see the faculty roster and more information, including registration.



<JATS logo72.jpg>

Jazz at the Summit June 26–30, 2024

I am also delighted to announce that I will direct the Jazz Band at Jazz at the Summit, itself a part of Music at the Summit in Breckenridge, Colorado. It's an adult band camp for continuing learners. The concert-band edition takes place the preceding week; so it's possible to be a member of both the concert band and the jazz band in succession.

The jazz wing has been led in previous years by my Northwestern colleague Don Owens, and I am honored to follow in his stead. Joining me this summer will be a number of faculty who have been regulars at JATS in the past, including my Northwestern buddies Mike Kocour, pianist (now leading the jazz program at Arizona State University); Hans Sturm, bassist (now at University of Nebraska-Lincoln), and Northwestern/Loyola New Orleans drummer Mike Brothers (now leading the jazz and percussion programs at Southeastern Louisiana University). The overall Music at the Summit is led by Northwestern alum (and former Associate Director, U.S. Army Band "Pershing's Own", Washington, D.C.) Lt. Colonel (Ret.) Beth Steele.

The trumpet faculty member was nearly a former student of mine from my days at Northern Illinois University, Mark Wood (former U.S. Army Band "Pershing's Own" and former split-lead trumpet in the Army Blues). Currently teaching at the University of Florida, Mark is the only trumpet player in the decades-long history of the D.C. military bands to have served full-time as principal cornet in a premier concert band and lead

trumpet in a premier jazz ensemble. Also rejoining JATS this summer are Margaret Banton (freelance sax and vocals based in Florida) and Darren Kramer (acoustic and electro trombone from Colorado)!

Band members are mostly older, amateur adults with varied skills who love playing--and get to do so in the spectacular mountain environment of Breckenridge. Parts and demo recordings are provided to players in advance so that they can prepare for their arrival, as the entire concert program may be run through at the first rehearsal!

But some college and even high school students have participated in past years as well; and if it's someone who can really anchor a chair, it's possible that discounted tuition could apply. So if you or someone you know has interest in JATS, by all means let me know.

Registration is possible at a variety of levels for musicians and their guests or family members. The web site will be updated soon to reflect the 2024 information, but I expect the individual musician rate to be in the \$325-\$350 range. For more information, visit <http://musicatthesummit.com/#> and <http://musicatthesummit.com/jbstaff.html#>. And then come check out the more-than-mile-high experience of JATS (and MATS)!



<SLU.JE.April2023.jpg> photo courtesy Southeastern Louisiana University

The SLU Jazz Ensemble performs in April 2023 with guest trombonist Ed Neumeister under the direction of Prof. Michael Brothers.

Recent Gigs & Such

I had the pleasure of rehearsing and performing with the Southeastern Louisiana University Jazz Ensemble for their Christmas concert November 30. It's always great to collaborate with its Director of Jazz and Percussion Studies, Prof. Michael Brothers, whom I've known for some 40 years; and the Jazz Ensemble sounded superb! I guested on trombone and scatted-vocals on the Tom Kubis arrangement "God Rest Ye Merry Trombones." You can hear the original (non-SLU) recording at <https://www.youtube.com/watch?v=lk7MA7XSD5Y>, if you'd like to get into the holiday spirit.

Prof. Brothers, also President of the Louisiana Association for Jazz Education, asked me to record a video message in support of music education. I did and will share the link when available.



<IMG_20231129_162554102.72.jpg>

Antonio Garcia with Jesuit Director of Bands Joe Caluda and Assistant Director of Bands Jason Giaccone.

I also had the delight on November 29 of returning to my high school alma mater, Jesuit High School, to rehearse the low brass section of its

concert band as it prepares for its own holiday concert. Their Director, Joe Caluda, and I were band students under his father, Marion Caluda, back in our high school years. Joe has served the Jesuit Band for 32 years now, and the students have gained so many wonderful experiences under his guidance. His musical partner there, Assistant Director of Bands Jason Giaccone, has served the Jesuit students for 22 years, including running the Jazz Band.

I mentioned last E-News that the sequel to my book "Cutting the Changes: Improvising via Key Centers" had been under review by a publisher. Unfortunately that didn't pan out; so I will be exploring my options for it in the future.

The reprint of my article "Five-Note Morphing: a Path to Improv Success" was reprinted in the November edition of *The Louisiana Musician*, the state music-educator periodical. You can examine the complete article, including the downloadable musical examples, at <https://garciamusic.com/educator/articles/five.note.morphing.html>. In January a new article of mine should publish in the *International Trombone Association Journal*. I'll have a link for that in a future edition of this E-Newsletter.

I've also added a couple of adult jazz trombone students and a periodic Zooming arranging student, all of whom I really enjoy. I just completed some flex-time musical work that I can't reveal until mid-2024!!?!?!?! I've just begun adjudicating a major international music competition that I'll also reveal in a future E-News, perhaps along with an overseas competition for which I'm awaiting the final contract.



<CMSCVA Maggie 9.30.24cr72.jpg>

Photo credit: courtesy of Richmond Main Public Library

The CMSCVA performs "Maggie Said, 'WALK!'" in September 2023.

Video of September's "Maggie" Performance

On September 30 the Chamber Music Society of Central Virginia reprised my commission "Maggie Said, 'WALK!'" from the suite "Our Pictures." Premiered in May 2022, it's a work for string quartet and bass plus woodwind quintet: two violins, viola, cello, bass; flute, oboe, clarinet, bassoon, and horn. Gradually over the course of 2022 and 2023 the various movement--each composed by someone with Richmond connections--were unveiled; and the September 30 performance presented the entire "Our Pictures" suite for the first time. you can view the archived performance of the suite at <<https://www.youtube.com/watch?v=k3MRTLJJ-zQ>>; "Maggie" starts at 11'46".

"Our Pictures" is prompted in part by the concept of Mussorgsky's "Pictures at an Exhibition," with each movement inspired by a piece of visual art, historic object, dance, or piece of literature found in Richmond, Virginia (where I lived for 21 years). For those of you interested in more detail regarding the elements of Maggie L. Walker's life that inspired me to create my movement, you can see my notes in the link to the May 2022 program at <<https://simplebooklet.com/ourpictures#page=19>>.



<max.tony.resized.jpg>

photo credit: Northwestern University Pick-Staiger

A photo from the archives: May 17, 1997. Presenting honorary proclamations from President Clinton, Vice-President Gore, and other dignitaries to guest artist Max Roach when I served at Northwestern University.

Said Roach from the stage:

"I can't tell you just what a pleasure it is to be out here in front of these wonderful young musicians, who are learning some wonderful things from the finest teachers on the planet."

ARCHIVES

I have many more articles in mind to write! But in the meantime, if you have interest in my past writing, do please visit the articles-link <http://www.garciamusic.com/educator/articles/articles.html> (all free!), as well as the books-links for *Cutting the Changes: Jazz Improvisation via Key Centers* <https://garciamusic.com/educator/books/ctc.html> and *Jazz Improvisation: Practical Approaches to Grading* <https://www.garciamusic.com/educator/books/books.html>. And you can find a brief summary of my career-path at <https://garciamusic.com/evolution.career.html>.

You can hear samples of my playing at <https://garciamusic.com/artist/composer.arranger/solodemos.html>, of my writing at

<https://garciamusic.com/artist/composer.arranger/artcomp.publ.works.html>, and of my random thoughts at <https://garciamusic.com/random.thoughts/random.thoughts.html>. You can find downloads and interviews at <https://garciamusic.com/downloads/downloads.html>. Or just browse my entire site at <https://www.garciamusic.com>! (You can find a site map at <https://garciamusic.com/site.map/site.map.html>, if you wish.) Are you a Phil Collins fan? Well, then you should check out <https://garciamusic.com/hot.topics/pcbb/pcbb.html>, including its links to online recordings and photo-pages.

Most of all, I'm dedicated to assisting musicians towards finding their joy. After a 35-year full-time teaching career and countless residencies in schools that have touched tens of thousands of students in Canada, Europe, South Africa, Australia, The Middle East, and across the U.S., I look forward to continuing my outreach--whether assisting ensembles such as combos, vocal jazz choirs, big bands, and string ensembles; or in classroom topics such as improv, theory composition/arranging, history, music business, and more; or via commissioned compositions. So if you're considering an opportunity we should chat about, contact me at ajgarcia@vcu.edu!

Meantime, if you need an aural taste of New Orleans, tune in any time to WWOZ New Orleans 90.7 FM: it's the musical voice of the city and will put you in the mood! Listen online at <http://www.wwoz.org>. Look at the top of the page for the red "Listen Now" button.

And if you plan to visit NOLA in the future, let me know; and I'll e-mail you Mary's and my recommendation list.

Happy Holidays to all!



<AGarcia_2DA0016cr.72.Aleman.jpg>

photo credit: David Aleman

Tony

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former Director of Jazz Studies (<https://www.jazz.vcu.edu>)

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Pronouns: he, him, his

--Secretary, The Midwest Clinic (<https://www.midwestclinic.org>)

--Bach Trombone Clinician, Conn-Selmer, Inc.

*(For an application form towards Conn-Selmer support for a
Garcia clinic, please e-mail me at ajgarcia@vcu.edu.)*

--Past Associate Jazz Editor, *Int'l Trombone Association Journal* (<https://www.trombone.net>)

--Past Network Expert (Improvisation Materials),

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--Past Advisory Board Member, The Brubeck Institute

--Past Editor, *IAJE Jazz Education Journal*

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and books at <https://www.garciamusic.com/educator/books/books.html>.

"Now I wish I still played trombone because I think some of the hippest parts are happening down there."

--**Dave Douglas**, *Down Beat*, June 2013