

Subject: March 2024 Update from Tony García
From: Antonio Garcia <ajgarcia@vcu.edu>
Date: 3/1/24, 6:59 AM
To: undisclosed-recipients: ;

March 2024 Update from Tony García

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Greetings!

Here's an update as to things past and future.

- * *If you want off the list, simply e-mail me so.*
- * *If you want to read PDFs of previous editions, visit <https://garciamusic.com/downloads/downloads.html>.*
- * *And if you know someone else who might want on, have them e-mail me at ajgarcia@vcu.edu!*

10th Annual Jazz4Justice

with Guest Artist

Rene Marié

VCU Jazz Orchestra & J4J Scholarship Sextet

Thursday, March 14, 7:30 p.m.
Doors open 6:30 p.m.

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Bar Foundation



Tickets

- \$35 Advance
- \$40 Day Of
- \$20 Student



Presented By:



McGUIREWOODS



<VCU J4J 2024 .jpg>



<GarciaJOIClinic2.22.24.72.jpg>

photo credit: Taylor Barnett

From his home in New Orleans, Antonio Garcia rehearses his arrangement of "Serenity Prayer" with the VCU Jazz Orchestra I, Prof. Taylor Barnett, Director

García Commission for VCU Debuts March 14, 2024

What a delight to be commissioned by my former musical home, Virginia Commonwealth University! In December the Jazz Program's Director, Dr. Taylor Barnett, invited me to arrange "Serenity Prayer" for the VCU Jazz Orchestra I and guest vocalist/composer/bandleader René Marie; and I delivered the big band chart in early February. It will be premiered at the VCU Jazz 4 Justice(TM) concert Thursday, March 14 at 7:30p Eastern Time.

I based my arrangement off of the original voice/combo version recorded on the "Black Lace Freudian Slip" album of 2011 (Motéma MTM 74) by Marie with Kevin Bales (piano), Rodney Jordan (bass), and Quentin Baxter (drums). You can hear that small-group rendition at <https://www.youtube.com/watch?v=33rnkvylsJs&t=1s>. My goal was to arrange the lyric (attributed to Karl Paul Reinhold Niebuhr) in a manner preserving Marie's melody and setting while adding an introduction, interlude, and large-ensemble color.

My thanks go to Prof. Taylor Barnett for the commission, the VCU Jazz Orchestra I for its performance, and especially to René Marie for the composition and her performance. I am honored to have been a part of this opportunity to bring musicians together towards the realization of a new work. Doing so for the students where I had served for 21 years as Director of Jazz Studies is an honor and a special joy.

This follows two commissions I penned last year: one for the Eastman New Jazz Ensemble and one for the Orpheus Chamber Orchestra. If I can write a chart for your needs, let me know!

By the way, the Jazz 4 Justice(TM) concert Thursday, March 14 is a fundraiser for VCU Jazz scholarships and for pro bono legal work in the Richmond community by the Greater Richmond Bar Foundation. I established the initial VCU J4J concert in 2015 and am so pleased that the tradition continues into now this tenth anniversary year! For more information, including links to a past J4J concert video, visit <https://garciamusic.com/educator/vcu.jazz/vcu jazz.socialjustice/vcu jazz.jazz4justice.html>. And if you're in the Richmond area, visit [https://www.eventbrite.com/e/10th-annual-jazz4justice-ft-rene-marie-tickets-810333157287#:~:text=The%20program%20includes%20swing%20classics,in%20the%20VCU%20Singleton%20Center.>](https://www.eventbrite.com/e/10th-annual-jazz4justice-ft-rene-marie-tickets-810333157287#:~:text=The%20program%20includes%20swing%20classics,in%20the%20VCU%20Singleton%20Center.)

for ticket information.



<ALJO.3.21.23.screen.72.jpg> screenshot courtesy Antonio García
The VCU Afro-Latin Jazz Orchestra performs "Recordare" live on March 21, 2023.



<Remember The Future album cover.Amuri Morris.72.jpg>
Cover art by VCU student Amuri Morris (<<https://www.murisart.com/bio>>)
of VCU's digital album "Remember the Future."

García Transcription on Latest VCU Jazz Digital Album

The VCU Jazz Program has just released its latest album, "Remember the Future," titled after a composition by Program and Jazz Orchestra Director Taylor Barnett. The album includes tracks performed in the studio by the VCU Jazz Orchestra I, Afro-Latin Jazz Ensemble, and Faculty/Alumni Combo and sounds superb. The student performances were recorded at Spacebomb Studio (co-founded by VCU Jazz alumni Matthew E. White and Trey Pollard), the faculty tracks at Minimum Wage Studio. And the performances, as you would expect, are excellent!

To my pleasant surprise, the album includes the Afro-Latin Jazz Orchestra's performance of one of my writings. In 1992, while serving as the initial Coordinator of Jazz Studies at Northern Illinois University, I had transcribed an arrangement off of a recording so that I could reprise it on a concert I co-hosted with Tito Puente as a guest artist under the direction of my esteemed colleague Prof. Ron Modell. "Recordare tu Boca" was composed Tania Castellanos and had been sung by "Graciela" (Felipa Graciela Pérez y Gutiérrez) on the Machito recording "Mi Amigo, Machito" (Tico LP 1053, <<https://www.youtube.com/watch?v=nmmbKcpOhMA&t=8s>>).

A year or so ago I offered the chart to then-ALJO Director Prof. Toby Whitaker, who led the band in live performance March 21, 2023 with a vocalist I had mentored during my last couple of years at VCU, Abigail Córdova. She delivered the lyrics marvelously, and now you can hear their later, studio-recorded rendition at <<https://youtu.be/r35M0M8kMde?si=tawOyjSI5qVhmCBH>>: a wonderful performance more than 30 years after I'd transcribed the chart. Kudos to then-Prof. Whitaker for his superb mentoring of the ensemble on the piece.

You can hear the album at https://www.youtube.com/watch?v=Hlz4q_cboKA&list=OLAK5uy_mfVcBp0p993NLj3gw7-RNhw8YCFoN0JXQ&index=2. It's available for purchase on all major digital music services including Spotify, YouTube Music, and Apple Music. Buy it on iTunes at <https://music.apple.com/us/album/remember-the-future/1731587769>.

Congratulations to the VCU Jazz Program and its current and past faculty and support staff for their work with these students and those now enrolled! To support the Program even further, visit <https://www.support.vcu.edu/give/arts>, select "VCU Jazz Students Fund"; then make a donation online.

23 ANNUAL BILL EVANS LAJE STATE FESTIVAL

JAZZ FEST

APRIL 15 - 20

MONDAY, APRIL 15
7:30 PM, Columbia Theatre Studio Theatre (Free)
University Jazz Lab Band and Jazz Combo Dr. John Madere, Director

WEDNESDAY, APRIL 17
7:30 PM, Columbia Theatre Hainkel Hall (Admission Required) SLU Alumni Jazz Ensemble

THURSDAY, APRIL 18
9:00 AM - 4:30 PM, Columbia Theatre Hainkel Hall (Free)
LAJE State Jazz Festival

FRIDAY, APRIL 19
9:00 AM - 4:30 PM, Columbia Theatre Hainkel Hall (Free)
LAJE State Jazz Festival

7:30 PM, Columbia Theatre Hainkel Hall (Admission Required) SLU Jazz Faculty with Guest Artist Laura Dreyer

SATURDAY, APRIL 20
9:00 AM - 4:30 PM, Columbia Theatre Hainkel Hall (Free)
LAJE State Jazz Festival

7:30 PM, Columbia Theatre Hainkel Hall (Free) University Jazz Ensemble with Guest Artist Laura Dreyer
Michael Brothers, Director

Tickets available at the Columbia Theatre Box Office or (985) 549-ARTS(2787)

The Bill Evans Jazz Festival is graciously sponsored by the Hammond Rotary Club, Holly & Smith Architects, North Oaks Health System, The Rocker Family Foundation, and Tangi Meat Market.

Logos at the bottom: Hammond Rotary Club, H/S Health System, North Oaks Health System, Rotary Foundation, and VCU.

23rd Annual Bill Evans Jazz Festival, April 18-20, 2024

I'm so pleased to be joining the guest-clinician team for the Bill Evans Jazz Festival, presented by Southeastern Louisiana University this April 15-20 for the twenty-third time! Following the initial two days of SKU ensemble and alumni performances, I'll join in on April 18 for several days of the Louisiana Association for Jazz Education (LAJE) State Jazz Festival within the overall event, all coordinated by SLU Prof. Mike Brothers. The guest artist for the closing performance is saxophonist/flutist Laura Dreyer.

If you're going to be in the area and want to hear the home and visiting bands, check out the details on the poster above or visit https://www.southeastern.edu/acad_research/depts/mus/performance/jazz/bill_evans/index.html for more information. I'd invite your own bands to apply to perform, but as of early February all 24 performance slots were sold out!

January 2024 / Volume 52, Number 1 / \$11.00

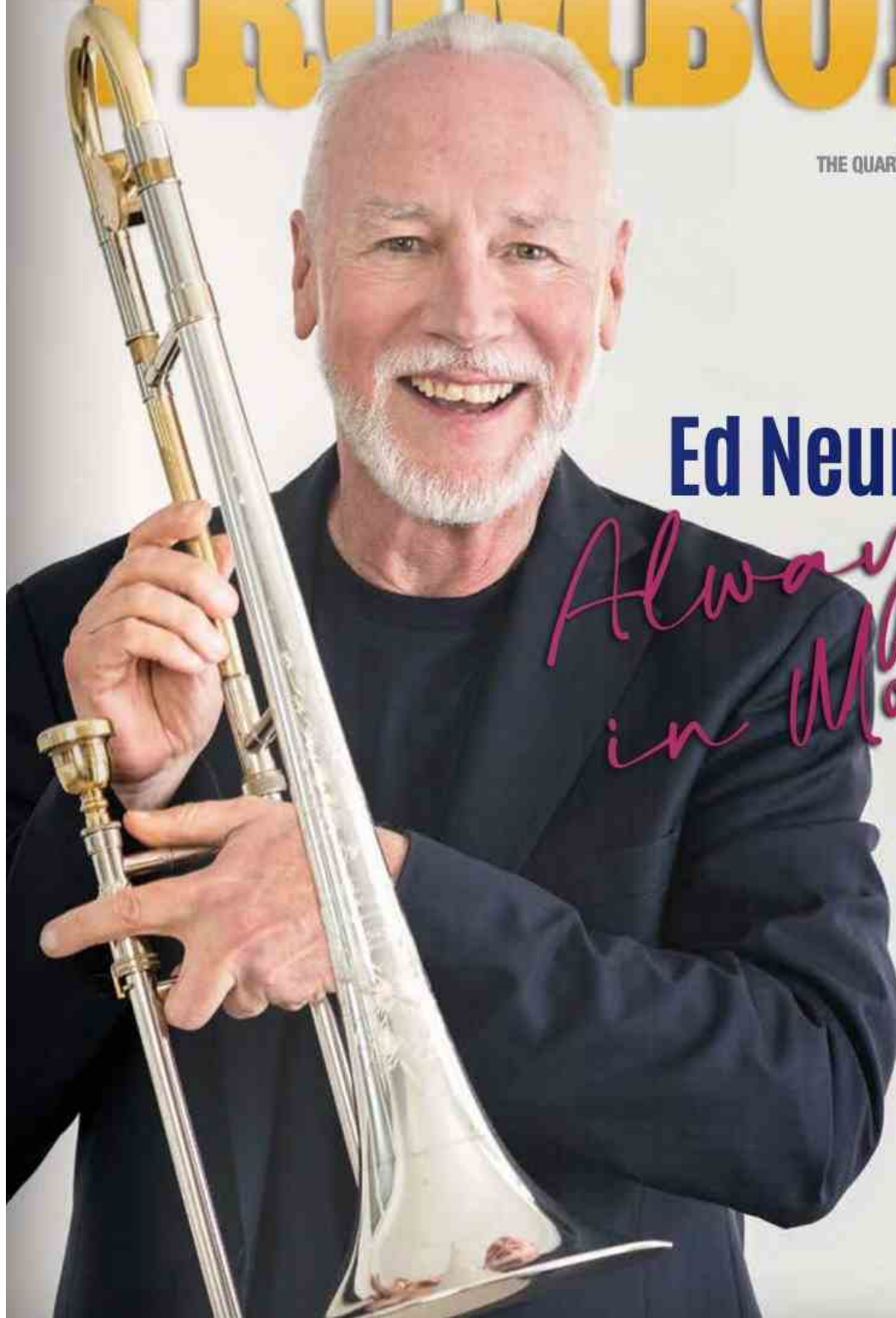
Once Upon a Time in Leeds—page 18



INTERNATIONAL

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Ed Neumeister

*Always
in Motion*

PLUS:

- The Metropolitan Opera Orchestra's Sasha Romero on Preparing the Act III Prelude to Wagner's *Lohengrin*
- A Life Well Lived: Remembering Irv Wagner
- A View Inside the Vault—The Home of the ITA's Official Archives

Ed Neumeister Interview Published in the ITA Journal

Following ten years of serving as Managing Editor of the International Association for Jazz Education "Jazz Educators Journal" (1993-2003), I began a term as Associate Jazz Editor for the "International Trombone Association Journal" that extended twenty years. I concluded that service at the end of last May. My final article written and edited during that service was published in the January 2024 edition: "Ed Neumeister: Always in Motion," conversing with a great trombonist/composer I've long admired and whom I've hosted at VCU.

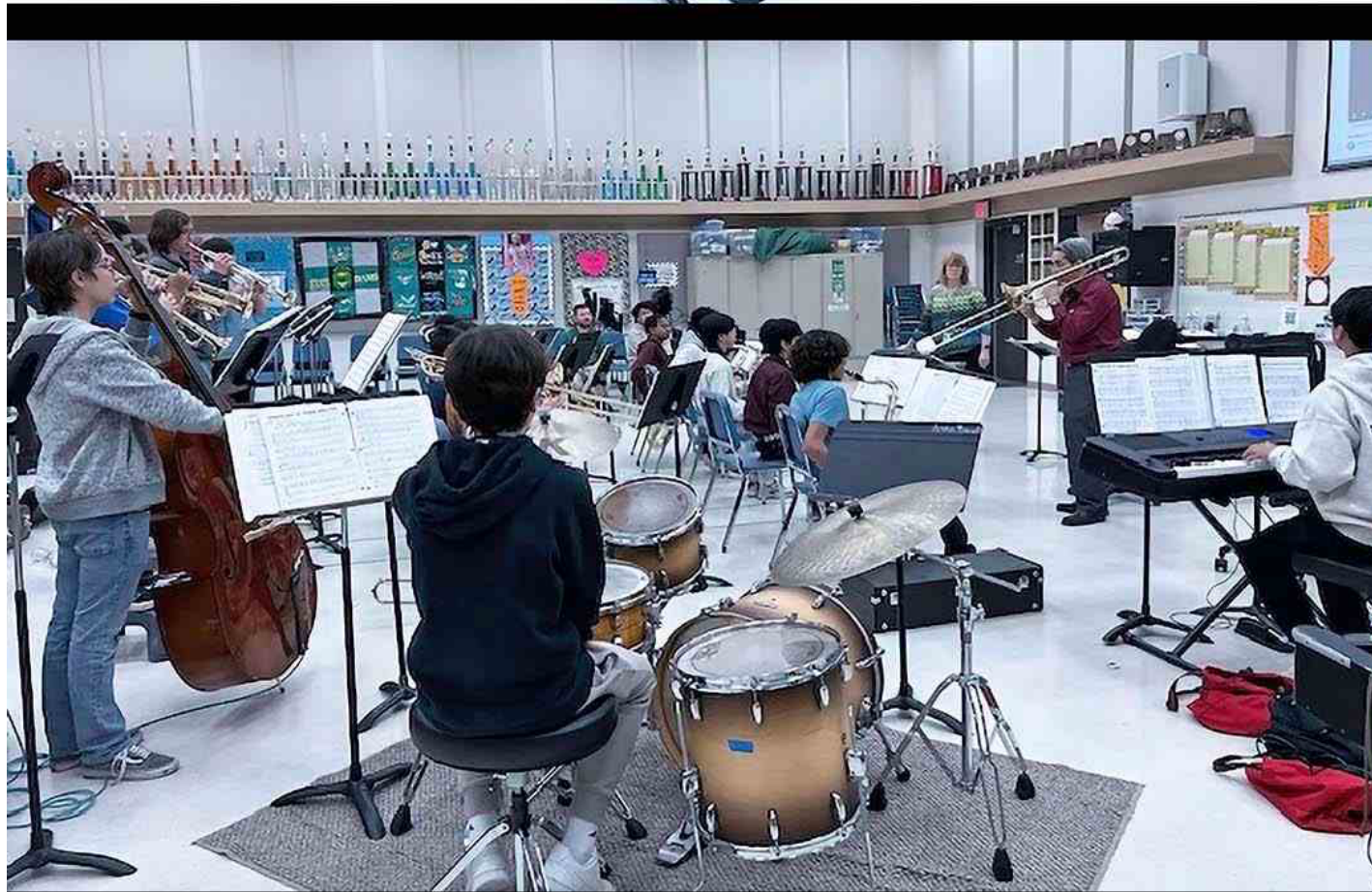
You can find an extended edition of that article at <https://garciamusic.com/educator/articles/neumeister.html>, where there is also a link to a related solo transcription/analysis I did not write but did edit: "Ed Neumeister's Solo on Locomotion." Enjoy and share, if you wish! And having concluded these thirty years of continuous editing for journals, I am now able to reallocate such time to other projects.



<LMEA Advocacy bumper.jpg>

García Music Advocacy Video Published by LMEA

I am grateful to Louisiana Association for Jazz Education President Mike Brothers for inviting me to create a brief music advocacy video as part of LAJE's partnership with the Louisiana Music Educators Association. You can find my video on the LMEA Advocacy site at <https://www.lmeamusic.org/advocate/>, along with videos by Branford Marsalis and others. I focus on statements of support for music education by industry CEOs I interviewed who recognize the value of their own music education in the schools even though their own careers are not in music.





<AustinMntg.72.jpg>

Working with the students of Austin Academy.

SMU Residency A Big Success

Last E-News I mentioned an upcoming residency in Dallas that has now come to fruition. Thanks to Southern Methodist University Professor and Berkner High School mentor Lynne Jackson, I spent a wonderful week in January working with middle and high school students and directors plus SMU music education students and recent alumni. What a fantastic experience it was to see the great work regional educators are doing--many having been mentored by Prof. Jackson in the past. Above and below I've inserted some photos from the week.





<BerknerMntg.72.jpg>

Working with the students of Berkner High School.

I can't tell you what a joy it was to discover the great work already being done by all the educators I visited. My role was simply to add my own input on topics needed.



<RichardsonMntg.72.jpg>

With Richardson High School.

During the week I rehearsed ensemble repertoire as well as workshopped improv, jazz phrasing, brass warmups and techniques, vocal jazz, pedagogy concepts, and more.





<GrandPrairieMntg.72.jpg>

With Grand Prairie Fine Arts Academy.

During the session at SMU, some of the alumni educators whose schools I'd already visited could inquire further about the concepts I'd demonstrated to their own students. And at each school I found the students to be eager to learn, receptive to new approaches, and ready to explore on their instruments.





<ShadowRidgeMntg.72.jpg>

With Shadow Ridge Middle School.

My thanks to area directors Marco Samperio, Jason Schayot, Margaret Wis, Alex Harrison, David Schmuck, Christopher Bronson, Bill Centera, Mark De Hertogh, Ross Patterson, Adrienne Schuster, and more for hosting me at their schools, as well as to Profs. Lynne Jackson and Paul Schmidt for coordinating the events in and outside of SMU!

In the near future I'll be Zoom-rehearsing with the Plano West Senior High School Jazz Band. Some bad weather had forced us to cancel my in-person visit there during the residency; so director Preston Pierce and I agreed to reuniting via Zoom soon from my home in New Orleans. I'm looking forward to it!



<ESM NJE 20231211.jpg> photo credit: Eastman School of Music

The Eastman New Jazz Ensemble, Dave Rivello, Director,
premieres "Lane Check."

Thanks to the Eastman New Jazz Ensemble for its García Premiere!

Thanks to the Eastman New Jazz Ensemble and its Director, Prof. Dave Rivello, for their superb premiere in December of my commissioned work, "Lane Check." It was a thrill to hear my graduate alma mater bring this piece to life. Bravo! We'll see what's in the future for this piece at other locales.



<IMG_20231223_155337034.87.96.72.jpg>

photo credit: Antonio García

The Midwest Clinic Medal of Honor

A Look Back: The Midwest Clinic Medal of Honor

Words cannot describe my gratitude for the privilege of receiving The Midwest Clinic Medal of Honor in December. For a look at images and a short video, visit <https://garciamusic.com/Garcia.MedalOfHonor.html>; and scroll downwards. My fellow 2023 Medal of Honor recipients included violinist and professor Robert Gillespie (a past national President of the American String Teachers Association who until his retirement was responsible for string teacher training at Ohio State University, which has one of the largest and most extensive string pedagogy degree programs in the U.S.) and Jason Fettig (the Marine colonel who served as the 28th director of the United States Marine Band and music adviser to the President of the United States and now retired and serving as Director of Bands at the University of Michigan).

During the week of Midwest I also had the opportunity to visit a Chicago site I had not ventured into in decades. In 1980 and 1982 I'd had the honor and benefit of studying with tubaist and breathing-guru Arnold Jacobs. In December my wife Mary and I had reason to return to the Fine Arts Building (also known as The Artist's Studio Building), 410 South Michigan Avenue, Room 428, where I had experienced such positive and profound changes in my trombone-playing in a very short time under his tutelage--and where I'd immediately sit on the bench outside his studio and write notes after lessons. See some photos, if you like, at <https://garciamusic.com/bio/Garcia.Jacobs.html>. I still have my notes from those sessions and hope someday to transcribe and post them on my web site.

December brought some 18,000 or more of my closest friends together in Chicago at McCormick Place West for The Midwest Clinic, the largest international instrumental music conference in the world. Perhaps you can join us for the 78th edition this December 18-21, 2024!



<IMG_20240104_171222195.72.cr.jpg>

photo credit: Antonio Garcia

With JEN Co-Founder

(and previous Midwest Medal of Honor recipient) Mary Jo Papich.



<IMG_9205.72.cr.sm.jpg> photo credit: courtesy Al Hermann
My father-in-law, Al Hermann, with trumpeter/bassist Brad Goode (left)
and trombonist/vocalist Aric Schneller (right).

A Look Back: Jazz Education Network Conference

The Jazz Education Network Conference (<https://jazzednet.org>) returned to New Orleans in January. My father-in-law, renowned physicist and jazz trombonist Allen Hermann (<https://alhermann.tumblr.com/biodiscs>) came in for the conference and to visit family here in NOLA; and we had a great time both at home and at JEN! Check out the conference photos at <https://members.jazzednet.org/2024-conference-photos/>.

I'm a founding member of JEN and hope to see you at a future conference. The event travels to Atlanta January 8-11, 2025 and to Louisville January 6-9, 2027--but it returns to New Orleans for January 7-10, 2026 and January 5-8, 2028!



<GarciaCSI24.jpg>

Conn-Selmer Institute Midwest June 9-11, 2024

I remind our readers that I will be returning to Bethel University in Mishawaka, 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). Most of the continuing education takes place on the first two days. Then 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.connselmer.com/csi/midwest> to see the faculty roster and more information, including registration.



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Breckenridge, Colorado*

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Antonio J. Garcia
Conductor

For more information & to register, go to
www.jazzatthesummit.com

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<JATS ad.jpg>

Jazz at the Summit June 26-30, 2024

Following CSI 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. I'm attaching the brochure <2024 MATS-JATS brochure.pdf> for you to examine; feel

free to share it with anyone who might be interested in the concert and/or jazz weeks!

Joining me 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. I hear that the trombone section is already full!

Registration is possible at a variety of levels for musicians and their guests or family members. The individual musician rate for a single session is \$300, with lower rates for family or guests. 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)!



<Greeka.comPhoto.72.jpg>

Greece is the Word

Yeah, the wording is an old joke; but this travel is no joke! My wife Mary will be presenting at a conference in Spetses, Greece (<https://www.greeka.com/saronic/spetses/>) this summer; so I'll go along as her "plus one."

It's a small island, a two-hour hydrofoil ride from Athens. No private automobiles are allowed; so other than walking, one sees horse-drawn carriages, bicycles, mopeds, and motorcycles. There are no jazz programs, but there are several beaches; and chances are I'll be on one of them repeatedly during our stay!

Along with a trip to the San Diego to visit family there, this trip will be an expedition but hopefully also some relaxation.



<GarciaJHSmmtgNov2023.72.jpg>

Working with the low brass students of my alma mater, Jesuit High School, last November. The ensembles are under the direction of Associate Director of Bands Jason Giaccone (far left) and Director of Bands Joe Caluda (far right).

Recent Gigs, Old Gigs, & More

I had the pleasure of adjudicating a major music international competition recently as well as a national forum and will share details on those once allowed.

We recently lost some artists of note to me.

Let's rewind to the mid-1970s. Michael McDonald composes "Takin' It To The Streets," recorded by The Doobie Brothers, whose music I'd greatly enjoyed and often played on piano and guitar in my teen years. In 1979 I started playing shows backing major artists at The Fairmont Hotel's Blue Room in New Orleans, and at some point over the following years in came Chita Rivera to present her two shows a night for two weeks. Her opening number? She danced to a great arrangement we in the band performed of "Takin' It To The Streets." As the nights passed, I began to memorize my part and so got to watch her tear up the stage each show with her dancing.

Dolores Conchita Figueroa del Rivero came from a Puerto Rican father (as I did) who'd served in the Navy (as mine had) and a Scottish, Irish, and African American mother. She was someone I'd seen over the preceding years succeed in music, dance, film, and television at a time when I hadn't witnessed a lot of Puerto Ricans in those fields. And of course she kept creating on the stage and screen into 2015, to continued acclaim. If you like, check out a video montage at <https://www.youtube.com/watch?v=ulRILnau-vs>.

On a lighter note, there's P.D.Q. Bach. He was the alter-ego created by composer Peter Schickele, who began parodying J.S. Bach-styled compositions in a humorous but very intelligent way back in the 1950s, saying that he, Schickele, was a professor at the "University of Southern North Dakota at Hoople" who had "uncovered" these long-lost works of this "distant relative of J.S. Bach"--whose works fell short of J.S.'s craft but nonetheless offered musical delights.

Schickele won Grammys four years in a row with his P.D.Q. albums, as his musical peers recognized the excellence he'd brought to pair music and humor while not dumbing down to anyone. More importantly, he brought music students such as I an outlet to discover that one should never let music--as hard as it was to pursue in college--lose its widest breadth of possibilities, including a sense of humor.

If you like, read a fine editorial on Schickele at https://van-magazine.com/mag/peter-schickele-pdq-bach/?mc_cid=b44a5d8868&mc_eid=e4bfc782b5#new_tab. And/or if you're into madrigals, perhaps take in P.D.Q.'s "Two Madrigals From The Triumphs of Thusnelda" at <https://www.youtube.com/watch?v=HRsRXdGcpB0&t=5s>, which includes the classics "The Queen To Me A Royal Pain Doth Give" and "My Bonnie Lass She Smelleth." Or check out Schickele's presentation on Beethoven's Fifth at <https://www.youtube.com/watch?v=WR4CdKSeD-E&t=1s>. Or perhaps P.D.Q.'s famed "Cantata: Iphigenia In Brooklyn, S. 53162" <https://www.youtube.com/watch?v=nLvCVRuZZgY>.

I cannot of course guarantee that any of this suits your taste, but I can assure you such music restored my sanity on many occasions in my college years.

On a more serious note, the jazz education community just lost an icon of the profession, saxophonist Ron Carter. Ron had already established a legendary career mentoring the students of East St. Louis High School before succeeding me as Director of Jazz Studies at Northern Illinois University and mentoring the students there for decades more. During and following that time, he mentored thousands more students and directors through his affiliations with Jazz at Lincoln Center, the Essentially Ellington Competition, and his own outreach.

Anyone witnessing Ron's teaching knew his enthusiasm for the music and the students knew no bounds. Read more at <https://www.sharpefuneralhome.com/obituary/Ronald-Carter>.



<tony.aus.cond.euroa2edGar.jpg> photo credit: Photo credit: courtesy Euroa Secondary College

A photo from the archives: June 1996. Teaching students in the modern Mud Brick Music Room of Euroa Secondary College, Australia. Said instructor and author Susan McLean: "Tony's approach to 'Making Wrong Notes Right' gave a new insight and projected fun into the possibilities of improvisation-- and the courage to take a risk. His technique of leading the students through the vocal learning of a Miles Davis solo was appreciated by them." Read her article at <https://garciamusic.com/educator/iaje.journal/jej.article.archive/rural.australia.html>.

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.

Want to read PDFs of previous editions of my E-Newsletter? Visit <https://garciamusic.com/downloads/downloads.html>. And if you know someone else who might want on, have them e-mail me at ajgarcia@vcu.edu!

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.

Best to all,



<AGarcia_2DA0016cr.72.Aleman.jpg>

photo credit: David Aleman

Tony

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Antonio J. García, Professor Emeritus (<https://www.garciamusic.com>)

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

Virginia Commonwealth University (<https://www.vcu.edu>)

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),
Jazz Education Network (<https://www.jazzednet.org>)

--Past Advisory Board Member, The Brubeck Institute

--Past Editor, *IAJE Jazz Education Journal*

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"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