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Barfield, Kazik, Nazaykinskaya, and Beyond: A Discussion of the Commission Process Regarding Trombone Literature

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The University of Southern Mississippi

Barfield, Kazik, Nazaykinskaya, and Beyond: A Discussion of the Commission Process
Regarding Trombone Literature

by

Kyle Moore

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Abstract

There has historically been limited repertoire for trombonists to perform outside of orchestral writing—so limited that the first trombone solo recital was performed by Davis Shuman in 1947. The trombone has been present in the musical community since the mid-fifteenth century, yet it has only recently emerged as a unique, virtuosic instrument. Due to its delayed emergence and limited repertoire, the need to advance the instrument and its musical literature has led to the commission process between artists and composers: Interested parties approach composers with the prospect of writing music for compensation. In this manner, the composer is compensated for writing music, and the interested party has new music to be performed for whatever instrument or instruments they desired. Even more limited than early trombone repertoire is the amount of literature on the commission process as well as the creation of new music for the trombone. This thesis contributes to both areas. Three present-day composers who have been commissioned to write for the trombone were selected as the sample to be interviewed for this thesis. The results were reviewed qualitatively and organized into this thesis to continue the discussion of the creation of new trombone literature. Further, the researcher attempted to provide further insight into the creative process of the composers who write for the trombone.

Key Words: commission, trombone, composers, music, repertoire

Dedication

To the gentlemen of Phi Mu Alpha Sinfonia, Fraternity,
Who taught me about the sacrifice, mystery, and truth in music,
And who never, ever gave up on me.
Thank you.

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I would like to thank Dr. Ben McIlwain for his guidance, mentorship, humor, and unbelievable patience with me during this process. This piece of work would not have been possible without his undying support.

Additionally, I would like to thank the Honors College here at the University of Southern Mississippi, as well as Dr. David Davies, who recruited me to come to USM and to be a part of the Honors program. They all have made my education and experience here so incredible, and for that I am thankful.

Finally, I would like to pay special thanks to the composers that agreed to work me into their crazy schedules so that I could pick their brains for this project. I had such a wonderful time taking a glimpse into each of their creative minds, and I hope I have the opportunity to work with each of them on unique commissions someday.

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Chapter One: Introduction

Unlike the piano, violin, or clarinet, composers historically have not treated the trombone as a virtuosic solo instrument. Even as more composers began to write for the trombone, including Georg Albrechtsberger or Wolfgang Mozart, whose *Die Zauberflöte* (1791) or *Requiem* (1791) show us “his most idiomatic writing for the instrument,”¹ solo trombone recitals were virtually nonexistent before Davis Shuman gave his first solo recital in 1947. This recital premiered three new works for the instrument: John Duncan’s *Divertimento for Trombone and String Ensemble*, Sam Raphling’s *Sonata for Trombone and Piano*, and Frederick Jacobi’s *Meditation*. This allowed the full program to consist only of music written for the trombone.² In the twentieth century, as trombonists became more proficient, composers began recognizing the instrument’s expanding virtuosity and techniques. Examples of these extended techniques (multiphonics, buzzed glissandi, and vowel shaping) can be found in *Sequenza V* by Berio; *Canto II* by Adler; and *General’s Speech* by Erickson.³ Stuart Dempster, a renowned performer who was responsible for adding almost forty new pieces to the instrument’s body of literature⁴, writes that trombonists should actively seek the acquisition and creation of new music. Trombone pioneers Davis Shuman, Thomas Everett, Bill Cramer, and Christian Lindberg did just that. Dempster, who commissioned Luciano Berio’s *Sequenza V*, goes on to say that many trombonists are beginning “to

¹Trevor Herbert. *The Trombone*. (New Haven, CT: Yale University Press, 2006), 118

²Mark P. Babbit, *Davis Shuman: A Biography*. (Ann Arbor, MI: The University of Washington, 2005), 11

³Scott and Cathy L. Whitener. *A Complete Guide to Brass: Instruments and Pedagogy*. (New York, NY: Schirmer Books, 1990), 61

⁴William McIlwain. *Select Contributions and Commissions in Solo Trombone Repertoire by Trombone Innovator and Pioneer: Stuart Dempster* (Tallahassee, FL: The Florida State University, 2010), 15

realize the tremendous acoustical potential of their instrument, and that they *can* exercise some control over their own artistic destiny.”⁵

This is the pretext for the overall need to advance our instrument and its repertoire. The composers referenced in the title of this thesis (Anthony Barfield, Polina Nazaykinskaya, and James Kazik) are active composers involved in contributing to the trombone repertoire, often through the commission process. Using the literature review of this document, the researcher seeks to provide context as to the history of the instrument and its relatively new body of repertoire. There are no publications currently existing regarding these composers. The researcher seeks to use these composers to provide insight into the finer details of how a piece of literature is created with regards to the trombone.

⁵Stuart Dempster, *The Modern Trombone: A Definition of Its Idioms*. (Berkeley: University of California Press, 1979), 3

Chapter Two: Literature Review

The purpose of this review is to examine the body of literature, or lack thereof, pertaining to the commission process, trombone function and history, and other influential factors in the repertoire. The review shall be organized under the following headings: A Brief History of the Trombone, Influential Figures in Advancing the Repertoire, and Why Commissions Matter and the Need for Research Regarding This Process.

A Brief History of the Trombone

The majority of this section will be an overview of the instrument's history. The most convincing visual evidence of what we view as the modern trombone is in Filippino Lippi's *The Assumption of the Virgin*, dated 1488-93 in Rome.⁶ While other paintings exist with instruments resembling the trombone, only Lippi's depicts the double-slide instrument—that is, a slide with two distinct tubes, as opposed to various slide trumpets that utilize what Herbert describes as “a single telescopic slide.”⁷

Centers of economical influence and cultural significance in Europe during this time were not only found in nations but in large cities as well. Trombonists sought employment in cities such as Venice and Bruges and in fragments of “Italy” and “Germany,” which are in quotations because they were not unified countries at the time. These areas attracted many trombonists as they were home to composers, as well as

⁶ Herbert, 60

⁷ Herbert, 61

potential income and audiences.⁸ Until the decline of the instrument's popularity around the turn of the eighteenth century, trombonists performed in nearly all cities and regions of economic influence and thriving arts culture. They were seen in theatrical events, churches, courts, and town bands.⁹ The middle of the fifteenth century shows many performers on instruments documented as the trombone, sacbut, and posauone across Naples, Bologna, Ferrara, Florence, and Mantua.¹⁰ The spread of the trombone across the continent would reach Spain, England, Germany, France, Scandinavia, the Low Countries, and East Europe.¹¹

The trombone saw continued use in churches in the sixteenth and seventeenth centuries as a doubling voice for vocal lines. The instrument was well-suited for this role given its versatility in dynamics and expression, the ability to easily adjust for intonation, and the ability to move chromatically. They were also used often for fanfares, processions, and accompanying the liturgy.¹² The choral idiom of the instrument became more established through its use in the church, as well as opera, canzones, and solo repertoire. Claudio Monteverdi recognized the instrument's expressive quality and utilized it in his *Orfeo* (1607) and the *Sonata sopra Sancta Maria* of his Marian Vespers (1610).¹³ The use of the instrument in these works and in Heinrich Shütz's *Symphonie Sacrae* (1629) would influence future use of the trombone in eighteenth-century Austria, the Romantic and late-Romantic era orchestras, and ultimately as a solo instrument in the twentieth century. The earliest known solo repertoire is Giovanni Cesare's *La*

⁸ Herbert, 68

⁹ Herbert, 69

¹⁰ Herbert, 72-73

¹¹ Herbert, 74

¹² Herbert, 101

¹³ Herbert, 106

Hieronyma (1621). The technical facility required to perform this piece and several canzones of the time, such as those written by Massaino (1608), Marini (1626), Hentzschel (1649), and Braun (1658),¹⁴ would influence future writing for the instrument.

Toward the end of the seventeenth century, the trombone's use and popularity almost entirely vanished. Unfortunately, the sacbut practice did not pass in subsequent generations resulting in a decline in its usage during this time. While musicians would see a reemergence of the trombone in later eighteenth-century Vienna and other centers, few professional trombonists were present at the turn of the nineteenth century across Europe.¹⁵ Composers in eighteenth-century Austria continued to build upon the trombone's late Renaissance idiom (choral supplement, chorale function, technical facility as seen in canzones, and solo writing). It continued to enhance vocal lines and appear in more sacred music, but it was also the featured instrument in more secular repertoire, including the concertos written by Wagenseil (1763) and Albrechtsberger (1789) that remain popular to this day.¹⁶

The aforementioned works by Wagenseil and Albrechtsberger are some of the earliest significant pieces for the trombone. Given the indication in alto clef and consistent upper tessitura in Wagenseil's *Concerto*, as well as the treatment of the trombone in orchestral writing, the alto trombone was popular in centers such as Vienna during this time. With these qualities considered, players with significant strength and endurance were critical to successful performances.¹⁷ Albrechtsberger's *Concerto* (1769)

¹⁴ Herbert, 107

¹⁵ Herbert, 109

¹⁶ Herbert, 113

¹⁷ Clyde Robert Wigress, *The Soloistic Use of the Trombone in Eighteenth-Century Vienna*. (Nashville, TN: The Brass Press, 1978), 20

is another example of the growing demands of the trombonist. Similar to Wagenseil's *Concerto*, this work demands endurance, familiarity in the upper tessitura of the instrument, and virtuosic abilities ranging from clean and efficient slide technique to lip trills throughout the piece.¹⁸ These works serve as cornerstones moving forward in the repertoire. Other works from this time featuring the instrument include Michael Haydn's *Divertimento in D* (1764) and Leopold Mozart's *Serenata in D for Orchestra* (1762).¹⁹

More creative writing for the instrument emerged nearing the end of the eighteenth century, not only in previously noted works by Mozart but in Joseph Haydn's oratorios—namely, *Seven Last Words* (1796), *The Creation* (1798), and *The Seasons* (1801). The notable features of writing for the trombone included writing for the period's alto, tenor, and bass instruments as a group; an enhancement of the full orchestra's sound and timbre; and the function of a trombone “chorale” to enhance musical or textual significance.²⁰ Even with these inclusions in orchestral writing, the trombone does not often appear as a solo instrument until later in the nineteenth century. Many solo works for the trombone emerged from competitions at the Paris Conservatoire. Most of this surviving repertoire is written as early as 1842.²¹

Besides jazz playing, one of the major influences on the emerging virtuosic nature of the trombone (particularly in America) was The John Philip Sousa Band soloist, Arthur Pryor. Soloists like Pryor seemed to disregard traditional or conservative performance practice often associated with European performers. Rather, the theme and variations seemed to be growing in popularity at this time, allowing soloists to showcase

¹⁸Wigress, 23

¹⁹ Herbert, 115

²⁰ Herbert, 129

²¹ Herbert, 146

their range, musicality, and virtuosic technique.²² The very concept of what the instrument could do was turned on its head between this approach and the evolution of jazz playing. Both performance practices would influence how composers would write for the instrument in the twentieth century, particularly venturing into the avant-garde.²³

Other Influential Figures in Advancing the Repertoire

Composers writing on their own accord are not the only relevant force in advancing the trombone. Other forces are advocates of creating new repertoire through commission. Dr. Bill Cramer, former professor of trombone at The Florida State University, was a driving force for commissions, particularly through the International Trombone Association (ITA). Dr. Vern Kagarice, late professor of trombone at The University of North Texas, noted that Dr. Cramer would find pieces and then later ask the ITA to commission those works. Dr. Thomas Everett has recalled that while Dr. Cramer was the commissions committee chair for the ITA, Cramer would often do most, if not all, communication with composers and then give the ITA credit for the commission itself.²⁴

Dr. Thomas Everett, former director of the Harvard University Wind Ensemble, founder of the International Trombone Association, and soloist, was another figure in advancing the repertoire, particularly that of the bass trombone. His own solo playing led him to commission works for the instrument, including two that he premiered on his first solo recital in 1970—Walter Hartley's *Sonata Breve* and Harry Gay's *Introduction and*

²² Herbert, 149

²³ Herbert, 150

²⁴Michael William Hudson. *The Life and Career of William F. Cramer: Pedagogue, Performer, and Scholar*. (Tallahassee, FL: The Florida State University, 2012), 49

Allegro Moderato. Everett's own composition, *Duos for Bass Trombone and Clarinet*, was also premiered on this recital. The remaining piece on the program was the relatively new *Sonata* by Alec Wilder (1962).²⁵ Future recitals and endeavors would lead to a large body of bass trombone literature commissioned by, dedicated to, or written by Everett. There were a total of fifty-one pieces between 1966 and 1989 that can be attributed to his efforts.²⁶ Everett had convinced some composers to write for bass trombone by assuring multiple performances of their music.

Another great influence was Davis Shuman, who is credited as giving the first solo trombone recital in 1947. He sought to advance the instrument as a soloist, but a solo career was ambitious due to a lack of popularity outside of virtuosic, entertaining numbers such as those performed by Arthur Pryor.²⁷ The repertoire was quite limited, even as the instrument was emerging and as its players were growing exponentially better in technique; so Shuman commissioned three new works for his debut as a soloist in 1947: John Duncan's *Divertimento for Trombone and String Ensemble*, Sam Raphling's *Sonata for Trombone and Piano*, and Frederick Jacobi's *Meditation*.²⁸ Shuman is also credited for one of the earliest performances of Hindemith's *Sonata*, which is regarded as a major work in the repertoire.²⁹

Shuman continued to advance the trombone through his solo career by performing recitals again in Town Hall, San Francisco, Chicago, and even as a soloist with the Boston Pops.³⁰ Shuman also gave the first performance in the United States of Rimsky-

²⁵Christopher J. Gassler, *The contributions of Thomas G. Everett to bass trombone repertoire, literature, and research*. (Denton, TX: The University of North Texas, 2002), 21

²⁶Gassler, 22

²⁷ Babbitt, 10

²⁸ Babbitt, 11

²⁹ Babbitt, 12

³⁰ Babbitt, 15

Korsakov's *Concerto for Trombone and Band*, as well as the premiere of Tibor Serly's *Concerto for Trombone and Orchestra*.³¹ He even collaborated with Darius Milhaud to premiere another major work for trombone, the *Concertino d'Hiver for Trombone and String Orchestra*.³²

Renowned soloist Christian Lindberg was the commissions chair of the ITA at the time and had long sought a piece for trombone and orchestra by renowned composer Luciano Berio. Even though Lindberg and Berio were around each other for six weeks working on the *SOLO*, and while the ITA did some major fundraising for the composer's fee along with names such as the Tonhalle Orchestra and Sydney Orchestra agreeing to perform the music, there is little insight into the actual collaborations between the composer and performer, nor are there many insights into considerations regarding the instrument or even how the composer and performer worked on the music.³³

One notable insight into the commission process comes from Stuart Dempster's collaborations with Luciano Berio in the creation of the *Sequenza V*. Dempster notes that he had played some music and different sounds for Berio when they were both in New York and that a few years later he contacted him again with the idea of commissioning a piece for the trombone. As Berio was already writing what would eventually be known as the *Sequenza V*, he agreed. The two met again in Colorado, where Dempster played through the composition and experimented with whether or not to incorporate different extended techniques such as vowel shaping or stops. Dempster also mentions that most of the changes here were minor, but other performance ideas such as head turns or

³¹ Babbitt, 32

³² Babbitt, 33

³³ Elwood Williams, "30 Years of ITA Commissions—What Comes Next?" *ITA Journal* 30.2 (April, 2002): 30

singing through the instrument at the end were incorporated.³⁴ This article, which is largely composed of interviews with Dempster and pioneer Vinko Globokar, also mentions some tension that resulted in the early years of the piece's performances. The second section of the *Sequenza* was originally known as *Essay*, which Berio gave to Globokar to perform, even though Dempster and Berio had agreed on the commission of which this *Essay* was a major component. Dempster initially was upset because he had paid the commission and was given performance rights, but when Globokar was performing the *Essay* he never knew the details of the deal that Berio and Dempster had made.³⁵ These anecdotes are perhaps one of the more known contract issues to trombonists. As insightful as these interviews are, the body of literature regarding the commission process is still lacking.

Need for Literature or Other Research Regarding This Process

There are accounts of composers receiving a commission fee for a piece of music, as well as accounts of musicians communicating with composers in order to have a piece dedicated to them. Few of these examples go into detail about the creative process, whether there is musical imagery, aspects of the trombone that affect composition, other compositional influences, or even contract negotiations for performance rights. The researcher's purpose in writing this document is to create a reference about this critical process for future musicians and other scholars. Many of the sources within what literature is available related to this subject are interviews, which typically are rarely

³⁴ Buddy Baker. "Why? How about Who, Where, What, When?—The Development of Berio's *Sequenza*." *International Trombone Journal*. 22.2 (Spring, 1194): 30

³⁵ Baker, 32-33

made available after their transcriptions. The composers mentioned in the title—Anthony Barfield, James Kazik, and Polina Nazaykinskaya—are active in composing for the trombone as part of the commission process, which is why they were selected for this research.

Chapter Three: Methodology

Participants

Anthony Barfield, James Kazik, and Polina Nazaykinskaya were chosen for this research because they are all active composers that have written for trombone as the result of a commission. In addition, the researcher's opinion is that they all have different musical styles, different experiences with the trombone, and different lives as composers. For instance, one would agree that different experiences are to be had at The Juilliard School, The University of North Texas, and the Moscow Tchaikovsky Conservatory, where the composers attended respectively. The researcher's opinion is that all of these factors contribute to the creative process.

Instruments

The research was largely qualitative for this discussion. Each of the composers were given a sample list of questions through email prior to talking, which was adhered to in each interview. While there were very brief side questions at times, the pertinent questions are all in the list that was provided to each composer and is provided later in this document (Appendix B: Interview Guide). A high-definition recording device, the Zoom Q2HD, was utilized to record each interview to ensure accuracy in the thesis. The interviews were transcribed largely by an outside party, and missing or misheard information was filled in by the researcher as the result of careful listening to repeated segments of recorded interviews.

Data Collection

As previously noted, each interview was conducted over the phone or over Skype, recorded with a Zoom device, transcribed by an outside source, and reviewed by the researcher with careful and minimal editing to ensure the accuracy of the presented information. Each composer gave consent to being interviewed. This process received expedited review approval by The University of Southern Mississippi's Institutional Review Board.

Chapter Four: Results and Discussion

Data were organized into different headings based on topic. Because this study dealt primarily with open-ended oral responses, it is difficult to effectively classify the information into categories. Please note that the complete transcriptions of these interviews are located in the appendices of this thesis.

Written Literature Focusing on the Trombone

The composers interviewed have each written a number of works that focus on or utilize the trombone in different musical iterations. These settings include: solo trombone with piano, trombone ensemble, trombone quartet, solo trombone with trombone ensemble (such as trombone with quartet), solo trombone with brass ensemble, trombone section in the orchestra (in the case of Ms. Nazaykinskaya's *Winter Bells* for orchestra), trombone solo with orchestra, and trombone solo with band.

The interviewed composers all started writing seriously for the trombone in some capacity during their graduate studies, but they all started their trombone writing in different settings. Anthony Barfield notes that while the first time he wrote for trombone and piano was in 2002, the piece was effectively “unplayable,” as he did not have much experience writing for piano at the time.³⁶ His first performed piece for trombone, though, came from his time at The Juilliard School and unexpectedly resulted in his first commission.³⁷ He had written a piece for a friend that was being performed on an

³⁶ Anthony Barfield, interview by author via phone, March 7, 2016.

³⁷ Ibid.

upcoming recital.³⁸ Joseph Alessi, their trombone teacher, did not know that Barfield composed music—Barfield notes that it just never came up.³⁹ When Alessi heard the piece during the dress rehearsal for the recital, he decided to ask Barfield to write for him.⁴⁰ Barfield had started a piece for trumpet and piano for his friend at the Manhattan School of Music but decided to adapt it for trombone and piano.⁴¹ That piece, titled *Meditations*, was his first commission.⁴² While adapting the writing for trombone, he had left the early part of the piece in the trumpet range, which he says is “the reason why that piece starts off so freakishly high.”⁴³

While James Kazik initially started writing in high school, his writing developed during his graduate studies at The University of North Texas.⁴⁴ He attributes this to his increased writing experience, as he worked the “beginner’s stuff out of [his] system.”⁴⁵ He also recognizes that his knowledge of the instrument was more sophisticated as he was surrounded by many great trombone players.⁴⁶ He started writing fanfares as he found them to be short, flashy, and enjoyable.⁴⁷

Polina Nazaykinskaya began her trombone writing for orchestra during her master’s program at Yale University. At the end of that master’s program, she did not need a thesis—rather, she had to compose a piece for orchestra.⁴⁸ That piece, *Winter*

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ James Kazik, interview by author via Skype, March 5, 2016.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

Bells, has turned out to be a successful composition, being performed at least three times a year by major orchestras over the last six or seven years.⁴⁹

Each of these composers has something that they love about writing for the trombone. Kazik specifically mentions that there's a "tactile, visceral pleasure that comes with [picking up my trombone and playing/noodling]" as a part of his writing process.⁵⁰ Barfield says, "We've heard that the trombone is closest to the human voice in terms of range."⁵¹ He finds it to be an incredibly versatile instrument in terms of beautiful high and low ranges, musicality, sound, articulations, and techniques (specifically noting flutter tongue).⁵² Along these lines, he says, "It can be a very beautiful instrument, but it also can be a very mean sounding instrument if you want."⁵³ Nazaykinskaya completely fell in love with the trombone after writing her first concerto for it.⁵⁴ She says that it is one of her favorite instruments because of how powerful it is.⁵⁵ She finds it to be very flexible and is hoping to feature the more lyrical side of the instrument in her next piece.⁵⁶

Unlike Barfield and Kazik, though, Nazaykinskaya does not play the trombone—she is a violinist, vocalist, pianist, accordionist, and more, but she has yet to play the trombone. While the other two have firsthand knowledge of the trombone, she had uncertainties when writing her concerto, often consulting Dr. Ben McIlwain, who premiered and commissioned the piece.⁵⁷ She was unsure if she could write slurs for the

⁴⁹ Ibid.

⁵⁰ James Kazik, interview by author via Skype, March 5, 2016.

⁵¹ Anthony Barfield, interview by author via phone, March 7, 2016.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.

trombone, knowing that a trombone player might have a glissando if he or she does not tongue each note.⁵⁸ In addition to writing dotted slurs because of this, she also was hesitant to write faster passages for it.⁵⁹

Barfield experiences a different issue entirely. He notes that he has no issues writing for trombone from a technical standpoint, but he does have challenges writing with players' abilities in mind.⁶⁰ He notes the difference between writing for someone like his teacher (Alessi), who can play virtually anything, and writing for most intermediate or advanced players.⁶¹ The challenge he finds is writing something that someone like Alessi would enjoy playing while having the material accessible enough to most other trombonists.⁶² The way he expresses the idea in his head is often affected by the performer or ensemble, and he has learned how to convey most of his ideas without pushing technical boundaries.⁶³

As a trombonist writing for other trombonists, Kazik finds that he does not have to write music that is "impossibly hard" to be enjoyable or substantial.⁶⁴ He notes that Jeremy Wilson, formerly of the Vienna Philharmonic, enjoyed playing his concerto at North Texas because he felt that he could sing and play some technical passages without having to take months to prepare the piece.⁶⁵ He finds that most of the music we love performing is not necessarily hard, but "at the end of the day people like to play things that you can actually play."⁶⁶

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Anthony Barfield, interview by author via phone, March 7, 2016.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ James Kazik, interview by author via Skype, March 5, 2016.

⁶⁵ Ibid.

⁶⁶ Ibid.

Kazik is inspired by composers that he feels were ahead of their time— Shostakovich, Stravinsky, Debussy, Gerald Fried, Saul Chaplin, Hindemith, and Bernard Hermann.⁶⁷ Specifically, he is interested in the harmonic language of Hindemith, and the overall sound and style of Hermann, noting his use of major, minor, and seventh chords.⁶⁸ Barfield went into a little more detail with each of the inspirations he shared. In terms of harmonic structure, he says he’s inspired by the heavy, dense styles of Rachmaninoff and Mahler.⁶⁹ The “freakishly intense” energy of Christopher Rouse, the “flowing” melodies of Wayne Shorter, and the beauty of Paul Creston’s *Fantasy* for trombone are the biggest inspirations for him.⁷⁰ Creston’s *Fantasy*, to him, has “tons of amazing colors” in the orchestra while the trombone soloist highlights the technical and lyrical capabilities of the instrument.⁷¹

Nazaykinskaya, however, did not choose to talk about composers; rather, she talked about her specific inspiration for her trombone concerto. The concerto is dedicated to former Southern Miss student Gustavo Casemiro, who left early in his studies to be treated for cancer and ultimately passed away from it over a year later. The piece, to her, is about life, death, the unfairness of the world, and hope.⁷² She hoped to capture the tragedy and unfairness of his passing in the dark sections of the piece while also looking to a sense of hope in the third movement of the piece.⁷³ “In fact, the lyrical

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Anthony Barfield, interview by author via phone, March 7, 2016.

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

⁷³ Ibid.

[moment] is not very high, and it goes down into this ecstatic state.”⁷⁴ She believes that music easily states what our words fail to describe.⁷⁵

Contributions to the Repertoire

This section of the discussion with the composers was to determine in more detail how they contributed to trombone repertoire. Unique features and influences, significance of compositions, and possible inspiration for others to write for the trombone were areas of interest. Kazik described some aspects of his music as being both familiar and innovative, from the specific ways that he writes for trombones to his compositional style.⁷⁶ Basing his composition very squarely in “conventional sounds,” such as major and minor intervals and tri-tones, he tries to “push the boundaries of tonality.”⁷⁷ He sticks to more familiar sounds because he tries to remain very accessible without doing so in a pandering way.⁷⁸

Barfield attested that a major component of his music—particularly for the people performing it—deals with the harmonies he writes, as well as finding ways to make the instrument and music accessible to listeners.⁷⁹ He aims to bring out very interesting chord changes, which often influence the melody in his writing.⁸⁰ He also seeks to push the boundaries in terms of groove in his music, making his music easier for listeners who are not trained in music to grasp onto what he tries to do.⁸¹ He refers to it as the “trickery of the devil”: He tries to “secretly convince these people that the trombone is such an

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ James Kazik, interview by author via Skype, March 5, 2016.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Anthony Barfield, interview by author via phone, March 7, 2016.

⁸⁰ Ibid.

⁸¹ Ibid.

amazing instrument and can be used in a lot of different ways” by establishing groove and presenting the trombone as a soloistic instrument.⁸²

Nazaykinskaya draws from her Russian background as part of her compositional style. “[My music] is quite unique because I use Russian folk music—this is my heritage, and there are very specific features like grace notes that [are] prominent in Russian folk music,” she says.⁸³ While these features are common to her, she finds that they are unique and significant to trombone repertoire, and that “it’s good to have people from all over the world writing for trombone.”⁸⁴

Kazik’s thoughts on the significance of his contribution relate back to his compositional style, where he aims to combine familiar and innovative elements of music.⁸⁵ While he continues to push the boundaries and believes that each step in that direction is significant, he does not necessarily weigh some compositions as more important than others.⁸⁶ Pushing the boundaries of proper chord voicing, getting more color, and utilizing mutes within music that is still accessible, Kazik believes that the newest or next piece he writes will be significant.⁸⁷

While Barfield did not specifically discuss why his recent contributions were significant, he shared his thoughts on what makes a piece significant in the sense that it will be lasting. In his opinion, any piece that provides a great melody will be significant.⁸⁸ He references the slow, strong melodies found in Sulek’s *Sonata* as well as

⁸² Ibid.

⁸³ Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

⁸⁴ Ibid.

⁸⁵ James Kazik, interview by author via Skype, March 5, 2016.

⁸⁶ Ibid.

⁸⁷ Ibid.

⁸⁸ Anthony Barfield, interview by author via phone, March 7, 2016.

the fast, technical melodies in Castèrède's *Sonatine* as examples of melodies that make music significant.⁸⁹

Barfield says that while it is hard to determine if he has directly influenced any composers to write for trombone, he feels confident that his work has encouraged commissions for the trombone.⁹⁰ He says that there have been numerous projects where a conductor will hear a piece of his and then commission composers to write for the trombone.⁹¹ "They may or may not look to me in particular to commission for the trombone, but I know they have commissioned other people because of my piece."⁹²

Kazik also thinks that it is difficult to ascertain whether he has directly impacted composers, but had an anecdote suggesting that he may have done so.⁹³ He attended a trombone ensemble performance where the group followed his piece "Hex Files" with a member's original composition.⁹⁴ "I don't know if I influenced that kid or not, but if I did, I'd be really happy."⁹⁵

Nazaykinskaya hopes that she does inspire others to write and that she may have done so with her concerto.⁹⁶ While discussing the piece, one of her colleagues mentioned that he felt like writing another concerto.⁹⁷ She also notes that while "it's not set in stone," there likely will be another concerto written for Ben McIlwain.⁹⁸

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Ibid.

⁹² Ibid.

⁹³ James Kazik, interview by author via Skype, March 5, 2016.

⁹⁴ Ibid.

⁹⁵ Ibid.

⁹⁶ Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

⁹⁷ Ibid.

⁹⁸ Ibid.

The Commission Process in Detail

The commission process, quite simply, is how musicians are often able to introduce new music to a solo instrument, chamber ensemble, band, or orchestra. The idea is not new, but there is little published information on how it works. Barfield's experience has been that someone has heard his music or has had a recommendation from someone familiar with his work, and he begins to see what it is that the commissioner is interested in.⁹⁹ From the writing standpoint, he mentions that people have a general idea of what they are looking for but will give him the flexibility to write about whatever he desires.¹⁰⁰ He also notes that, while being polite, he always makes sure that the commissioning performer or party understands his terms.¹⁰¹ He emphasizes his policy on his fee structure—half at the time of commission and half upon completion—when he states, “I don't necessarily put a pen to paper until I receive the first half.”¹⁰² While it seems awkward or unnecessary for young composers to discuss these aspects of the commission up front, Barfield insists that it is necessary, as he has had projects fall through because either the contract was not secured or because the money had not been sent.¹⁰³

The timing of the first commissions for Barfield, Kazik, and Nazaykinskaya seems to depend on the circumstances surrounding the composer and the music. Barfield's comments on his early trombone writing note that his first commission resulted from his teacher hearing a piece he had written for a colleague.¹⁰⁴ Kazik, who typically

⁹⁹ Anthony Barfield, interview by author via phone, March 7, 2016.

¹⁰⁰ *Ibid.*

¹⁰¹ *Ibid.*

¹⁰² *Ibid.*

¹⁰³ *Ibid.*

¹⁰⁴ *Ibid.*

does not write for large ensemble, received his first commission for a brief fanfare to start a concert at The University of North Texas; yet (unlike the aforementioned story with Barfield), he says that commissions do not usually come by in the early part of a composer's career.¹⁰⁵ "You write a lot of free music when you start out, and even when I got my job here at the Army Band back in 2001, I was still writing free stuff for like maybe a year or two."¹⁰⁶ He compares writing to performing in the sense that the money, music, or overall experience has to be worth one's time and effort.¹⁰⁷ He says that while he does not remember when commissions started happening regularly, it likely came from people understanding that with his work schedule, he was unable to write for free anymore.¹⁰⁸ Kazik later noted that his first trombone commissions occurred in the last few years, including a piece for the trombones at The Juilliard School as well as a trombone quartet for Tromboteam!¹⁰⁹

Nazaykinskaya, however, saw an opportunity at Yale University, where the ensembles rehearse composers' works and record the performances professionally.¹¹⁰ Realizing the value of high quality performances and recordings of compositions, she began writing as much music as she could when she started her master's program.¹¹¹ Her diligence quickly paid off in 2008, when she received her first commission during her first year as a graduate student.¹¹² Mentioning her work *Winter Bells*, she recalls sending the recording to every composition competition that she could, which is how she started

¹⁰⁵ James Kazik, interview by author via Skype, March 5, 2016.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

¹¹¹ Ibid.

¹¹² Ibid.

getting discovered and receiving her first commissions.¹¹³ “People play it, and they like it, and then the ensemble decides to commission.”¹¹⁴ For an aspiring orchestral composer, this is how the early part of ones career works.¹¹⁵ She also discusses that the most important things a young composer can do are to write good music and to be visible.¹¹⁶ She even finds that there are other individuals at these competitions who will hear her piece and either directly commission her or recommend her to someone interested in commissioning music.¹¹⁷

Kazik was uncertain of how people discover his music and choose to commission him or ask him to write. While he does thank his late teacher, Dr. Vern Kagarice, for publishing his works, he speculates that the trombone community is always searching for good or new music.¹¹⁸ He says it is difficult to know “how people come to say, okay, we’re going to throw some money at this guy.”¹¹⁹

While Barfield could not speak on behalf of other composers, he found that the majority of his commissions come from word of mouth.¹²⁰ His trombone ensemble piece *Dreamcatcher* was commissioned by a consortium through the Southeast Trombone Symposium, and he mentioned that meeting people at the performance resulted in a few different commissions.¹²¹

Barfield feels that artist interaction during the commission process is relevant, but the importance or level of interaction changes depending on the project or the

¹¹³ Ibid.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ James Kazik, interview by author via Skype, March 5, 2016.

¹¹⁹ Ibid.

¹²⁰ Anthony Barfield, interview by author via phone, March 7, 2016.

¹²¹ Ibid.

performer.¹²² In a recent commission for Allen Vizutti and Joseph Alessi, he had little interaction with both performers as he had demonstrated his ability to write for those instruments.¹²³ When writing a piece for one particular performer, he compares his approach to the writing as though he were musically preparing a tailor-made suit that would be a good fit for people of a similar build.¹²⁴ Along these lines, he recently wrote a piece for a bass trombonist who sent him samples of things that he enjoyed playing.¹²⁵ Overall, his experience is that artist interaction is more critical in the early stages of the process than throughout the commission.¹²⁶

Kazik also approaches solo pieces like fine-tailored suits in the sense that it should be a close fit for the performer, particularly when there is a specific request.¹²⁷ Because he sat next to Paul Compton for four or five years at The University of North Texas, writing his concerto for Compton was easy because he was so familiar with the way that he [Compton] played.¹²⁸ Kazik also feels that when writing for a musician like Alessi, artist interaction is not as necessary as “anything I could do, he could do better.”¹²⁹

Nazaykinskaya, though, felt that the artist interaction during the process was more critical if she were unfamiliar with something, such as how to write for solo trombone.¹³⁰ Yet, she also finds that having the commissioner allow her to write in peace is extremely

¹²² Ibid.

¹²³ Ibid.

¹²⁴ Ibid.

¹²⁵ Ibid.

¹²⁶ Ibid.

¹²⁷ James Kazik, interview by author via Skype, March 5, 2016.

¹²⁸ Ibid.

¹²⁹ Ibid.

¹³⁰ Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

important.¹³¹ She wrote a piece for string quartet that was inspired by a Holocaust survivor, and she found that because it was a very tough and very deep piece, she needed time and solitude in order to write.¹³² As a violinist, she had no issues or questions about writing for string quartet.¹³³ Overall, she thinks that the amount of interaction is dependent on the project.¹³⁴ She strongly believes that “if you like what you write, it’s going to resonate with your audience and with the commissioner.”¹³⁵

Considerations Regarding Contract Negotiations

Nazaykinskaya notes that there are some particular things that are either assumed or not often considered that must go into the contract for a commission, including the duration of the piece (for example, ten to fifteen minutes in duration, which is considered to be a flexible plan), the specific instrumentation, the timeline to work in, and the salary.¹³⁶ She mentions that providing documentation of specific instrumentation is necessary because there have been cases of composers including additional instruments or even excluding instruments discussed.¹³⁷ This has a significant impact on what the composer charges: For example, a piece for full orchestra may cost twenty times as much as a piece for string quartet simply because of the instrumentation.¹³⁸ When discussing the rate for the piece, though, she says that many young composers start out by writing for free, as “it’s a blessing for a composer to be asked to write music.”¹³⁹ If the

¹³¹ Ibid.

¹³² Ibid.

¹³³ Ibid.

¹³⁴ Ibid.

¹³⁵ Ibid.

¹³⁶ Ibid.

¹³⁷ Ibid.

¹³⁸ Ibid.

¹³⁹ Ibid.

expectation is unreasonable, then it makes sense to turn down the offer, but she cautions that in most instances young composers should accept the offer because this is the career path that they have chosen.¹⁴⁰

Barfield mentions that the negotiating process can take a while, delaying the work done on the piece that is to be commissioned.¹⁴¹ For a feature film that he was going to compose for, the negotiations and budget proposals with the director—covering the costs of recording sessions, the structure of his writing, the ensemble, retainers, and other fees—took over three months to finalize, but he says that they were all happy by the end of it.¹⁴² He also has had experiences when he is contacted and then settles a contract within days.¹⁴³

With regards to the timeline given for writing, Kazik typically works on a shorter schedule given his work load in his other jobs at Hal Leonard and as an Army staff arranger.¹⁴⁴ While he is generally given about three to six months, which he says is plenty of time, both of his jobs keep him busy for most of this timeline.¹⁴⁵ So, while he tries to set aside a month to write, he usually only has about two weeks to write a piece.¹⁴⁶

Nazaykinskaya notes that one of her challenges as a composer receiving commissions—but also one of the key parts of the commission—is meeting the deadlines established in the contracts.¹⁴⁷ She usually includes some flexibility on this in her

¹⁴⁰ Ibid.

¹⁴¹ Anthony Barfield, interview by author via phone, March 7, 2016.

¹⁴² Ibid.

¹⁴³ Ibid.

¹⁴⁴ James Kazik, interview by author via Skype, March 5, 2016.

¹⁴⁵ Ibid.

¹⁴⁶ Ibid.

¹⁴⁷ Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

contract: If she has six months to complete a piece, she will allow herself about three weeks before and after the deadline.¹⁴⁸ “How do you compose under a deadline? It’s hard. But you have to do it. I think it is one of the hardest things—to be on time.”¹⁴⁹ She mentions that smaller deadlines allow her to manage her time better on compositions.¹⁵⁰ For instance, when she was working on the trombone concerto, she emailed parts every month or so, such as a piano/trombone version of the piece, then the first movement, then the second, and eventually the third.¹⁵¹ She believes that it is good to do this along the way so that the commissioner can see that she is working, begin to learn the piece, and advise her on the writing.¹⁵²

Barfield finds that roughly six months is an ideal time to write a piece with a five to eight-minute duration.¹⁵³ That being said, he has had anywhere from over a year to complete a project to only having about a week to write something.¹⁵⁴ He mentions that in such instances when he has to expedite a piece, there is typically an additional fee that is negotiated for writing on such short notice.¹⁵⁵

Sometimes, the commissioning group or performer will negotiate for exclusive performing or recording rights of the piece. Kazik’s experiences with performance rights have often been with groups recording the works commissioned but notes that publishing rights have not been an issue.¹⁵⁶ While Alessi has his own publishing company, most of the artists or groups that Kazik has collaborated with have not insisted on publishing

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

¹⁵¹ Ibid.

¹⁵² Ibid.

¹⁵³ Anthony Barfield, interview by author via phone, March 7, 2016.

¹⁵⁴ Ibid.

¹⁵⁵ Ibid.

¹⁵⁶ James Kazik, interview by author via Skype, March 5, 2016.

rights as the publication will usually fall in the domain of the composer.¹⁵⁷ Most of the time, if these rights are brought up, then the group will either ask for exclusive performing rights or for the right to record the piece before it is made available.¹⁵⁸ Nazaykinskaya has seen varying lengths of exclusive performance rights in contracts. With some regularity, the rights will range from only the premiere performance to about ten months of performances.¹⁵⁹ However, she has seen orchestras hold rights from five to seven years after the premiere of the piece.¹⁶⁰ Barfield's experience is that it differs case by case, providing an example with the group that commissioned his work *Dreamcatcher* for trombone ensemble: The commissioning consortium that came out of The Southeast Trombone Symposium was comprised of twenty-five different trombone players or conductors, and the contractual rights within the agreement stated that each of them had the first performing rights, such that nobody outside of the consortium could perform the piece until the last person in it had the opportunity to do so.¹⁶¹

With so many considerations and clauses in contracts, it only seems realistic to assume that there will be issues at some level with the contract itself. While Nazaykinskaya has not personally had any issues with the contract, she has known composers who either have been unable to finish under a deadline or have decided not to work due to the low pay on the piece.¹⁶² Kazik wrote a piece exclusively for The Juilliard School's trombone choir that somehow ended up on another concert, and he had to explain that he honored his end of the agreement and was as confused as they were.¹⁶³

¹⁵⁷ Ibid.

¹⁵⁸ Ibid.

¹⁵⁹ Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

¹⁶⁰ Ibid.

¹⁶¹ Anthony Barfield, interview by author via phone, March 7, 2016.

¹⁶² Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

¹⁶³ James Kazik, interview by author via Skype, March 5, 2016.

It is entirely possible that someone copied the parts for the piece and sent the music elsewhere. Barfield notes that he has had only two unfortunate experiences with contracts before: One was with performance rights, and the other was with a renegotiation.¹⁶⁴ The performance rights issue was specifically with *Dreamcatcher* and the Southeast Trombone Symposium consortium.¹⁶⁵ One of his colleagues acquired the score and parts to the piece and had sent it to Joseph Alessi, who planned on conducting it with the trombone choir at The Juilliard School. Barfield was excited by the idea and uploaded a brief video segment of a rehearsal onto social media, and his email was filled with confused and upset members of the consortium, specifically over the performance rights in the contract.¹⁶⁶ As a younger composer, Barfield had an issue with a renegotiation on the price of a piece he had written for an orchestra.¹⁶⁷ He met the conductor one night to deliver a copy of the score, and the conductor offered to pay him more for the piece he had already written.¹⁶⁸ They agreed on a new price on the spot, but it was never signed on a new contract.¹⁶⁹ Barfield left the country shortly after to perform with an orchestra, and when he returned he had issues getting back in contact with the conductor to receive the additional fee—worth thousands of dollars—they had agreed upon.¹⁷⁰ However, the conductor eventually contacted him, claiming that the ensemble's account had been depleted and that there was no further funding for this

¹⁶⁴ Anthony Barfield, interview by author via phone, March 7, 2016.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid.

¹⁶⁸ Ibid.

¹⁶⁹ Ibid.

¹⁷⁰ Ibid.

project.¹⁷¹ Barfield cautions younger composers to always get negotiations and renegotiations in writing.¹⁷²

Comments on the Relatively Recent Emergence of the Trombone

Nazaykinskaya believes that commissioning and recording projects, such as Tromboteam!'s recent campaign to record newly commissioned works for trombone quartet and quintet, are very beneficial for the instrument entering the spotlight.¹⁷³ Recalling her earlier thoughts on the versatility of the instrument, she says that it can do so much with timbre and as a force in the orchestra.¹⁷⁴ She also believes that jazz music, particularly Dave Brubeck's jazz ensemble writing, has been very beneficial for further advancing the instrument.¹⁷⁵ She even believes that a trombone quartet sounds better than a string quartet, as it is can be more powerful while sharing the same features.¹⁷⁶

Barfield is of a mindset that trombone music benefits greatly from rising composers writing for it and pushing its limits.¹⁷⁷ He does not know many composers in his circle that think of the trombone as a solo instrument, but he attests that it is "these hotshot composers who are really pushing the envelope" who are bringing the trombone further into the spotlight.¹⁷⁸ One of his pieces was performed at a trombone concert at The University of Texas at Austin, and a lady in the audience emailed Dr. Nathaniel

¹⁷¹ Ibid.

¹⁷² Ibid.

¹⁷³ Polina Nazaykinskaya, interview by author via phone, March 9, 2016.

¹⁷⁴ Ibid.

¹⁷⁵ Ibid.

¹⁷⁶ Ibid.

¹⁷⁷ Anthony Barfield, interview by author via phone, March 7, 2016.

¹⁷⁸ Ibid.

Brickens, the trombone professor, about this piece that moved her to tears and how she had no idea that trombones could sound like that.¹⁷⁹

Kazik finds that the availability and accessibility of technology has done wonders for the trombone's emergence.¹⁸⁰ He believes that someone can effectively try anything with the trombone and upload it to YouTube, and from there someone will either like it or they will try something based on that.¹⁸¹ When he was emerging as a trombonist, renowned soloist Christian Lindberg was becoming "a known entity," and more people began to take the instrument seriously.¹⁸² Kazik concludes that with the technology available, we can widely and effectively disseminate the knowledge, versatility, and musicality of the trombone.¹⁸³

¹⁷⁹ Ibid.

¹⁸⁰ James Kazik, interview by author via Skype, March 5, 2016.

¹⁸¹ Ibid.

¹⁸² Ibid.

¹⁸³ Ibid.

Chapter 5: Conclusion

The composers interviewed for this thesis each started receiving commissions during their graduate programs—Kazik was commissioned to write a fanfare to open a concert, Barfield was commissioned to write a solo piece for Joseph Alessi, and Nazaykinskaya was commissioned as a result of her getting her music out everywhere that she could. Barfield and Kazik, both trombone players, wrote some pieces for trombone earlier in their studies but had learned more about writing by the time they reached their respective master's programs. Nazaykinskaya first wrote for trombone as part of her orchestral piece "Winter Bells" that she recorded at Yale University during her graduate studies. Nazaykinskaya and Barfield recognize that both the beauty and power that the trombone is capable of are things that they really enjoy about the instrument and writing for it. The challenges involved in writing for such an instrument were different for Nazaykinskaya than the challenges Kazik and Barfield both experience. On one hand, Nazaykinskaya is learning all of the things the trombone is capable of and wonders whether it will be able to play what she writes; on the other hand, Kazik and Barfield both find challenges in writing music for the trombone that is accessible by audience members as well as the performers—they strive to convey ideas in a way that does not push the extremes of the performer's abilities. Kazik and Barfield are inspired by composers that wrote everything from jazz to orchestral music to film music to piano music and more. While they both are inspired by scenes or events outside of music, Nazaykinskaya relies heavily off of the idea or circumstances writing the music and also incorporates elements of her heritage—Russian folk music—into her pieces.

As a result of this research, these composers provide first-hand information of numerous aspects of the commission process, including how the composers receive commissions, how they were discovered, how contract negotiations work, performance rights, timelines or deadlines, a few issues that can result from the commission process or contract, and even the importance of artist interaction during the process. The composers also elaborated on the unique features in their music, which seemed to be the significance of their contributions to trombone repertoire. While it is difficult to estimate, it seemed very likely that the composers' work to date has inspired others to write or commission for the trombone. Lastly, the composers took a brief moment to discuss the recent emergence of the instrument, attributing everything from media to commissions to jazz music to pushing the limits of the instrument through the repertoire.

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Appendices

Appendix A: Research Consent Form



Institutional Review Board

LONG FORM CONSENT

LONG FORM CONSENT PROCEDURES	
<p>This completed document must be signed by each consenting research participant.</p> <ul style="list-style-type: none">• The Project Information and Research Description sections of this form should be completed by the Principal Investigator before submitting this form for IRB approval.• Signed copies of the long form consent should be provided to all participants.	
Edited August 28 th , 2014	Last

Today's date: October 7, 2015		
<i>Project Information</i>		
Project Title: Barfield, Kazik, Nazakinskaya, and Beyond: A Discussion of the Commission Process Regarding Trombone Literature.		
Principal Investigator: Stephen Kyle Moore	Phone: 601-383-2088	Email: stephen.moore@eagles.usm.edu
College: Arts and Letters	Department: Music	
<i>RESEARCH DESCRIPTION</i>		
1. Purpose:		
<p>The purpose of the investigation is to ascertain information regarding the process of commissioning musical literature regarding the trombone, as well as information into its composition and other considerations. This investigation will serve as the basis for my senior thesis. The results of the investigation will be utilized in this project and also stored on a pass-word protected computer.</p>		
2. Description of Study:		
<p>The investigator will interview composers and possibly performing musicians, music professors, or other relevant parties who have been involved in some way in the process of</p>		

commissioning literature regarding the trombone. The interviews will take place over Skype and be audio recorded. These recordings will later be transcribed by an outside party. The content of the interviews is not sensitive information and therefore poses no risk or harm.

3. Benefits:

There is no benefit for those involved in the study.

4. Risks:

There is no risk for those involved in the study.

5. Confidentiality:

The interview will be recorded and transcribed for purposes of the study, but will be kept on a password-protected computer. The information reported in the thesis will be attributed to the individual being interviewed. The interview might be transcribed by a third party.

6. Alternative Procedures:

Not applicable.

7. Participant's Assurance:

This project has been reviewed by the Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations.

Any questions or concerns about rights as a research participant should be directed to the Chair of the IRB at 601-266-5997. Participation in this project is completely voluntary, and participants may withdraw from this study at any time without penalty, prejudice, or loss of benefits.

Any questions about the research should be directed to the Principal Investigator using the contact information provided in Project Information Section above.

CONSENT TO PARTICIPATE IN RESEARCH

Participant's Name: _____

Consent is hereby given to participate in this research project. All procedures and/or investigations to be followed and their purpose, including any experimental procedures, were explained to me. Information was given about all benefits, risks, inconveniences, or discomforts that might be expected.

The opportunity to ask questions regarding the research and procedures was given. Participation in the project is completely voluntary, and participants may withdraw at any time without penalty, prejudice, or loss of benefits. All personal information is strictly confidential, and no names will be disclosed. Any new information that develops during the project will be provided if that information may affect the willingness to continue participation in the project.

Questions concerning the research, at any time during or after the project, should be directed to the Principal Investigator with the contact information provided above. This project and this consent form have been reviewed by the Institutional Review Board, which ensures that research projects involving human subjects follow federal regulations. Any questions or concerns about rights as a research participant should be directed to the Chair of the Institutional Review Board, The University of Southern Mississippi, 118 College Drive #5147, Hattiesburg, MS 39406-0001, (601) 266-5997.

Research Participant

Person Explaining the Study

Date

Date

Appendix B: Interview Guide

Each interview was exclusively between the researcher and the composer. The provided categorical questions were as follows:

1. Can you discuss the literature you have written focusing on the trombone?
 - a. What all have you written in this regard?
 - b. When did you start writing for the trombone in particular, be it as a solo voice, a chamber group, or a like ensemble setting?
 - c. What do you enjoy about writing for the trombone?
 - d. What challenges, if any, have you had in writing for the trombone?
 - e. Which composers or literary inspirations, if any, do you look to when writing repertoire for the trombone?
2. Can you discuss the commission process in detail?
 - a. When did you start accepting commissions as a composer?
 - b. How did the initial individuals commissioning your music come to discover you?
 - c. Do you believe this commission process and artist interaction is important? Why or why not?
3. How have you contributed to the trombone repertoire?
 - a. Can you discuss some unique features or influences in your music?
 - b. Can you discuss why you think your recent compositions regarding the trombone have been significant to the repertoire? Are some compositions more significant than others or are they all equal?
 - c. Do you believe you have influenced others to write for the trombone or to commission works for the trombone?
4. How do contract negotiations work?
 - a. Do you have a timeline in which you operate for commissions? On average, what does that schedule look like?
 - b. What kinds of performance rights are included in the contract, if any?
 - c. Have you had issues with contracts in the past, or have you known composers who have run into problems related to their contracts? Can you elaborate?
5. Can you talk about the relatively recent emergence of the trombone as a soloistic instrument, chamber group, and/or like ensemble (This question may be catered to the interview depending on what work is being discussed in particular)?

Appendix C: Interview Transcript, Anthony Barfield

Interviewee: Hello, this is Anthony.

Interviewer: Hi, Mr. Barfield. This is Kyle Moore from Mississippi. How are you doing?

Interviewee: Hey, Kyle. How are you?

Interviewer: I'm alright, sir. Thank you. I tried the thing from the tablet. Something weird happened with the connection. I think our phone call should be good, though. I did a couple of mic tests about 15 – 20 minutes ago, so I think we're going to be alright.

Interviewee: Gotcha. Okay.

Interviewer: Cool. I'm sorry, go ahead.

Interviewee: Just really – really great. Seems like a great project that you have going on and stuff and I feel - feel honored that, you know, you would think of me and my music to – you know, to write about, which is amazing. But first of all, don't worry about calling me Mr. Barfield. I'm just one of the guys, so just treat me as if I'm just a regular person.

Interviewer: Yes, sir. It's a habit that I've gotten into, partly from the way I'm raised and partly from a couple of interesting, I guess professional oriented discussions I've had at some Summer festivals where the general consensus has been, you know, until someone says, hey, don't worry about this, refer to me as whoever, I would generally go through, you know, for instance, Mr. Barfield or Dr. McIlwain, or whoever until I have that permission.

Interviewee: Right.

Interviewer: So thank you for that.

Interviewee: Yeah. Absolutely.

Interviewer: I want to say thanks again for agreeing to participate in this with me and for taking some time out of your day for the call.

Interviewee: Absolutely, man. Absolutely. Yeah. Like I said, I'm not sure exactly what you're, you know, specifically looking for, but I have your questions. I haven't actually had a ton of time to really think through, but it looks pretty straight forward.

Interviewer: It's all good. I tried to make it fairly straight forward and hit a little bit of everything in the process. And along the way, if there is some other spinoff questions or if there is something that you want to add on to, or maybe if there is something I haven't asked that you think would be pertinent or interesting about the project, please feel free to put that in here as well.

Interviewee: Yeah. Of course. Good. Good. Do you want me to just go through, or do you just ask me what you want to ask me? I don't know if you have a specific order.

Interviewer: Right. I have them in front of me and I will probably just go down the list and we'll see what happens. Yeah. Just kind of go through this -- Alright, so starting off, to the first branch in question is -- can you discuss the literature you have written focusing on the trombone? So these spinoffs -- which, you know, if you don't have in front of you are like -- what all have you written in this regard? When did you start writing for the trombone in particular and whatever setting that may be? What do you enjoy about writing for trombone? What challenges, if any, have you had in writing for the trombone? And, if there are any composers or literary inspirations that you look to, or anything else that inspires you and what you do? Maybe discuss some of those a little bit.

Interviewee: Okay. Sounds good. So, in terms of what I have written for the trombone, and it's a really good question. I actually don't have a total number but I have written -- let's see if I can tally up -- (*inaudible, tallying*) -- I've written, I think seven pieces thus far. You know, they range from between the wind band solo -- solo trombone with wind band. You know solo trombone with -- No, actually, I lied. I guess I would have to say, maybe nine. Eight or nine pieces.

Interviewer: Okay.

Interviewee: So, some range from, you know, from writing for a solo with piano. Some ranges from writing solo with an ensemble such as, you know, wind ensemble, some are trombone choir works, as well as some are solo - well one is solo with a trombone ensemble. Meaning, solo trombone with trombone quartet accompaniment.

Interviewer: Right.

Interviewee: Yep. And then, but, you know, like the things I've also wrote things that are sort of more trombone, you know, an ensemble thing that is not solo, per se.

Interviewer: Right.

Interviewee: Like I did a, you know, a thirty second thing for this radio station a while back where it was – I think it was two trumpet and trombone, or something like that, which, you know, it was literally only thirty seconds, but --

Interviewer: Nice.

Interviewee: Yeah. So that's that. And then, in terms of when did I start writing for the trombone? I would have to say the first piece I ever wrote for trombone that was, you know, okay, but actually hasn't been played, ever. I think was - started around 2002. Before then I was just, you know, diddling around with certain things. I wrote a piece for trombone and piano that was just pretty much unplayable. Both for the pianist as well as the trombonist. You know, just mainly from the standpoint of, you know, in terms of the piano writing, it was to the point where I hadn't necessarily wrote a lot of things for the piano.

Interviewer: Right.

Interviewee: I wasn't necessarily completely going based upon, you know, my experiences with working with different pianist and seeing what works and what doesn't. Then, in terms of writing for the trombone, at that time, you know, I'm a former trombone player myself, so the stuff that I wrote wasn't necessarily things that I could play, it was just sort of just – oh, this could be cool. You know, let me just try this and of course it just really doesn't work on trombone. Yeah, yeah. So I'd say 2002 is sort of when I wrote my first piece, but the first piece that actually got played – I started writing that piece around 2006. That was right around the time, I actually started Juilliard in 05.

Interviewer: Okay.

Interviewee: So by the time I came up to New York, you know, and of course had tons of really, really talented trombone colleagues – friends and colleagues – I basically wrote a piece for one of my friends, who is now in the Marine band, which is amazing. So that was in 06, but then a spinoff from that piece, which I think we'll discuss in some of the later questions is the – so I wrote that piece for my friend and he basically played it on a recital and during the rehearsal, the dress rehearsal for that recital, Joe Alessi heard the piece with the accompaniment and was really interested in the way that I wrote. At that particular point in studying with him, he had no idea that I write, or that I was a writer. I just never mentioned it. So, he heard that piece and then immediately after the rehearsal I actually went to the piano and started working on another piece that originally was going to be for a friend of mine that was at the Manhattan School of Music. It was going to be for a solo trumpet and piano. In that piece, that he wanted me to finish

for him, was my first commission. So, that turned out to be my piece Meditations for ---

Interviewer: Oh, that's how that came to be?

Interviewee: Exactly. Yeah, yeah. So, that's the reason why that piece starts off so freakishly high. I basically just left it there in the trumpet – for the trumpet range.

Interviewer: I mean when you write for Mr. Alessi, you know, it's not too unreasonable.

Interviewee: Right. Of course. Of course. Yeah, so, that's more or less when started writing for the trombone. Like I said, we can get into, you know, how that started, etc.

Interviewer: Yeah.

Interviewee: What do I enjoy about writing for the trombone? I think trombone is really an exceptionally beautiful instrument. It is one of those instruments that you know – and I'm putting aside me being a former trombonist at this point because I think sometimes a trombone player could – or any instrumentalist could get a little bit biased in terms of, you know, what they think sounds great about a certain instrument.

Interviewer: Right.

Interviewee: Putting all of that aside, I think the trombone is just one of those extremely versatile instruments. We've heard, you know, I'm not sure who said this, but, you know, we've heard that the trombone is like the closest to the human voice in terms of the range. That in itself is just amazing because, you know, tenor trombone --- speaking of tenor trombones, you know, there's just so many things you can play. Even for an intermediate trombone player, they may not actually be able to go up to high E's and F's or whatever, but high C, B flats, whatever, are still very beautiful, as are the lower ranges. It's such an incredible, incredibly versatile instrument in terms of the musicality, the sound, the articulations, the different techniques, like flutter tongue and stuff like that. It can be a very beautiful instrument, but it also can be a very mean sounding instrument if you want.

Interviewer: Yeah.

Interviewee: And that's what I love about writing for the trombone. I don't know if that answers your, your question.

Interviewer: No, yeah, totally.

Interviewee: Yeah, yeah. And then, so, the challenges that I face -- so here's the deal, here's the deal, Kyle, there really aren't any technical -- technical challenges, I'll say. It definitely comes from writing -- from being a former trombone player myself.

Interviewer: Right.

Interviewee: The only challenges that I have for writing for - I guess it could be the trombone or any instrument - is the player's ability. For example, you know, you may have -- we were just talking about writing for Meditations -- that, you know, writing for somebody like Joe, you can get away with writing, you know, more or less anything because he can play it.

Interviewer: Right.

Interviewee: But the main challenge is to write something that someone like Joe would effectively get -- would be able to enjoy playing while having it playable enough so that, you know, an advanced -- intermediate or advanced player could play it. That's a huge challenge. Because the thing is, as a composer -- I mean you can any composer that's, you know, you may have a certain idea in your head, but sometimes, depending on the ensemble or the performer, or the level of the performer or the ensemble, it will determine how much -- how you can get your idea across. I think that's definitely a huge challenge. I have learned over the years, when I first started writing, and as a matter of fact when I wrote Meditations, you know, like I said, I pretty much went nuts in terms of, you know, the range, how much time the horn is on your face, etc. and after a while of just, you know, maturing, if you will, in the business, I've certainly learned how to more or less get my -- you know, some of the ideas across without having to go way over and beyond, you know, technically.

Interviewer: Right.

Interviewee: Yeah, yeah. Um, let's see -- which composers are literary inspiration? If any, do you look at when writing repertoire for the trombone? Specifically for the trombone? Or is it just the general --- I guess it has to be specific for trombone.

Interviewer: More for the trombone in particular, but

Interviewee: Well, honestly I think if I had, you know, that's the thing, I don't really check out a lot of composes for trombone writing just because I've played, you know, the majority of pieces that are out there.

Interviewer: Right. Maybe some of your general compositional inspirations? Whether those are composers or literature, or other things in your life?

Interviewee: Right. I will give you one composer who has composed for the trombone that I think is just amazing. It's Creston. Paul Creston.

Interviewer: Yeah.

Interviewee: I think his vanity – his Fantasy for trombone is just one of the most beautiful pieces. Not just amazing for the trombone in terms of technique and stuff like that, but it's just a really structurally well put together piece. It really has, you know, tons of amazing colors, like, and I'm speaking of the orchestra version of this.

Interviewer: Right.

Interviewee: But amazing colors, you know, Creston allowed the trombone to have the display, you know, amazing technical aspects of the instrument while having that amazing, beautiful middle section. It's just such a beautiful work. As far as the composers that I'm inspired by, I'm a huge Christopher Rouse fan.

Interviewer: Okay.

Interviewee: Christopher Rouse -- it's his -- the energy behind his music is always just so freakishly intense. So, in terms of, you know, the energy, I go for him. When it comes to harmonic structure, I like a lot of Rachmaninoff, you know, or like the heavy, um you know really, what's the word I'm looking for, um heavy, dense structures in harmonies and stuff like that. Mahler is a great composer I look at. Above all, I just say that Wayne Shorter, a jazz composer, a jazz saxophonist and jazz composer. He has been a huge influence in terms of melodic structure because I find that a lot of – even it's fast, the pieces that he's came up with, with, you know, fast melodies, they all have a very flowing type of melody. Like, I think about there's a tune Footprints, I believe. I haven't heard in a while but (... *singing melody*...). You know, they always have like very catchy, but yet, very catchy and very connected melodies, if you will.

Interviewer: Yeah.

Interviewee: Yeah. So you know, Creston, Christopher Rouse, Rachmaninoff and Wayne Shorter.

Interviewer: Cool. That's a really interesting mix of influences but I can hear a little bit of that from some of your works I'm familiar with. Like um, beyond the Meditation, things like Red Sky or Dream Catcher. I was actually at the STS when that premiered and had a different title working.

Interviewee: Oh, nice. Oh, cool.

Interviewer: Yeah. That was a really cool moment. I was like, okay, I can get behind this. See where this going. So.

Interviewee: So, yeah. So that's that.

Interviewer: Cool. Let's see. Going forward – Can you just discuss the commission process in detail. You know subsections like when did you accepting commissions as a composer? How did people, you know, originally come to discover you for commissions? And maybe this in particular circumstances, but do you find that in the commission process, or I guess this commission process and artist interaction is important in the creation of new literature? So, maybe starting with sort of just overview, maybe this kind of general, you know how this commission process works for maybe some people who are less familiar with it, for instance?

Interviewee: Right. Well, you know, it's definitely, I'm not sure, you know, how it works for other people but pretty much all of my commissions have all come from word of mouth. It's been by me -- well, for one, you mentioned being at STS, you know, I was there when we had the project, but then, you know, I've had a few different commissions since then and from that – being from that performance. So it's just being there, meeting people, which is a huge thing, you know, getting to know people and then the word of mouth thing. Then, when it comes to the commissioning process – I mean, usually, you know, I'll get an e-mail or phone call or something. People generally will have some sort of an idea of what they're looking for. It may not necessarily be what the piece -- what they feel the piece should be based upon because fortunately they're not going -- knock on wood here -- with every project that I've done thus far, I've been given the flexibility to write about what I want to write about, which has been really, really amazing. I feel that sometimes, depending on, you know, the person, certain traders work better by just having a blank slate. You know, like, don't get me wrong, like, you know, the performer may give a certain amount of time for a piece that they want, but I think certain people, myself work better by having a blank slate, you know, to just go in and say, like, okay well, I know I have to write for the trombone and piano --- what do I want to write about? And I just come up with that. So, I just generally, you know, I get an e-mail or a phone call and, you know, they have the idea, in terms of the time, the length of music, what the ensemble is, and then they ask if I'm interested. From there, rather than just immediately going and saying, this is my fee, etc., etc., I usually always have some sort of a phone conversation with them because I feel it's important for me to -- if I don't know the person, to at least talk to them and figure out what they have going on. Text and e-mail and Facebook and all that stuff is really amazing, but it's nothing like that in person interaction, even if it's not physically face to face. You know, just talk over the phone.

So, I speak with them, you know, figure out what they're thinking. And if it's a situation where like, you know, they -- and there's been a few cases to where a person will contact me with never, ever hearing my music before.

Interviewer: Okay.

Interviewee: And they've contacted me because their friend or colleague or something recommended me. So, if they haven't heard my music before, I'll always send them, you know, some examples and I usually just say, here's x-amount of music. Listen to it, you know, and as I tell everybody, you know, if you like the music then that's great, that's wonderful, we could work together. If you don't, then it's not a big deal. We can certainly, you know, I could certainly recommend you to someone else.

Interviewer: Right.

Interviewee: Fortunately, there's never been a situation where I have had to recommend someone else, but I think that's a good way of, at least for a customer, if you will, to feel -- once again, like, you know, to be reassured that I do care about really what they want that I'm not just trying to make a quick buck.

Interviewer: Yeah.

Interviewee: After that point, you know, once -- if there is a person that's heard my music, or if the person who I sent links to when they hear it and then come back to me -- if they like it -- we then talk about the fee structure. My fee is a certain amount and I have a policy that I get paid half now, you know, half upon the contract, and then the half upon completion. From there, I usually draw up a contract, as well as that organization or the person will draw up a contract and we basically negotiate until we come to an agreement in terms of, you know, how much is going to be paid and when it's going to be paid. You know, no sugarcoating at all, it's not like a funny thing at all but there is -- I don't necessarily put a pen to paper until I receive the first half. I think that's a very -- when it comes to young musicians -- and, you know, I'm not -- I'm young, but I'm not too young. I mean I'm 32 years old, but there are a lot of young composers just coming out of college or in college that they feel that it's, it's a little bit awkward or not necessary to discuss these things up front, but it really is. There have been situations where I started to write and the project didn't happen because either the contract hadn't been secured, or the person hadn't sent the money in. So, that's a big no-no. You want to be nice, but at the same time you have to -- the person, the organization has to understand and respect your terms. I think, in the end, everybody has to be happy.

Interviewer: Of course.

Interviewee: So, that's basically it.

Interviewer: Yeah, it's important to look out for yourself here.

Interviewee: Yeah, so, okay – when, let's see, individual can discover me by word of mouth. If you believe this commission process and artist interaction is important? Like, what do you – what do you mean in terms of the interaction between the conductor? Or if it, you know, artist is talking.

Interviewer: Well, I guess, right. I think, sort of, my idea here was sort of um -- and again, it's different depending on the piece and commission. But the interaction would say, the artist who is commissioned or will performing the work. Or interaction with the people on the other end as the piece is developing. Like, as part of the creative process in a way.

Interviewee: Right. Absolutely. That's a really fantastic question there. Really, really excellent question. I find -- once again, it's different with certain people. I look at my man Steven Bryant, you know wrote a concerto for Joe Alessi and I think during that process, Joe was very hands on. You know, they were constantly in touch with, you know, what's possible, what's not.

Interviewer: Talking about his recent trombone concerto?

Interviewee: Yeah.

Interviewer: I heard -- I was in Austin the weekend that he played it with UT's wind ensemble and it was pretty stout.

Interviewee: Oh, nice! That's amazing.

Interviewer: That was a really good time. I look forward to hopefully a video on YouTube or a recording of that being available soon. That was pretty cool. But yeah, you were talking about Joe being very hands on in that commission -- in that process.

Interviewee: Right. Exactly. So, you know, I've had it a lot of different ways where certain people are very hands-on and some are not. You know, I, honestly, I prefer having conversations just here and there. You know, like once again, talking to the performer earlier on to figure out, you know, like, just what kind of things they're thinking. There was a bass trombone piece that I wrote months ago and I talked to --- I had the bass trombonist [who] sent me samples of things that he likes to play as a performer. I feel that, you know, once again, if you're writing a piece for a specific person it's like having tailor-made suit.

Interviewer: Yeah.

Interviewee: But at the same time, having the suit - tailoring suit in a way that it's for you, but at the same, like, somebody else of the same -- almost the same size can fit it and still look good in it.

Interviewer: Yeah.

Interviewee: So, in the end, like, I'm doing a piece now actually for Allen Vizutti and Joe Alessi, and they haven't been hands-on at all because, well, one I know the instruments, I know trombone and then trumpet, you know, it's just what it is. I just like the trumpet so, yeah I know how to write for those instruments, so I think they've entrusted me enough because of my abilities. Like, the proof is in pudding. I've done it, you know, for years now. I think if there was -- I hadn't have wrote anything for those instruments, they probably would be hands-on.

Interviewer: Right.

Interviewee: So, to answer your question, it's important for me, personally, it's important in the very beginning of the process. During the process, I'd say it's like a 50/50 chance of being important.

Interviewer: Okay.

Interviewee: I don't know if that's a really good -- I'm sorry to kind of keep it, you know....

Interviewer: No. You're good. You're good. Yeah.

Interviewee: It's all depending on the project.

Interviewer: Yeah. It's different from take to take, but just trying to get a little more perspective on that. Cool. Going forward -- the next topic here -- kind of overarching theme -- how have you contributed to trombone repertoire? And from there discussing some unique features or influences in your music. Discussing why you think perhaps recent compositions that include the trombone have been significant to the repertoire, perhaps if some in some way or another are more significant or if they are equal? Maybe if they're just different, that's a fairly open ended, you know, run with it how you will kind of question.

Interviewee: Right. Right.

Interviewer: And then do you believe you've perhaps influenced others to write for trombone or even commissioned works for the trombone as a result of what you do?

Interviewee: Right. So, I think, well I know without a doubt, one unique feature that I have in my music is very interesting chord changes.

Interviewer: I can see that.

Interviewee: I have a tendency to always really try and dig deep with that. With that being said, there is always like a 98% chance that the trombone player, while practicing the part, might be accompaniment or might be piano or wind ensemble. That the trombone player may not always understand what's happening in the melodic material.

Interviewee: Okay.

Interviewee: Because a lot of times I go back and forth, like, I'll, you know, come up with melodies for the particular solo or different motifs, but then I may come up with chords in the ensemble first, and then the melody for the trombone will come out of that – those chord changes.

Interviewer: Okay.

Interviewee: When in turn, like if it comes from those chord changes, it may not always work as a standalone. I mean it works, but once again, like, if you're playing a passage, if you're playing, I don't know, the Castèrède or something, you know, there may be a certain passage (*.....singing melody.....*) or like, yeah, you can get it under your fingers, but you may not necessarily be able to understand the harmonic structure of that particular melody without the ensemble. So, that's something that's very unique, if you will, that happens in my music. I think that my music compositions have been significant to the repertoire because it really – I feel that I really try and push the envelope in terms of groove and really allowing the trombone player to, you know, get into a groove like that of playing in a rock band or something like that.

Interviewer: Oh yeah.

Interviewee: Differently than what John Mackey did on his Harvest Concerto, which is also a very excellent piece. The Harvest Concerto I feel like it's like down and dirty into like a rock band kind of deal, which sometimes I feel like my music is subtle.

Interviewer: Very.

Interviewee: Those qualities can be kind of subtle.

Interviewer: I hear that a lot in Dream Catcher. There's kind of middle section that recurs where there's the sort of ostinato in the lower parts (*.....singing melody.....*),

you've got one of the tenor parts that comes in (*.....singing melody.....*), like, there's a groove that's present but it's not, you know, in your face, here's what's going on. It kind of envelopes you, not really out of nowhere, but you suddenly become aware or maybe perhaps awakened to the fact that there's a groove going on in the piece.

Interviewee: Right. Right. Yeah, so that's the thing, I do feel like it is always a subtlety there. I mean, I didn't mention this earlier, about the sort of the people that I'm inspired by, composers and stuff, but I do get inspired a lot by popular music. It's a huge influence. In fact I do, I am a producer as well. I do hip hop producing and stuff like that so that's definitely something that I always look to incorporate -- well one, you know the thing is for so long I feel that the trombone has not really been -- I mean, recently it's accepted as a solo instrument but, you know, in the past it hasn't always been thought about as being something that's very soloistic, if you will, and the reason that, you know, it hasn't been out there, although there are great stuff, I never really felt like some of the pieces were written in a way that the listeners can grasp onto. Like, you know, people who know nothing about music, those having a piece that, you know, people can grasp onto while still having the trombone be displayed in a way that they can also think that it's a solo instrument—it's like the trickery of the devil or something.

Interviewer: No, definitely.

Interviewee: You know, trying to just secretly convince these people that the trombone is such an amazing instrument and can be used in a lot of different ways.

Interviewer: Yeah. I hear that a decent bit in particularly Dream Catcher, a little bit in Red Sky and a little bit in some other stuff. Where, I feel like a lot of your works have done a really great job of walking the line in between here's where it's very easy to latch onto as a non- -- someone who maybe isn't a trained musician, like, maybe a parent who comes to a trombone concert can kind of hook onto what they are hearing and get behind it and say, okay, well I can dig into it, while also having some things that are satisfying to play as a trombone player, while also having some musical substance for the other musicians in the room. It seems like a really interesting middle ground among all three of those that I think comes off really well in your music.

Interviewee: Oh, thank you. I appreciate that.

Interviewer: Yes, sir.

Interviewee: So, you know it definitely, yeah, it's definitely something that I feel is very important. Not just for writing for the trombone, but just in general. You know, some composers are the type of people that they write -- you know,

it's an academic type of way of writing and there's nothing wrong with that whatsoever, but on the flipside of it, you run the risk of really not having your music played that much, or if it's played, people may not necessarily understand it. And once again, that's not to say that I didn't like that way because I was actually trained in serial music, I was trained by my teacher, you know, at the University of Alabama, was a serial composer. So, I had to write – set ways and stuff like that. But once again, I feel that just the experiences that I have had musically in life, you know, whether I be jazz or classical or country, or whatever have you -- there's something in the pieces that people remember. That there's something in that, that's very organic that helps people to remember.

Interviewer: Yes.

Interviewee: If I could try and figure out how to take that – those techniques and put it in my music – for the trombone – then it's like a win – win situation. They like my music but also they hear that the trombone is capable of doing these amazing things.

Interviewer: Definitely.

Interviewee: Let's see here – Can you discuss some recent compositions that -- okay. Um, recent compositions regarding trombone had been significant. I think, you know, I have to say Harvest, man. Harvest is a hell of a piece. I think it's really – I think Mackey sort of really pushed the envelope, not with, you know, once again, not with trombone technique, but musically, like to say, well you know what, in a classical – quote unquote classical setting – that the trombone actually can be able to play in like a rock band setting, if you will. (...*singing melody*...) You know it's just like, it just sits in the pocket and it's always just like grooving like nobody's business. I'd say that – um, try to think of anything else, um....

Interviewer: In terms of maybe more on the lines of like -- we talked a little bit about already why --- partly because of the melody and the harmonic structure and things like that about your recent compositions in particular. Kind of the sub-question, do you think some compositions, whether they are your own or others emerging, perhaps having a different kind of significance, if they're equal, if it's perspective or the way they contribute, maybe a couple of your thoughts on that real quick?

Interviewee: Huh. Wow, that is really good question. I don't know if I can answer that.

Interviewer: That's okay. We'll be fine.

Interviewee: Yeah, that's a really good question. I don't know how I – my music would have...

Interviewer: Just cause, like, every composer, and even different works by the same composer to me --- everything is unique. Even with calling cards and certain styles, like, let's say in music for wind ensemble, for instance, you can hear something and nine times out of ten, for instance, you can identify whether Frank Ticheli has written it, or maybe David Maslanka or from a trombone solo standpoint, is that an Arthur Pryor solo or something very similar to that kind of almost tongue and cheek vibe that goes on? So in a way, I feel that everything contributes, or everything explores some different facet of musicality or of trombone playing – there's a question of you know, if maybe there is some way that makes something more lasting or perhaps....

Interviewee: Yeah. I know what you're saying. I think um...

Interviewer: Right. Yeah, what kind of like stands the test of time?

Interviewee: Yeah. Honestly, I think any piece that, you know, mine or whoever Joe Shmo piece that really provides a great, like, a great melody. Like seriously, and I say that, you know, I am very serious about that. You know, I keep talking about, you know, the people who don't know music, but going to thinking about, you know, the trombone works that have – or are able to sustain and last, they all have really good melodies. Like, if you really think about it, you know, I think about – what's a good one – oh, yeah, the Sulek. The Sulek is a very – I mean if you really think about the structure of the piece and, you know, if you played through it, it's not – I mean the range is not that bad. It is not bad at all and it sometimes it stays in your face like, you know, which is the long sustaining stuff? The melody is so strong. It is amazing. You know that theme and variations kind of feel. I don't mean the melody in terms of only just the slow stuff, I mean like, you know, having a great melody with the fast stuff too. What's a good piece? You know, like one of the --- I mentioned it before, the Castérède (*....singing melody....*). You know it's technical, but it's a really good melody.

Interviewer: Yeah.

Interviewee: Yeah. Exactly. What about, you know, I keep – I'm going to go back to Harvest. Harvest, you know, the fast stuff, it's really effective, but the fast stuff may not necessarily be something that – I mean it's a good melody, but it's not, you know (*....singing melody....*). It's not really – kind of, you know, like that, but if you listen to um, what's a good one? Dammit, where is my head right now with trombone works? (*....Singing melody....*)

Interviewer: It was the beginning of Sulek

Interviewee: Filas? No, that's not the Filas.

Interviewer: Yeah, the Sulek.

Interviewee: The Filas that's um, let me pull it up here. It's been a long time since I've seen this work. Juraj Filas. How does that piece go? It not "From the End of the Century." (.....*Singing melody*.....) You know it's just (...*Singing melody*...) you know, it's just such a haunting, but it gets in your ears.

Interviewer: Oh, yeah.

Interviewee: Yeah, to answer that question. Melody.

Interviewer: Definitely. Cool. Going forward in this, do you think – you know, personal opinion – do you think you have influenced others to either write for the trombone, or maybe commissioned worked for the trombone? You know, people who are either involved in composing or commissioning that haven't really looked towards trombone as part of the feature, either in ensemble or chamber music, or as a solo voice, or however?

Interviewee: Yeah. I don't know if I have influenced anybody to write for the trombone. I don't know. I just, I don't know.

Interviewer: That's fair.

Interviewee: I'm a little bit really removed from that, but in terms of, you know, helping people to – influencing people to commission work, absolutely. There have been many projects where, you know, a conductor or something may hear, you know, yeah, just any of my music, you know, that is pretty decent for trombone. And then they may or may not look to me in particular to commission for the trombone, but I know that they have commissioned other people because of my piece.

Interviewer: Yeah.

Interviewee: Yeah, exactly. You know, there's also been situations where my pieces have influenced people to commission works not for the trombone which has been very really cool.

Interviewer: That's cool.

Interviewee: Yeah, but in terms of influencing people to write for the trombone – you know, like, I try to remain a little bit – you know, I know I'm a good composer, but I don't think I'm one of those people that's like, you know, everybody is following and trying to write what I write. I'm not somebody like Christopher Rouse or whoever with an influence in people. So, in terms of that, I don't think I'm actually an influencer.

Interviewer: Okay. Cool. We touched a little bit on this next topic earlier. If we either want to refresh some of that or go into more detail. In a very broad or detailed sense, how do contract negotiations work? And then getting more into that – do you have a timeline in which you operate for commissions or perhaps, on average, what that kind of schedule looks like? What kind of performance rights are included in the contract, if that’s relevant? And if either you or other composers you’ve known have hit some kind of bump with a contract, either on your end or the other end? Whatever that may be?

Interviewee: Right. Right. Yeah. So, yeah, in terms of the timeline, ooh, that’s a really good question. So, you mean in terms of how long I’ll have to write a piece? Or like how long to negotiate, all that good stuff?

Interviewer: Either way.

Interviewee: Okay, well, the negotiating process can take a while. Once again, that depends on how much time the organization or the performer has. You know, I mentioned before that you always want to make sure that both parties are happy. It’s never a situation where I, as a composer, you know, have my fee and if the person doesn’t necessarily accept my fee that I – I basically turn my back and walk away. You know, I always attempt to work with them. There has been some situations, not with trombone -- I’ll give you one example. There was a feature film that I was negotiating for, and we were negotiating for at least three months. Which is, you know, that’s a long time to really go back and forth, you know, between – but first having the conversation about the film, what’s needed, you know, all the way from that to – to basically the structure of my writing, the ensemble I’m looking to use, how much the recording session is going to cost, my fees associated and then putting together a budget proposal from every detail. Once again, from the recording session, to the musicians, to my fees, to the fees for virtual instruments, your retainer fees, all of that stuff -- putting together a budget proposal and sending that to the executive director or the director. Then, them looking at it with their lawyers, you know, coming back to me with their thoughts. Once again, renegotiating that, you know, it took up the three months, but in the end, you know, we ended up all being happy. So that can take some time. Then, there have been situations where I’ve gotten the call and you know, two days later we come to terms on what we can do. I go back to thing about I always want to make sure that – I think it’s important as a composer, especially a younger composer, to always make sure that they can work with the individual or the organization to try and figure out what will best work for them. The on average, as far as how long I have to write a piece – the longest time that I’ve had actually to write a piece was – actually this piece I’m working on now – is over a year. Basically, we started conversations for this thing – I guess that was probably September of 2014, I believe. No, October or November of 2014 and then

we finally came to the signing for the contract and, you know, here I am just about to finish.

Interviewer: Wow.

Interviewee: I've went from having more than a year to work on something or a week to finish something. You know, to write something. Usually the pieces that I have to expedite for the client, there is an extra fee associated with trying to expedite that.

Interviewer: Yeah.

Interviewee: But on average, I'd say six months is a decent – five to six months is a decent enough time to come up with a standard work. I'll say something between that – the five to eight-minute range – six months is an ideal time to try and put something together.

Interviewer: Okay.

Interviewee: Yeah. And then, performance rights. Once again, that's all dependent on the ensemble or the individual. So, for example, for that STS consortium, there were 25 people – 25 different trombone players or conductors in that consortium, and the contractual rights within that were basically every person in the consortium had first performance rights. Nobody else could play the piece until that last person, the 25th person, has performed that. Once again, when it comes to the classical world, I'm not really dealing with tons of performance rights. Other things, there are a lot of, you know, there are a shit-ton of, pardon my French, a shit-ton of things to work out, you know, with the film music and some hip hop and stuff like that. Then, just walk back in here – the next question that you had was ...

Interviewer: The possible issues with contracts in the past? Whether that's been yourself or maybe another composer that you know or are familiar with? Issues with the contract in some way, whether that's been someone trying to change something, whether that's been a misinterpreted deadline or performance right, or whatever it may be?

Interviewee: Well, two things. The first thing, since we keep talking about Southeast Trombone Symposium, you know, there was 25 people in the consortium. We worked out the contract, and somehow one of my colleagues actually got ahold to the score and the parts, and the Juilliard Trombone Choir was going to play it. Well, I put it up on – you know, I wasn't even thinking – I literally just, you know, by passing ended up going to a rehearsal, and they were playing it, and I wasn't thinking about that, and I had put a clip up on social media with them rehearsing it, and my e-mail was flooded, literally flooded with people being upset and saying, like we have the premiere/first

performance, and of course I had them make a fuss with the policy and all that stuff.

Interviewer: Ah, geez.

Interviewee: So that's, you know, that was the first thing, you know, breach of contract. The previous history, I had a situation where we signed the contract, we negotiated, everything was fine, we signed the contract, met the conductor over a drink to give him the score, you know, and give him the score in hand. At that particular point I had already e-mailed him the PDF as well as the midi mp3, and in person, after he saw the score, he was like, this is a really amazing piece, you know. I'm a little surprised that you are charging so low – you know, he said that the piece ended up to be – it ended up being a lot longer than we had discussed and – which is all fine, but you know, I just want to you to know that I – I hope you were not charging this rate because of the quality of my ensemble. And I said, you know, well, like yeah, it's true. I was thinking about the group and stuff. He said, well, if you want to charge more – and I said sure – like we, on the spot, renegotiated and I trusted him as a conductor to honor that new fee. At that particular point I had already gotten the fee for the first part of it, you know, that we already negotiated for. But when we renegotiated, I didn't resign a contract, which is a huge no-no. You should always have – I mean I was pretty young at this point. You should always, always, always without a doubt, friend or not, you should always get it in writing.

Interviewer: Get that in writing.

Interviewee: And I did not get it in writing. I ended up leaving to go play with an orchestra out of the country for a while, and when I came back, you know, I just touched base, just e-mailed him about the extra cash. And it wasn't, you know, it wasn't just a small fee. This was, you know, this was in the thousands and I e-mailed him, and, you know, long story – well, it's just a long story, but the last part of this story being short – he avoided me, avoided me, avoided me – and finally, whenever he responded, he let me know that the ensemble's account had been depleted, that there was no more funding, etc., etc., etc. So, I was basically left in the dark, left hanging because of my ignorance and not a professional quality to sign a contract. So, that's uh – fortunately, those have been the only two times, ever since I've really been smart and on top of doing that stuff. You know, I have heard very similar situations with other people. You know, a couple of my other friends who have negotiated a contract and they didn't sign anything, but they went ahead and wrote the piece and finished it and there was no money.

Interviewer: Wow.

Interviewee: There was no money whatsoever. Of course, they didn't give the performer the piece, but once again, you're spending your time and energy to come up with music from out of nowhere....

Interviewer: Yeah, that's time you can't get back.

Interviewee: It's just, it's an unfortunate thing. Really unfortunate thing.

Interviewer: Yeah, my dad – my dad's always been really keen on sort of that topic where – he says, you know, it's one thing if you spend my money or you take some of my money or whatever – he's like, that's okay, I can figure that out or I can at least get that back somehow, but once you've wasted my time on something, I'm a little more upset because that's not something I can make up for.

Interviewee: Of course. Time is money. Dollar time is everything.

Interviewer: Yeah. Cool. Let's see, if there's nothing else on that – I think we touched a little bit on this – if you had any further thoughts or want to elaborate. Can you talk about the relatively recent emergence of the trombone as a soloistic instrument, as a chamber group or even as, you know, a trombone ensemble, a like ensemble? So, whether you think that's emergence in composition itself, or if you think it's more of an emergence it coming out like in the spotlight as a featured performer or performers?

Interviewee: Yeah. Right. Right. Yeah, I think the latter, in fact, we already know just from being a trombone players that there really is a ton of amazing works out there. So, there's tons of solo, there's a few different chamber works or whatever, trombone choir or quartet stuff, but it seems that, once again, I keep – I talked about this earlier that, you know, not a lot of people, at least in my circle, has really thought of the trombone as being something that was really soloistic, but as I mentioned before, you know you have these hotshot composers who are really pushing the envelope, if you will, for what, you know, the instrument can do, along with an ensemble. I think that has actually helped the trombone to become more of a spotlight. You know, in my own experience, one situation, and this is really interesting, I think it was University of Texas Austin or Austin – Nathaniel Brickens.

Interviewer: Yeah. UT – Austin.

Interviewee: Yeah, so, they actually did a trombone choir piece that I wrote, and I can't remember the lady's – the lady was not a musician but somehow her dad or something was, you know, maybe a former trombone player or something like that and she ended up going to the concert and she wrote Nathaniel Brickens an e-mail and said, you know, like, the concert was great or

whatever, but “this piece in particular, I had tears in my eyes,” and it was talking about my piece.

Interviewer: Wow.

Interviewee: “Tears in my eyes – you know, just the way it was played and the music was so beautiful – and I just – I had no idea that the trombone could do that,” so once again, I think it’s taking people such as myself, or Mackey or Steven Bryant or a lot of these really good composers to really attempt to try and just to continue the legacy of the trombone as an instrument, but also push it in a way that would make the listeners be able to grab onto. So, to sum up, I think it really is – it’s emerged in terms of being more of the spotlight and people accepting as a solo instrument.

Interviewer: Yeah. Do you think that maybe, perhaps the availability of some of these things – the availability of some of this repertoire perhaps has helped it – or maybe the use of media or social media or even communication by means of, like, the internet or cell phones, like any of these more modern developments, do you think have aided the trombone in particular in coming into this?

Interviewee: Yeah. Of course. Social media, of course. Social media -- I mean – you know, sometimes people may think of these videos being a little silly, but at the same time it’s amazing to get the trombone out there. You know, you see the guy who did Pharrell’s Happy, and that song, you know, or like you see the guy – I don’t know if you saw the guy – it’s pretty funny actually – he’s on a – I think he’s on a water ski or something like that. He’s playing the trombone while water skiing.

Interviewer: Oh, I’ve seen the guy skiing. There’s like a handful of clips of a guy skiing down a slope with a pBone while playing some different excerpts.

Interviewee: Oh, do what?

Interviewer: He is going down a hill playing excerpts. So, there’s a guy whose doing like bolero training with a pBone, like getting out of a bathtub or something. It’s kind of silly stuff.

Interviewee: Yeah, yeah. You know, it’s like things like that or you know, of course, Dave Finlayson’s go pro video that went viral. Just having those types of things that are out there to really help people who don’t know anything about the trombone. You know, one, when they see that video they may laugh or something, but later on when they’re in a concert, they may, or on social media, they may be inclined to just look and search for something about the trombone. So, I think without a doubt, social media has done

wonders for, not just the trombone, but a lot of amazing things. Phones, e-mails, not really as much, but definitely social media.

Interviewer: Cool. Is there, maybe, anything that I didn't ask that maybe came to mind or anything else that maybe you want to elaborate on?

Interviewee: Um, no. As of right now, I think you – you've been very accurate in terms of, you know, what you've asked. I mean, if I think of anything else, you know, I can certainly e-mail you or call you back.

Interviewer: Definitely.

Interviewee: When are you looking to be completely finished with this?

Interviewer: If things go well between interview transcriptions, finding a flow, good organization for the document itself, I could, and I'm hoping to wrap this up in the next couple of months. Possibly submitting a final draft or a final document to our honors college in the middle of April. If things get a little busier, don't go so well, you know, if school or life or something comes out of left field and hits me like it usually does in the Spring, it's entirely possible that I might try to wrap this up in the early Summer, but I'm shooting for the next couple of months.

Interviewee: Alright, sounds good. I just only ask mainly just in case something else comes up on my end or your end. Listen man, you can always feel free to text me or Facebook me. And if you need a question, if you need something answered, you know, almost immediately, then text me. I'm always, I'm an open book. You can just hit me whenever. Seriously.

Interviewer: Cool. Thank you so much for being really gracious with your time, your communication, with everything in this.

Interviewee: Absolutely, man. My pleasure and I hope that the project goes well, goes to your liking.

Interviewer: Thank you, sir.

Interviewee: Cool, man. Okay, talk to you soon, alright?

Interviewer: Alright. Thanks again.

Interviewee: Good luck, buddy. Bye-bye.

Interviewer: Thank you. Bye-bye.

Appendix D: Interview Transcript, James Kazik

Interviewer: Well, first I want to say thanks again for agreeing to help me with this interview process – with this thesis research.

Interviewee: Absolutely.

Interviewer: So, I think I e-mailed a set of questions – or of sample questions that I was going to ask as part of this process. And along the way if you have some other ideas or maybe other things that I haven't thought of asking, um, I'm very open to discussing those as well.

Interviewee: I'm not sure I got those.

Interviewer: Oh, dear.

Interviewee: Oh, here – well, I see a proposal here.

Interviewer: Yeah.

Interviewee: I should probably read that.

Interviewer: It's all good.

Interviewee: I mean – even if I just take a second, you know, it's not something you're going to surprise me with if you ask me a goofy question or something. Let's see – okay, let's see...I contributed to trombone repertoire, okay. Contract negotiations – oh, yes. One of my favorite topics. Okay. Alright.

Interviewer: Yeah. Going through these I thought I would hit a little bit of everything. And again, as I haven't been involved in this process on either end, I may or may not be missing some key details. But I figured this was probably decent starting framework.

Interviewee: Mm hmm.

Interviewer: Well, cool. Well, if you're good to go we can go ahead and get started.

Interviewee: Okay. Let's see, well what do you want me to start with? Just discuss the literature?

Interviewer: Yeah. Right at the beginning. Um, discussing the literature that you have written focusing on the trombone.

Interviewee: Alright, um, let's see, well, I should talk a little bit first about, you know, my – my background – how I came into writing music actually.

Interviewer: Yeah.

Interviewee: I wanted to kind of be a film composer from the very start.

Interviewer: Alright.

Interviewee: You know, some people, I think they go into college and they think, oh, I'll just see what I want to do or I feel like writing music – I knew I wanted to be a film composer from, like, day one. I just wanted to write film music. But, you know, the more, you know, it's like when you get into writing music, you know, the first question is – Okay, what do I do now?

Interviewer: Yeah.

Interviewee: Like, I know what I want to do, now how do I do it? Um, and so, I asked around as much as I could. I watched a lot of movies, blah, blah, blah – I mean, I thought I knew a pretty good deal about it, but you know, it's like writing music – someone suggested early on – okay, you know, you played the trombone, so it's an instrument that you know well. Why don't you write something for trombone? So, that's what I did. That's when I started writing. I wrote a little piece in high school. I think it was titled Axes or something. Um, it was kind of a goofy piece. I mean it was sort of kind of two fisted. It sounded like, you know, a high school kid who just figured out, you know a finale, and how to write for trombone. Although, the good things were that everything was in an appropriate range, but, you know, there was some kind of silly things -- little beginner composer mistakes like, you know, I see a lot of beginner composers write things as if it was they were writing for a piano or something like that.

Interviewer: Right.

Interviewee: And they just happened to put it for trombones. But, it was very trombonistic. So, writing music in general – I started writing for trombone just because it was an instrument that I knew and it's hard to go wrong with an instrument that you know. If I was a piano player, I would probably write piano music, but...

Interviewer: Right.

Interviewee: There it is. So, what have I written? Most of what I've written started so – when I started writing trombone music, the easiest thing to do, that I found, was writing trombone ensemble music, just because, you know, it was sort of a way for me to write bigger ensemble music. Because I had never had

any desire to write solo music. And actually, if I write solo music today it's kind of a, kind of challenge.

Interviewer: Yeah.

Interviewee: It's something I don't feel very comfortable doing myself, but, you know, but the people want it, so I do want to do my best. I'm talking comfort level, so my comfort level at the beginning – and still kind of is, is writing for ensemble so I'm writing for trombone ensembles.

Interviewer: Yeah.

Interviewee: Uh, let's see – when did I start – yeah, high school, kind of. Um, when I started kind of writing more seriously and when my trombone stuff started getting more attention was probably when I got to North Texas when I did my masters – my masters work. And that was mostly, I think, because I had been at it for a few years. I had gotten a little bit the – the sort of beginner's stuff out of my system. I was also around a lot of really good trombone players. So, you know, and my understanding of the instrument was a lot more sophisticated so I was able to write some better stuff.

Interviewer: Yeah.

Interviewee: So, yeah. I just kind of started off writing fanfares because, you know, they're short and flashy and people like them so you can't go wrong with that.

Interviewer: I think we're actually working on your Mini Overture right now in trombone choir.

Interviewee: Oh, yeah?

Interviewer: Yeah.

Interviewee: Yeah, I wrote that um – we had won the Remington competition in 99, I think it was.

Interviewer: Nice.

Interviewee: And we needed something just to plug up, you know, four minutes or two minutes, or whatever it was of, you know, of the concert – the concert lineup, so I just kind of cranked that out in like an afternoon or something.

Interviewer: Nice.

Interviewee: Yeah, let's see – so, what do I enjoy about writing for the trombone? Well, I guess I enjoy writing the trombone because a lot of times when I start writing a piece I pick up my trombone and just start playing – start noodling.

Interviewer: Right.

Interviewee: And, there was a very kind of tactile, visceral pleasure that comes with that so -- I guess that's what I enjoy about it because, like writing for trombone kind of feels like – more like I'm just playing the trombone, which I have obviously enjoyed, even since I was a little kid.

Interviewer: Okay.

Interviewee: Let's see, challenges, if any? Um, I would say any of the challenges I've come into while writing trombone – writing for trombone, sorry. Uh, usually come around, like with – just I would say, general music writing challenges. Like, you know, when you're trying to come up with an idea and, you know, everything just – it's like, oh, that's not very good, or, I don't know, I think this might sound better.

Interviewer: Right.

Interviewee: Just the challenges of coming up with basic thematic material.

Interviewer: Definitely.

Interviewee: Like, I am working on a commission right now for Columbus State.

Interviewer: Yeah. With uh, Dr. Palmer.

Interviewee: Yes. Yes. Yes. And, you know, I had an idea – I started with an idea and the more I worked on it I was like, ah, this sucks. So, I was kind of back to the drawing board. Then, I just kind of sat down at a piano, you know, well, I have my little keyboard here. You can't see it, I don't think, but, you know, I've just got a little uh, a mini, you know, 61 key – mini keyboard. And I have my, you know, nice piano samples.

Interviewer: Mm hmm.

Interviewee: Because, you know, when I -- When you stop being a trombone composer and you start being uh, you know, an arranger.

Interviewer: Yeah.

Interviewee: You can't really rely on the trombone anymore. You start playing a lot things like the virtual piano and I was like, oh, I plunk out a couple things

and go, oh, I kind of like that and what does this remind me of? Oh, I know, Fire and Stone. Or, I was trying come up with words from Metallurgy.

Interviewer: Uh huh.

Interviewee: And I was like, okay, Metallurgy, nothing is coming up. So, I was like, okay, I can use a metallurgical term to describe this piece and that will a good title. That's the other thing, coming up with titles.

Interviewer: Oh, yeah.

Interviewee: Sometimes it's easy, sometimes it's not so easy, so I started looking up bits of alchemy and uh, they're like, oh, how do you get metal and alchemy, Fire and Stone. Bam! There's a title.

Interviewer: Nice.

Interviewee: Fire and Stone

Interviewer: I like it.

Interviewee: But anyway, you know, I'll start working on something and I'll get halfway through, or I'll get almost all the way through and I go ah, I don't like where this is going.

Interviewer: Hmm.

Interviewee: And I just – and you just trash it. Or, I'll just save it somewhere else, I mean, I got to come back this some other time. So, I guess that's, you know, and we'll get into commissions too, but when you're in a commission, you're in a deadline, too.

Interviewer: Oh yeah.

Interviewee: That can be stressful.

Interviewer: Definitely.

Interviewee: That's why I found it to be kind of, one of the more stressful aspects of writing. But, um – that's one of the challenges. Yep, I'd say other challenges is sort of trying to write pieces that have a – enough of a technical challenge, but without being like, impossibly hard.

Interviewer: Right.

Interviewee: Because, like, there was some pieces, like um, I'm sure you know the pieces like Daniel Schnyder is a good example.

Interviewer: Oh, yeah.

Interviewee: Like, I listen to that music and I'm like, holy smokes, I mean it's really cool to listen to but – God, that's just got to be uh, just a bear to work on, to prepare.

Interviewer: Yeah.

Interviewee: You know, I had really interesting talk with Jeremy Wilson. He was playing my concerto at North Texas and I just had times when I came down to kind of be there and we got to be sort of like, you know, panelist for our own pieces and stuff like that. We were interviewed by the uh, I forget the newspaper, it's like the Denton Chronicle or something like that. There's was a reporter and she was asking him why he liked playing my concerto. And he said, well, it's – it's got enough stuff to do because you can sing, you can play some – some technical stuff, and he said, and it's not that hard. It's not like, impossibly hard, like

Interviewer: Yeah.

Interviewee: You take a piece like the Bourgeois concerto and he said, you know, I'd have to take, you know, a couple of months just to work it up because it's so difficult.

Interviewer: Yeah.

Interviewee: Which is a shame because it's such a nice piece. So, you know, I guess coming up - - and I never feel pressure to write harder things because, you know, think of the music – all the music that you love. You know, things like your Desert Island music. Is it hard music, necessarily? You know, it might be. A couple of pieces might be, but, you know, I don't know. I think at the end of the day people like to play things that you can actually play.

Interviewer: Yeah.

Interviewee: So, that's where I tend to err, and I'm not saying that people who write, you know, ultra-technical stuff is, you know, lesser music or something like that.

Interviewee: No. Certainly not.

Interviewee: That's something I try to be cognizant of when I write a piece, you know, is it offering enough of a technical challenge? That it's going to be...

Interviewer: Yeah.

Interviewee: A good addition to the literature. So, if you have any follow-up questions to any of this, go ahead.

Interviewer: Yeah. Um, I was trying to remember where I was go with the question but um, you're talking about thematic material and getting midway through and having different thoughts, um, I was going to ask if you had any experience with jazz improvisation? Like big band or combo setting? Because I started relating um, that sentiment of like, not being sure about the thematic material to start off a solo or a section um, and to develop it further. Um, it's something that I'm working on whenever I take solos in jazz band to work on improvisation with background tracks.

Interviewee: Oh, yeah. Yeah, I'm sure a lot of it applies. I mean, improvisation is basically, you know, composition in fast forward.

Interviewer: Yeah.

Interviewee: It's just - - I'm amazed at guys who can do that. Because I can't do it. And I've tried. Well, I've done it here and there, you know, like playing in salsa band.

Interviewer: Yeah.

Interviewee: I always think that if you've never – if you've never taken a solo that salsa band is a good place to start.

Interviewer: Yeah.

Interviewee: Because there are only two chords and you just kind of, you find your -- like if it's, okay if it's E minor or something like that and I just pick the G scale and just go crazy and see what comes out.

Interviewer: Yeah.

Interviewee: Um, I think a lot of guys deal with – a lot of composers must deal with writer's block. You know, you've heard of writer's block.

Interviewer: Definitely.

Interviewee: You know, writer's block – I've always said is your inability to impress yourself with your own product.

Interviewer: Huh.

Interviewee: It really is because if you sit down and just say okay, I don't care what comes out of my head, I'm just going to sit down and write. Or, I'm going to – I don't care what happens, I'm just going to go up to this microphone and take a solo and whatever happens, happens.

Interviewer: Yeah.

Interviewee: You're going to – you're going to be successful probably oh, 100% of the time. You're just not going to amaze yourself with what you do. You're not going to be like oh, God that was just amazing. You're going to go, oh I could always play that better.

Interviewer: Right.

Interviewee: And I would say the same thing applies with composers. I mean, I always turn in a piece and I'm like, ugh, I don't know about that. But then I'll either hear someone play it, or hear someone working on it and later on be like, ah yeah, that wasn't so bad.

Interviewer: Yeah.

Interviewee: It's never going to be as bad as you think it's going to be.

Interviewer: Definitely.

Interviewee: Let's see – so, composers and inspirations... I don't know, I've got a list of about, oh I don't know, I have a lot of composers I listen to. And I don't listen to just, you know, classic composition or you know, contemporary. I listen to everything and anything I can get my hands on.

Interviewer: Yeah.

Interviewee: As far as composers, I really get into the harmony – harmonic structure of Paul Hindemith.

Interviewer: Hmm.

Interviewee: Um, I really like Bernard Herrmann, like Film Scores. He just – I would say he's probably the closest to my harmonic language and maybe like the kind of intent that I have.

Interviewer: Right.

Interviewee: When I write something. I would say if I want to sound like anybody, it's Bernard Herrmann.

Interviewer: Okay.

Interviewee: Um, aside from that, I like Shostakovich. I like Stravinsky. I like Debussy. Um, I've always really liked the kind of music – it is various composers. I can't point to just one. I think Gerald uh, what's his name, uh, Gerald Fried or something. The guys who wrote the music for the original Star Trek series. Like some of that stuff...

Interviewer: Yeah.

Interviewee: Saul Chaplin, I think is one of them. If you listen to some of that stuff, it's just amazing. Like, its way ahead of its time.

Interviewer: Oh yeah.

Interviewee: Yeah. I like a lot of like film music, TV music, that kind of stuff. Yeah. But I'm kind of a sponge. I just listen to whatever I can and take bits and pieces. Like, I love listening to Radiohead. Stuff like that.

Interviewer: Cool. Yeah. Alright, so – yeah that was really interesting. I started kind of like listening through some of your music that I was familiar with when you mentioned Hindemith and Bernard Herrmann and I was like trying to piece it together. I was like, okay, I kind of see where he's going with that.

Interviewee: Yeah.

Interviewer: Yeah.

Interviewee: Yep. Bernard Herrmann has got this – his language of like he – he basically, he uses like major and minor chords, but you hear a lot of seventh chords.

Interviewer: Oh yeah.

Interviewee: In what he does. And I just use seventh chords everywhere. You know, it's like, I hear something and it's like, oh, clearly I wrote that because it's all seventh chords. I just wrote a concert band piece for my, kind of for my job, but it's a – it's like an invitational concert band piece.

Interviewer: Yeah.

Interviewee: And the last one that I wrote was called 95. It was basically like an aural equivalent of, kind of like an overall representation of road rage. Because it's just – it's just stupid. You know, if you live in Virginia, this traffic is just stupid. There is no rush hour. The whole day is rush hour. But

anyways, it's all seventh chords and various iterations of seventh chords and tritones and stuff like that.

Interviewer: Yeah.

Interviewee: Yeah and you hear a lot of that Bernard Herrmann.

Interviewer: I like it. I like it a lot. Cool. Um, moving on to the next little question/subset, I guess we can call that. Can you talk a little bit about the commission process in detail? You know, beyond the level of someone wants music. Someone asked you to make music and they, you know, offered money or anything like that? A little more in depth, I suppose.

Interviewee: Yeah. Let's see – when I first started accepting commissions. Like, the first commission I got was at North Texas and it was for a concert band piece to open, like basically a fanfare, to open the hall. It was basically like, here we'll pay you to write this. When you start out as a composer you basically just – you're just trying to write stuff just to write stuff.

Interviewer: Right.

Interviewee: You know, you write a lot of free music when you start out, and even when I got my job here at the Army Band back in 2001, I was still writing free stuff for like maybe a year or two. Just because, you know, like someone will say, "Hey, look, we can't pay you, but we really like your music. Could you please write us something?" I'd be like, ah, fine. Sure. Whatever. I'll throw something together. Um, and that's still kind of true. It's sort of like, I don't know if you have heard this term but – or this saying. If you're going to get asked to play somewhere, either the bread's got to be happening, the music has got to be happening or, you know, it's got to be a good time.

Interviewer: Yeah. Yeah, definitely.

Interviewee: So, you know, if it's like okay, I enjoy writing trombone music and, you know, what the heck, I have a – I think I have a big heart, so what the heck, I'll write it. But, I don't know exactly when it happened. Um, probably when I started saying, "Look, I'm too busy, unless you can pay me something," or people I think just – you get to a certain point in your career, and I think people just understand that you don't – you just can't write music for free anymore.

Interviewer: Yeah.

Interviewee: It's mostly like I don't mind doing it, but if you're asking me for like an eight minute piece just out of the blue, it's like I don't have the time to do that. Or, I'll get to it, but you might not get it until next year.

Interviewer: Yeah.

Interviewee: Um, I've had a couple of commissions. Actually, I had a bunch of commissions over the years, but um, so I'd say when I started accepting commissions – you know, I take whatever I can get. The first one I did was at North Texas. Um, for trombones? Gosh, I think probably the first commission I got for a trombone piece is maybe last year.

Interviewer: Hmm.

Interviewee: That's from Juilliard. Um, they asked me to write a piece a bunch of years back but they didn't have a budget for it. They didn't have the money for it so I just said – oh, it's like okay, well, fine I'll write something for Juilliard and that'll be cool. Trying to keep track here. I did a commission for a trombone quartet. That was "Tromboteam!"

Interviewer: Yeah. My professor, Dr. McIlwain, is involved with it.

Interviewee: Right. Right. So, let's see – um, I would say how people discover me? I would assume that my trombone music is pretty well known in the trombone community, I guess.

Interviewer: Definitely.

Interviewee: I mean there's no way for me to know. You know, it's one of those things where you just start – you just start doing it, and you do it enough that, you know, things circulate around and, you know, I have to, of course, thank my professor, Vern Kagarice, or the late Vern Kagarice. You know he published my stuff and got it out there and, you know, as a trombone player I'm sure that trombone players are just always searching for good stuff.

Interviewer: Definitely.

Interviewee: Or for new stuff. If it's new and it's good, you're golden. So, yeah. I would say that – probably from playing my trombone ensemble stuff and then maybe they look me up and they say, oh, he's a real composer now. Or he's got a real job. Actually, it's a hard thing to know. Like, how people come to say, okay, we're going to throw some money at this guy.

Interviewer: Yeah.

Interviewee: Or they would say, we're going to give this guy money to write a piece for us or not. You know, I can only guess. But, yeah. I would say probably from my published stuff. Sometimes it's from people knowing me or just talking to me. Finding out what I'm about.

Interviewer: Yeah.

Interviewee: I'm always curious to know how people, like how it's received? Like, okay, so I did the commission. I completed it and how do people feel about it? If people share that kind of information.

Interviewer: Yeah.

Interviewee: Because, you know, the dedication goes at the top. Stuff like that.

Interviewer: Definitely. Um, do you believe this commission process and artist interaction is important? Why or why not? During the commission process, I suppose, interacting with the party commissioning or anything of that nature?

Interviewee: Sure. Yeah, um, I would say it depends. I think there is some people, I would say it probably differs from person to person. That they feel, either the composer or the performer, kind of feel like they need to really have a lot of interaction. Sometimes, for some people, I would say it's more important with a solo piece because, you know, a solo piece is like – it's kind of like a fine tailored suit. It has to fit as closely as possible.

Interviewer: Yes. Very personalized.

Interviewee: Yeah. Exactly. Yeah. So, the concerto for trombone, I think it's the only one, yeah, the concerto, I was going to say the first concerto... No, I've only written one. Um, concerto for trombone, you know, I was writing for Paul Compton and we went to school together. We sat next to each other for four or five years at North Texas.

Interviewer: Yeah.

Interviewee: So, I knew his playing like I know my own playing. So, it wasn't hard to write a piece for him. I've written pieces for Joe Alessi and it's like, okay, for Joe I could pretty much write whatever I could do, plus, and then some.

Interviewer: Yeah.

Interviewee: Anything I could do, he could do better. So, it's like in those cases there wasn't a whole lot of interaction necessary, I should say. Um, it's – I think

it's more important when the person commissioning has a kind of a specific request.

Interviewer: Yeah.

Interviewee: Like if they um, if they have a specific request about something I don't know a whole lot about. Like if they wanted to have a bagpipe or something like that.

Interviewer: Okay.

Interviewee: And oh, wait, this bagpiper isn't all that good, but you have to write the part.

Interviewer: Yeah.

Interviewee: So, that's an example. That's a pretty good example, you know. A lot of time you don't really need a whole lot. Like, um, go back to this piece that I wrote for the Army Band. It's a three movement piece called Virginia Scenes. The original request was, it has to be eight minutes long, multi-movement is fine, but it can be one big piece too, but, you know, multi-movement is fine, because then it gives you some options. It's a good idea if the piece is kind of reflective of the region. Like the national capital region or something about – like the previous year it was Philip Sparke's Three Washington Statues. That was the piece. So, those are basically the specifications. So, now, none of those things are anything that I have to be, like, in constant contact with somebody about.

Interviewer: Right.

Interviewee: It's just things that, they are kind of left to my judgment, or left to my discretion.

Interviewer: Yeah. So, you mentioned keeping things about a region or about a particular group in mind. You mentioned the Virginia Scenes. Um, are there ways that you go about – I guess, are there some compositional techniques or ideas, general textures maybe you have in mind, or instrumentation to portray different regions, or portray different, I guess overall ideas? Whether that's Washington Statues or Virginia Scenes, or writing something for North Texas or any number of things? Because you have other composers, let's say, Nicola Ferro, for instance. Who will write a couple of pieces like one will be titled Daybreak, about the rising sun, another being Sunset, another being, you know, any number of things. He portrays different scenes fairly often in his own solo repertoire. So, I guess, like how you go about portraying those different ideas or portraying the things that you think are unique or particular to the region?

Interviewee: Well, um, sometimes you come up with the idea first and then you represent it in music. And then sometimes you come up with the music and think, okay, what does this remind me of? You know, I was – like this piece I was just talking about, Fire and Stone, it's like I had – I've got the music down, you know, I just started with, you know, this B flat and some open intervals and then some stuff and I just kind of messed around with it. It's like, you know what this kind of sounds like? This to me sounds like “whatever,” you know.

Interviewer: Right.

Interviewee: Whatever, um, yes. Sometimes one comes before the other and it's not always set in stone as to which comes before which. I guess it's sort of the creative process.

Interviewer: Okay.

Interviewee: Yeah. And the creative process is kind of enigmatic by itself.

Interviewer: Definitely.

Interviewee: We can talk about that too.

Interviewer: Cool, um

Interviewee: Sometimes um, if this answers your question too. Sometimes it's very calculated and sometimes it's not. Sometimes it's just, you know, whatever. Whatever the planet alignment is.

Interviewer: No, I feel that. Yeah um, I can relate to some of that, again, with jazz improvisation as an example. There are some rehearsals or even some performances where something lines up or something clicks or maybe it's a mental focus kind of thing, but, you know, it comes very naturally, or very easily. And then there is some days where I personally feel like I'm struggling to piece some ideas together. It's like, oh great, well there's a thing and there's a thing, but you know they are kind of like here and there and they're very sporadic, in a way.

Interviewee: Yeah. My wife and I talked a lot about, you know, how your mind works and how you come up with ideas. You know, uh, if I'm struggling with something I'll take a snip it, just kind of work with it and look at it and I'll go to bed and I'll wake up the next morning and just have it figured out. Like your brain keeps working on it.

Interviewer: Hmm.

- Interviewee: Which is why, you know, if you're going to play an audition or something like that, why it's so important that you prepare. Not just to be prepared, but because your brain works on the problem. Whether you're actively working on it or not. So, yeah, and the other thing too, you know, with um, say, about performing. Performing live – yeah -- its human energy and just the unpredictable nature of it which is probably what makes a live performance so exciting.
- Interviewer: Definitely. Um, Cool. So, I guess moving into the next sets, um, as a general question before we start getting to these – um, how have you contributed to trombone repertoire in particular? I guess, maybe, through some of your commissions, through maybe the body of work that's been done – the different kinds of works, um, fairly open ended question?
- Interviewee: Let's see – have I contributed? I would think that I have. Um, when I was a young go getter I started writing trombone music. I'm not sure really how I got this into my head – it's probably listening to other trombone music – trombone ensemble music. You know, I would hear stuff and I would be like, ah, this is just, you know, just kind of a pukey transcription. You know, like this is just a four part chorale and something just kind of fleshed out and I kind of had this idea in my head that I wanted to be like the Philip Sparke of trombone ensemble.
- Interviewer: Yeah.
- Interviewee: Like, I wanted to just, you know, to do some other – to do some new stuff and just to kind of push the boundaries or to explore the possibilities because, you know, trombone is actually a very -- they are very capable of a lot of colors.
- Interviewer: Definitely.
- Interviewee: That's why I'm thinking that I was really about -- like I -- if you see a piece of mine, it almost always had some kind muting in it.
- Interviewer: Yeah.
- Interviewee: Because mutes are just – they're the cheapest, easiest way to get color out of any brass instrument.
- Interviewer: Definitely. We talked a little earlier, I guess in relation to composer voice. We were just talking about um, it's sort of your harmonic language relating to Hindemith and Herrmann and some of these guys, but sort of going further in that dialogue of what some of your unique features or influences are in your music?

Interviewee: Oh, features and stuff in my music. Um, I don't know, I always think of my stuff as being sort of trying to, sort of I would say push the boundaries of tonality. I like to base my composition very squarely in, you know, kind of conventional sounds—like major/minor intervals and, you know, tritones and things like that in chords. I also have a pretty – I have a lot of respect for the overtone series as well.

Interviewer: Mm hmm.

Interviewee: So, I don't like to put a lot of – I see some people that just do a lot of kind of muddy sounds, a little register, stuff like that.

Interviewer: Yeah.

Interviewee: Or just like how it just seems kind of chaotic sometimes when looking at some scores. I won't mention any in particular but I always go for really clean, tidy, you know, very clear things.

Interviewer: Yeah.

Interviewee: I would hope that, you know...

Interviewer: No, no. I hear that.

Interviewee: someone looked at my score and everything is perfectly readable, but at the same time I try to allow room for some input from the performer because I don't think – I think if you get too crazy with notation and direction, you get way too specific then you kind of are painting the performer into a corner.

Interviewer: Yeah.

Interviewee: And I don't think that's a good thing. Um, let's see – yeah, and I try to be, you know, accessible – as accessible as possible but not like in a pandering kind of way.

Interviewer: Oh yeah.

Interviewee: So, that's, I guess that's why I try to stick with familiar sounds like an intervallic kind of stuff.

Interviewer: Yeah, I think it's – yeah, I think that approach, um, I find it's little easier to latch onto. And there's enough of that familiarity where trained and non-trained – or trained musicians and people who have not had musical training are in the audience and they can latch onto that. I feel like it allows them to appreciate some of the cooler intervallic stuff that goes on or some of the

other harmonies that are introduced, you know, maybe midway through the piece or later in the piece, or whatever it may be.

Interviewee: Yeah, and I would say too, to add to that – so, I’ve been an arranger with the Army Band for 15 years now.

Interviewer: Mm hmm.

Interviewee: And a lot of our music is – most, if not all of our music, is for the general public.

Interviewer: Right.

Interviewee: Like the – we don’t play – well, and we got that we do play for some college audiences, you know, when we go to Midwest we play for a bunch of band directors, conductors, and students and stuff like that, but most of what we do is for people who have no music background. I also have been the composing residence for a community orchestra too. And um, that same deal. You get some concert goers but, you know, it’s amateur musicians who need to be able to play something for the first time, you know, like it was very little rehearsal and it’s got to sound good, you know, good enough to keep people coming back saying, hey we need to give money to this orchestra. So, it’s been kind of a – I wouldn’t say a wakeup call, but it has been very educational to find and appreciate that difference. Cause, you know, when you come from college you’re still in it but you get away from it for a while and it’s like oh it’s really – it’s a really different environment when you actually have to – like your first – your very first priority is making sure people like what they heard and they’re going to come back.

Interviewer: Yeah. Well cool. I’ve got sort of an interesting, open ended take how you will kind of question. Can you discuss why you think some of your recent compositions, particularly for the trombone, have been significant to the repertoire and do you think some are, in some way or another more significant? Or are they all equal or maybe some of your thoughts on that?

Interviewee: Ah, let’s see.

Interviewer: We talked a little before about sort of exploring the different capabilities of the instrument and having some very interesting harmonic language while still having the familiar style and familiar sound. Maybe something further in that category or some of your other thoughts on that?

Interviewee: Sure. Um, well when you look at the trombone, it’s been a while since grad school, but um, you know, most of the major technological breakthroughs that we’ve had came, you know, in the Wagner era. You know, trombones,

aside from different alloys and better valves and stuff like that, it's basically the same instrument.

Interviewer: Right.

Interviewee: And a lot of the, I'd say advances have been mostly like how the human being can play the instrument. Like the practical range of a trombone, for example.

Interviewer: Yeah.

Interviewee: A professional trombonist I would expect nowadays to be able to go up to like a high F. You know, not easily and not consistently but the capability is there.

Interviewer: Yeah.

Interviewee: So, that's – and I'm sure, you know, as time goes on, you know, I'm sure we'll have high school kids playing the Creston. I'm sure we're already there, I'm sure. But, you know, it's kind of like, for me, I would that I'm doing my best to kind of push the boundaries of kind of a smaller strike zone.

Interviewer: Yeah.

Interviewee: Like, I'm not trying to go, okay, here's the extreme range that you can get or I'm not necessarily trying to reinvent twelve-tone harmony or anything like that. What I am doing, or trying to anyway, is say, "Here, this is accessible music, and these are the ways that you can sort of stretch the boundaries." Like you can make better use out of all the mutes and stuff like that -- here's how you can get more color. Here's how you can do this. Here is the proper way to, you know, voice a chord or, you know, if you want this kind of a sound, here's the way to get it.

Interviewer: Yeah.

Interviewee: Yeah, uh, let's see. Answer the question – something is more important than the others – Um, I mean, I'm of the belief that the next piece that I'm going to write is going to be better than the last one. I'm always trying to write a better piece than I did the last time.

Interviewer: Right.

Interviewee: Yeah, I'm not sure how much I can answer that.

Interviewer: No, no. That's fine. Yeah.

Interviewee: But I mean, I have always kind of thought of it as like a no-no to mix muted and unmuted. But I'm like, okay, I want to crack the code. I want to see if it can be done. Or how it can be done. Or how it can be done in such a way that it sounds good. It doesn't sound like an accident.

Interviewer: Yeah.

Interviewee: So yeah, I mean, every piece that I write I'm going to try something – I'm always trying something new. So, I would say, you know, the next, the latest, or the newest or the next one I'm going to write is significant. I mean they're – I think they're all equal for what I'm trying to do but, you know, the newer the piece the more stuff I'm going to try, hopefully successfully. And any new stuff I try is going to be informed by what I tried before, either fails or succeeded.

Interviewer: Cool. Awesome. Um, I guess lastly, in this little section, do you believe you've influenced others to write for the trombone or to commission works for the trombone? Whether that's trombone performers who are getting, you know, their feet wet in composition? Maybe other composers who haven't really looked towards the instrument, you know, whoever, really?

Interviewee: I would hope so. It's almost impossible to tell unless somebody comes up and tells me. But, you know, I always love to see a program – I wish I could remember which ensemble this was – I think it might have been Ithaca. I saw them perform and they played like "Hex Files" or something, and then they played a piece that somebody in the group wrote. It's like, I don't know if I influenced that kid or not, but if I did, I'd be really happy.

Interviewer: Yeah.

Interviewee: You know, you could only assume, or I can only hope. I would hope so.

Interviewer: I think so. Um, alright, good. Moving right along. Generally speaking, how do contract negotiations work?

Interviewee: Contract negotiations.

Interviewer: For commissioning, people asking about free music or whatever it may be, you know, things like the timelines on the commissions, what your schedule typically looks like, things like that?

Interviewee: Well, let's see. Um, contract negotiations. Alright, well, not all of the things that I've done, even not all the commission have not have been contracted.

Interviewer: Right.

Interviewee: Um, and I can't definitively give you an idea of why some people want a contract or need a contract. Sometimes I think it depends on where the money comes from.

Interviewer: Yeah.

Interviewee: Like if it comes from an institution, they usually want to have – they want documentation that this is why, you know, they're paying money for this.

Interviewer: Or maybe from like a consortium, for instance. You know, a group of professors or performers or whoever?

Interviewee: Right. Because then it – had there some guarantees that, you know, usually the way a consortium works, I think, is that they, you know, everyone pulls the money together and then everybody gets their fair shot at – or they get to say, okay, we're performing it from here to there, etc.

Interviewer: Right.

Interviewee: So, yeah, it's – kind of, some people say, oh I'm, basically I'm paying it out of my pocket. I'm like okay. Well, that's fine. You know, I haven't renege on a contract and I never will. But uh – yeah, I think that's – that's usually – I think that's usually the case is it comes out of an institution and it's for budgeting and all that stuff.

Interviewer: Right.

Interviewee: And some people it's just as a matter of practice, as matter of course, you know, just to have it in writing. It's always good to have it in writing. Um, timeline – usually people will give me plenty of time, like anywhere from six to – six months to three months. Despite that, I usually end up doing it within the last week or two, or two weeks. Just because. You know, a busy guy. My Army job has me very busy. I do work for Hal Leonard, they keep me busy.

Interviewer: Right.

Interviewee: And then just other stuff. You know, you get busy.

Interviewer: Definitely.

Interviewee: So, I try to set aside a good solid month to write, but you know, the way it usually turns out, usually about two weeks is what I have to write a piece.

Interviewer: Okay.

Interviewee: Let's see – I'd say that's the schedule. Yeah.

Interviewer: Cool. Um, whenever you've had contracts or even various verbal agreements or things through e-mail, how often do performance rights come up and what those look like?

Interviewee: Um, if it's in a contract they usually specify, like uh, performance rights – they usually want um, like uh, it's on the tip of my tongue – they want exclusive performance rights for a certain amount of time. And then they want – nobody, so far, has insisted on publishing rights.

Interviewer: Yeah.

Interviewee: So, like -- maybe Joe Alessi, I can't remember if he did or not because he has his own publishing company. A lot of people don't have their own publishing companies, and they understand that I do, um – they also understand that publication is kind of in the domain of the composer. There's no – there's really no reason for them to publish it unless they have their own publishing house. They usually just specify too, you know, the recording stuff. Especially if it's a recording project.

Interviewer: Yeah.

Interviewee: Like this "Tromboteam!" thing, that was a recording project. And I think this piece that I'm writing for Columbus State, this is also for a recording project.

Interviewer: Right. So...

Interviewee: So, they will specify that kind of stuff.

Interviewer: Yeah.

Interviewee: I think they'll – you know, that's sort of their way of securing the synchro rights and stuff like that.

Interviewer: Right. Um, sort of along that line and if you think of any, you don't necessarily have to be specific with who, but just kind of as a general thing, have you personally had issues with any contracts or agreements in the past? Or have you known composers, again, not having to name, who have run into problems relating to contracts and if you are able to, maybe elaborate on that a little bit?

Interviewee: Sure. Yeah, yeah, yeah. I can boil it down mostly to – to two things. First of all, everything is open to negotiation. You can always negotiate. Never feel like pressure to sign, you know, I want to trump that loud and clear to all composers. The other thing too is that – to read it. Read the contract. It sounds silly but people just – they say always read a contract before you sign. Like geez. That’s – it’s amazing that we have to say that kind of stuff.

Interviewer: Yeah.

Interviewee: Because I’ll talk about a personal – personal thing. Um, I don’t do a whole lot of film work but I kind of just started cracking into it, film composing.

Interviewer: Yeah.

Interviewee: Um, and this one film that I worked on they sent me a contract and they said, oh yeah, it’s just a standard contract, and I read through it and it was like – you’ve got to be kidding me, this is standard? Like the way it was – it was just kind of like either you guys wrote this yourself, or someone wrote it and said, okay, let’s see if we can get away with this. You know, it was – basically the contract said that I surrender every kind of right that I have to this music over to them. It’s something called the work for hire agreement.

Interviewer: Okay.

Interviewee: Are you familiar with that?

Interviewer: Um, I’m not actually.

Interviewee: Okay, a work for hire agreement means basically you do the work, you get paid, and whatever came out of the work that you did, they have. They own.

Interviewer: It’s kind of the idea that they are paying for that right. For whatever it is. Or they’re kind of buying whatever it is you’re doing?

Interviewee: Yeah. Exactly. Like for instance, I’ve done some work where um – you know, like some song writing. And it wasn’t really song writing, like the person writes the song and they wanted me to kind of rough out like a piano accompaniment or something like that.

Interviewer: Okay.

Interviewee: And I’ll go, okay, fine, you know, it’s their tune. They wrote it. I’m just making stuff up, I don’t care. And it’s good practice for me so, you know, in cases like that, and they even after the fact are like, hey, you know, if you want rights to this? I’m like, nah, that’s okay. It’s fine. It’s your tune. But,

now if I wrote forty minutes of film music, yeah I want to maintain my rights.

Interviewer: Yeah.

Interviewee: And the troubling – where the trouble comes is when, you know, you do a film, they want to shop it to distribution. To production companies and stuff like that and they have to secure all of the rights so that they don't have to fill out a mountain of paperwork saying, oh we need to pay this ASCAP composer the rights to his music that he deserves.

Interviewer: Yeah.

Interviewee: Because that's going to cost us money. Um, and it took me, like, I did a little bit of research and apparently that's becoming the new thing in Hollywood. Like all these film scores are work for hire agreements.

Interviewer: Interesting.

Interviewee: Yeah. It's very – I think it's somewhat exploitative. Especially when, you know, you write music. That music is yours. Uh, and there's one other thing in this – this agreement that I read. It was a hold harmless – hold harmless clause. Now when you sign any document, any agreement, there's a hold harmless clause. It says that I hold you harmless against any blah, blah, blah, if – basically of the street – streetwise of it is, if I do something wrong, you aren't responsible. If you do something wrong, I'm not responsible. That's a mutual hold harmless clause. And you actually have to type out each one. Like I – actually I can find this. Actually find the contract. But anyway, this particular contract they had – they only had half of it. They said that I would hold them harmless, uh – I'm going to mess this up now. It basically said anything that arose out of the making of or – basically anything that happened, I was responsible for. So, if someone who was shooting the film and they fell and broke their arm, I'd be responsible.

Interviewer: Oh wow!

Interviewee: That's kind of taking it to the nth degree, but that's, in a court of law, I signed it. That's what it could be.

Interviewer: Yeah.

Interviewee: So, I came back to them and was like, okay, you need to revise this. And second of all, I'm going to give you some language that says that I hold the rights to the media. So, basically I maintain the rights to this score and to the audio recordings. So, it's like, okay, this will give you enough freedom to shop this around to a company but it still says that the music is mine.

Interviewer: Right. I guess sort of what led to this question, um, and I can't remember the particular composer or piece. It was a few years ago. There was a consortium that gathered – commissioned a piece from this composer, premiered it at an event and they had – and it was like the professors who were part of the consortium had performing rights to the piece for, I think, a year before it would go out for whoever. Um, and that was somewhere in the agreement and I think it was a video through either Facebook or Instagram or something – someone, outside of the consortium, had heard about the piece, or heard a performance of it, loved it, and acquired the music and had put a segment of their rehearsal on social media and there was this big fiasco of – well, hey, we have this agreement that this group of people has this music for x-period of time.

Interviewee: Mm hmm.

Interviewer: So, there was, you know, all this – lots of disagreement over things like that. And I don't know how common something like that is. You talked about people on either side of the agreement owning the media to the product for however long.

Interviewee: Oh yeah. I wrote a piece for, you know, for Joe Alessi and his choir. It's the piece I wrote for free and I said, you know, and they wanted it for their own use or their um – what's the word I'm looking for? Basically, their own use. No one else could use it.

Interviewer: Okay.

Interviewee: Um, and then somebody, somewhere else, had it on their program, like that they were going to play it, they were going to perform it.

Interviewer: Oh my.

Interviewee: And they were coming at me like, huh? What's this? Or they were asking – I forgot how exactly it went but they were asking me about it. So, I kind of was like, hey um, how did this guy get the music? And I guess someone grabbed it off the stand, made a copy and took it with them. You know, so it's like, okay, well that's kind of crappy. There is certain things like, I don't know, maybe if not everyone understands how serious that can be.

Interviewer: Yeah.

Interviewee: Because, you know, there are certain companies that will just be, you know, I'm not going to mention any names, but they will, I mean, they will hound you. They will come after you. Like, um, you know, big names, like any of the foundations or any of the large companies. They don't mess around

with that stuff so you've got to be careful. But, you know, the trombone community is very friendly, so...

Interviewer: Yeah.

Interviewee: Sometimes people don't think about that kind of stuff. Or, you know, if you're a college kid and you haven't been given those lessons yet and you think – I'll just do an arrangement on Westside Story without realizing that, you know, the Bernstein Foundation is not going to like that.

Interviewer: Yeah.

Interviewee: People just – people are so friendly that they don't think about those things or, you know, the person that made the copy of the score or the person that, you know, they made a rental and they're like, oh, well, we'll run off a copy of this score in parts so that we have it, you know, just in case – we don't want to damage the original, so we'll just make a backup copy. You know, things like that.

Interviewer: Yeah.

Interviewee: Some people, I think they just don't understand or they weren't part of the contract negotiations so they weren't privy to that part.

Interviewer: Okay. Good deal. Um, I think sort of the book end here is, relatively speaking, could we compare to anything like the piano family or any of the stringed instruments, or the voice, or some of these things that have been around for a while that, you know, composers from however far back, you know, the Baroque period or earlier have been writing for them? Um, I think a lot of people would agree the trombone, and particularly trombone literature, is a newer occurrence. Um, relatively speaking, so I guess I kind of want to ask a little bit what some of your thoughts were on the, again, relatively recent emergence of the trombone, as either a soloistic instrument or in a chamber group like trombone quartet, for instance, works like you did for Tromboteam! or trombone ensemble? Or any number of things like that? I guess the overall emergence of the trombone in many of those settings? Some of your, maybe thoughts on that?

Interviewee: Yeah. Well, you know, it's kind of interesting, it sort of, I guess it all depends on where you chart the emergence of the solo trombone.

Interviewer: Yeah.

Interviewee: Cause, you could argue that it was like back in the – when the David concerto came out. You know, um...

Interviewer: Right. There was certainly some older examples, like the David concerto or the Concertino or the Leopold Mozart piece for alto trombone or, you know, certainly trombone used in some ensemble settings, like in, what's a good example? An older example, I guess would be the opera Orfeo, you know, it's the entrance into the underworld, there's this kind of dark, lush trombone texture. So, the trombone has certainly been around for a little while, but I guess, I guess particularly as a solo instrument it seems by and large to be coming out a lot more in this past century. And certainly the trombone quartet, one of the earlier examples I think of is Beethoven's Drei Equali for instance.

Interviewee: Yeah. Yeah.

Interviewer: So, again, it's all relative but, I guess more of your thoughts on that?

Interviewee: Yeah, um, yeah I would say, you know, you're talking specifically the trombone. I think it's mostly a product of just the availability of media. You know, you could have – you could basically try anything you want to, slap it up on YouTube, and someone's either going to see it and like it, or they're going to see it, like it, and try something different based on that. You know, it's going to be an inspirational kind of thing.

Interviewer: Right.

Interviewee: You know, when I was coming up, Christian Lindberg was just starting to become a known entity and so it was like, you know, a lot of people, I think, were starting to take it more seriously as a solo instrument. And I think it's hard for us to chart when exactly all those things were happening because, you know, we didn't have the widespread communication that we do today.

Interviewer: Right.

Interviewee: You know, I could Skype with Ian Bousfield in Switzerland. Or you can watch a video of pretty much anybody playing and get some ideas or some, you know, ten year old kid in New Orleans can play some crazy thing on YouTube and just blow everybody's minds. So, I guess what I'm saying is, you know, the stuff has been around I think for a long time, but it's now, with the technology that we have that you can disseminate it a lot more widely. So, as far as an emergence, basically the sky is the limit. But I think the technology has kind of helped with the emergence of trombone as a solo instrument more than anything.

Interviewer: Certainly.

Interviewee: Other than that it's a fantastic instrument itself.

Interviewer: I like to think so. Cool. Is there anything else that maybe came to mind for you that maybe we should talk about – maybe something I didn't ask that you were kind of expecting me to ask? Or anything else that you can think of? Or would like to talk about.

Interviewee: Hmm. I think I covered pretty much – I'm just going to look up your questions.

Interviewer: Yeah. Definitely.

Interviewee: Let's see – commission process. Well, one thing I want to say about the commission process is that I've often found it harder to write for a commission when there is a contract. I don't know why. It's just something about reading it in hard print. Like, you will have this piece completed by this date, you know.

Interviewer: Do you feel like – do you feel like in a way that tries to structure the way that your creative process is? The way that sort of writer's block and things like that take shape?

Interviewee: I think it does. It puts a lot of pressure on me. It just – I'm trying to think of uh – let's see do you know who um – how old are you, let me ask?

Interviewer: I am – that's a good question. I forgot for second. I am 22.

Interviewee: 22, oh my goodness. There was this pop star in the 1980s. Her name was Martika. Marrero, I think her name was and I heard her describe it – like she was really big for about a minute and then she kind of got out of it and kind of started doing her own thing. She said, you know, the music business – it's like you take something that's organic and creative and full of beauty – and then you take something business that is just absolutely soulless and you try to put the two together, and that's it. That's the music business. The two very divergent things that just can't – that shouldn't co-exist, but they do. So, when you take a commission and you start outlying the penalties if you don't, you know, if you don't come through. It's like, you know, I'm going to come through.

Interviewer: Yeah.

Interviewee: I've never not finished a composition because, you know, it's like you take a thing that you just started doing because you like to do it. And then you take it and you put it in this, you know, put in arena of law and penalties and things like that. It kind of – it rattles you, you know.

Interviewer: Yeah.

Interviewee: It doesn't – I could still write, but you know, if I see something like, okay, I have this deadline. I will have fulfilled the contract if it's not a good piece. If it's finished, you know.

Interviewer: Yeah.

Interviewee: So, you start thinking terms like that rather than – oh, I'll finish this and I want this to really be awesome. You know, I'll still make it awesome, but it's another layer of pressure that I never really expected.

Interviewer: Yeah.

Interviewee: Yeah. So, I'll say that's my little addendum to the commission process. Sometimes it can freak you out.

Interviewer: I could only imagine. It's like having deadlines on a research thesis. You know, it kind of puts a little pressure on the procedure.

Interviewee: Yeah. You know, I'm used to working under deadlines and I've gotten to where I feel like I pull through, but it still, it stresses you out.

Interviewer: Definitely.

Interviewee: Like, I got to do it this time? You know, just got to have faith.

Interviewer: Cool. Um,

Interviewee: ... unique features ... yeah, based on the questions you had, um – I'm not sure I know the other composers. Discussion of the commission process. So, your overall thesis, let me ask, what are you – you're searching for something in this? You're just looking for better insight or is there something that's.....?

Interviewer: Right. Yeah. It's overall – I think overall better insight on what the commission end looks like, what the creative process looks like, for newer literature with regard to the trombone? So, that can – again, that could be just any number of the things we've talked about. Like the details of being involved with a commission or the kind of things you've written, contacts for that? Or contributions to the repertoire? More creative process things like we talked about earlier. It's a little bit of everything. I'm just trying to get a better feel for what all of it looks like.

Interviewee: I will say this too – when someone commissions you, I always think, boy these people are kind of brave. They're just saying, I'm going to give you money and whatever you come up with is whatever you come up with. Which is nice because, you know, I haven't had a whole lot of, you know,

people don't get too crazy about details, like uh – the only details I got about this trombone piece I'm working on now is there's a crazy good kind of bass trombone and it's got to be four minutes long.

Interviewer: Awesome.

Interviewee: And you can use percussion which I'm absolutely going to do because I love percussion and trombones.

Interviewer: Oh yeah.

Interviewee: So, luckily they give you plenty of leeway. I haven't had any where it's been stifling how much they wanted, you know. I don't think I – I got no direction from Juilliard when they commissioned me. They were just like, ah yeah – about six minutes and whatever you want to do. Okay, you got it.

Interviewer: Cool. Well, I think that's all I had in mind for asking right now. If something else comes up, may get back in touch and see what we can work out, but again, thanks so much for your time.

Interviewee: No problem.

Interviewer: And for letting me pick your brain for a little while.

Interviewee: Oh, absolutely. It's a pleasure talking to you. And if you have any further questions just shoot me an e-mail or something.

Interviewer: Yes, sir. Alright. Well, again, thanks so much. Have a great weekend.

Interviewee: Thanks. You too.

Interviewer: Bye-bye.

Interviewee: Bye.

Appendix E: Interview Transcript, Polina Nazaykinskaya

Interviewee: Hello.

Interviewer: Hi Polina.

Interviewee: Hi, Kyle. Sorry I missed your call something unexpected.

Interviewer: It's okay.

Interviewee: Can you talk right now?

Interviewer: Yeah. This is a good time.

Interviewee: Good. I have kind of a weird sound for some reason breaking up. Can you hear me okay?

Interviewer: Yeah. I think so.

Interviewee: Okay. So, what you want to know?

Interviewer: Okay. I may have – I think I emailed these to you. I think I emailed a list of questions.

Interviewee: Questions.

Interviewer: Yeah. Some sample questions.

Interviewee: So should we just go...

Interviewer: Yeah, Yeah. I think to start - I think I'll just kind of run through these and just kind of go down the list one section at a time and along the way if maybe there is some spinoff question or if there is something you want to talk a little bit more about or as we keep going if there is something you think that might be important or something interesting outside of this, please feel free to get into that.

Interviewee: Sure.

Interviewer: Cool. So, off the bat can you talk a little about the literature you've written that kind of focuses on the trombone. Um, some of these subcategories here - what all have you written in this regard, when did you start writing for the trombone in particular, what, if anything, do you enjoy about writing for the trombone? What challenges, if any, have you had in writing for trombone and which perhaps composers or even literary inspirations do you look to in your own writing?

Interviewee: Mm hmm. Awesome. I think the first time that I wrote for trombone was in an orchestral setting. It was my master's thesis piece. You know, at the end you don't have to present a thesis when you graduate you just have to write a big orchestral piece, I think. So, I wrote this piece that is called Winter Bells and had four trombones in it.

Interviewer: Okay

Interviewee: Three tenor and one bass trombone. Okay. Can you hear me?

Interviewer: Yeah.

Interviewee: So, the piece turned out pretty successful and the piece has been played at least three times a year by some major orchestras, you know, up to this date. I wrote it seven years ago. Six years ago maybe. It is still playing a lot so it's a successful piece. That was my first time trying orchestrally to write something for trombone and you know, I just thought that the sound of the trombone is so tremendous and I enjoy it very much in an orchestral setting. Then one of my friends who was playing the orchestra liked this piece and she suggested that I should write something for the trombone quartet. Okay.

Interviewer: Yeah

Interviewee: So my next piece for trombone was for trombone quartet. And I wrote this piece for "Tromboteam!". You probably know.

Interviewer: Yeah.

Interviewee: very well because, uh Dr. McIlwain is playing in it. So, yes I wrote this piece some years later than my first successful piece and it was, you know, 8 to 9 minutes long. Uh, the trombone quartet piece, uh, and it was very different in terms of like I just had trombone. I can't say that I know the instrument very well but I just enjoy the sound so much, though. So, I wrote the piece and then, Ben liked it, and he said would you like to write a trombone concerto and I said, yes, of course I like trombone why not.

Interviewer: Yeah.

Interviewee: So I wrote a trombone concerto. So, this kind of, you know, like a snowball effect.

Interviewer: Yeah.

Interviewee: A little bit, so, if you do one thing that is successful you might very well be asked to write another piece. Uh, although I – I'm not an expert. I cannot play trombone and I really wanted before I wrote the concerto to take lessons.

Interviewer: Yeah.

Interviewee: To learn how to play, but you know, the timing that so tight so I didn't have time to learn I just wrote as I could. So, how does one write for an instrument that one does not know, right?

Interviewer: Yeah.

Interviewee: I was imagining that I'm writing for voice because I had written a lot of pieces like that. So I know how to do that, and I think trombone has a similar quality—so it's a very singable instrument. You know.

Interviewer: Yeah.

Interviewee: So, I guess I was just writing and imagining that I'm writing for voice. That's why my trombone concerto is very lyrical. One of the professors listening to piece said, "It's not really a concerto; it's a poem. It's a poem for orchestra." So, you know, I was considering changing the title to "Concerto Poem for Trombone and Orchestra." So, challenges... I don't know, I wasn't actually sure about a lot of things so I had to talk with Ben along the way a lot.

Interviewer: Yeah.

Interviewee: For example, how to write slurs for trombone because I, you know because I learned my instruments, and I know that the trombone can't really slur because there is a tongue after every note. Because if you don't do an attack you will end up glissing after every note. That's what I knew. So, I wrote dotted slurs instead of long slurs. If you look at my score you'll see there are a bunch of dotted slurs. It's because I wasn't sure if it was even possible to do a real slur on a trombone.

Interviewer: Okay.

Interviewee: It turns out, it turns out, it actually can be done so - I maybe will change the writing to normal slurs, I just don't know. What else, I was kind of hesitant to write faster music. You know, I wasn't sure if it was going to fit the trombone well. Very well. It's my bad that I didn't consult with more literature and the fact that I was kind of new. I do know what I am doing.

Interviewer: Yeah.

Interviewee: When writing lyrical music, I should have actually consult more literature. Yeah, so I wasn't sure if I can write faster passages. I was hesitant about this. As I said the concerto is very lyrical because of that.

Interviewer: Right.

Interviewee: What else? Okay, so I mentioned I wrote a trombone quartet. Actually, you know, I had some pieces besides that that do have the trombone. For instance, I have a piece for voice, trombone, string quartet, and piano. It's kind of a mixed ensemble for trombone.

Interviewer: Okay.

Interviewee: But, I wouldn't consider it as like, the piece is actually magical. So uh, I can say that I have probably three pieces—the orchestral piece, the quartet, and my concerto. So that's three pieces so far, and I love writing for trombone and I love the result, what I get from this instrument. I really want to write more because my solo trombone featuring the trombone actually. I fell I love after writing this concerto. I fell in love with trombone completely. But after writing this concerto I loved it. It's one of my favorite instruments now because it is so powerful. It can do so many things and I think my next piece will be more of a project because I expose the lyrical side of the instrument. Now it's got to do with, you know, some wild runs and uh - But is hard, you know, it is hard because I don't play the instrument, I write a note and two notes, and then I don't know if it's playable or not. So, maybe I'll have to learn how play first. Maybe consult with Ben on every note, but he actually, you know, he's so busy I don't what to bother him about it. And, you know, actually I have another piece that also features trombone. It's a short orchestral piece, and I have a question about a note so I actually ended up emailing him again so he actually consulted, we consulted a lot. Fortunately, he helped me along the way.

Interviewer: Yeah.

Interviewee: So, how about my inspirations?

Interviewer: Yeah.

Interviewee: Very well. For this trombone concerto you probably know the story, right? At first we didn't plan it because, you know, we didn't know that was going to happen with Gustavo, and then this happens with Gustavo Cassemiro.

Interviewer: Right.

Interviewee: That's the way and so--and then Ben asked me to dedicate the piece. You know, this affected me tremendously. So, for this particular piece, you know, it's all about life and death, I guess.

Interviewer: Yeah.

Interviewee: And the unfairness of this world, you know, like I couldn't believe that this happened. So unfair to this guy. And this happening a lot in our world so I guess, you know, this piece is a lot about this sadness. And yet, you know, I strongly believe that there is another level of life – I'm not super religious,

but I'm spiritual so I think that maybe Gustavo is somewhere. Some way, you know, he can hear this and we all will be there at some point.

Interviewer: Yeah.

Interviewee: So, it's like a different state in a way. So, you know in my piece – this affected me. I wanted also to do not just this very dark piece, you know, saying “how unfair, how tragic,” but also I wanted to portray this sense of hope, you know.

Interviewer: Yeah.

Interviewee: That's why the third movement is so hopeful in a way.

Interviewer: Yeah.

Interviewee: In fact, the lyrical is not very high and it goes down into this ecstatic state. And I end the piece in major, you know, trying to say that is - besides all these tragic moments, there is still hope. Although, you know, it can seem that there is no hope anymore.

Interviewer: Yeah.

Interviewee: But, I firmly believe there is another state that the soul can be. I know, it's hard to explain.

Interviewer: No, yeah, yeah.

Interviewee: Music says it much better, you know, the words really fail to describe this kind of feeling. It's more about the anguish that I had. So, yeah, this I hate to say but this was my inspiration.

Interviewer: Yeah.

Interviewee: This tragedy affected me so that's why I wrote the piece. Um, okay I think the first part is done, right?

Interviewer: Yeah. Okay. Going to the next section, um, discussing a little more about the process of commissioning a piece of music. Um, whether that's a very general sense of how commissions work? If there is some maybe details to get into. Some of these little categories like, when did you personally start accepting commissions; how did, you know, first people commissioning come to discover you; and do you think that the commission process and interacting with the artist or with the commissioner is very important in the creation of the work?

Interviewee: I see. Good questions by the way. Uh, you know generally it is very hard to get into the state of your career when you start getting commissions. That's actually, you know, it takes many years.

Interviewer: Yeah.

Interviewee: I was very lucky because I arrived in this country when I was 20, 21 and I guess in the same year, 2008, I got my first commission.

Interviewer: Wow.

Interviewee: So, but how? How did this happen right?

Interviewer: Yeah.

Interviewee: So, how do you do it, how do you get visible? So, it's all about your previous work in a way, so you have to have a portfolio of pieces. So, you have to have something to show but then how do you do it? How do you approach people? So, there are a bunch of competitions for composers in this country in America, in United States.

Interviewer: Yeah.

Interviewee: And the number of websites that you can go and search for those competitions. So you apply and it's generally - it's a very small fee for participation like 10, 15 bucks.

Interviewer: Yeah.

Interviewee: And you send your music -- there are a bunch of groups who are looking for new music. And not only chamber groups. There are opera, or orchestral; both of course so there are a bunch. This was not all equal. Some bigger groups, some smaller, not as prestigious, some prestigious such as the NY Phil. You know, one of my bigger competitions was with the Minnesota Orchestra, and the competition was done and I won it. I've been collaborating with this great orchestra, one of the best in the world. So, you have to have something to show. You have to have good music. And not only the piece be good and this is number one, right. Then you will have to -- you have to have a good recording. You know, so, you not only good quality in terms of sound, you have to have a good performance of your piece.

Interviewer: Yeah.

Interviewee: And that's hard to get. How did I get my portfolio? We have a great thing at Yale, and you know it's the best program for composers because the performance majors are required to play our music. We have about eight concerts a year, and all those concerts are prepared like professional

concerts. So, people, and you can imagine that they yield their best performance, and they rehearse your music. They rehearse for three weeks before playing in the concert.

Interviewer: Okay.

Interviewee: Lots of preparation. So, in a way I was very lucky with that. Plus the concert gets recorded -- professionally recorded. And we have the best recording engineers. So my part was just to write good music. So in a way I had it very easy at Yale, but I only had two years. And two years is nothing. You know.

Interviewer: Yeah.

Interviewee: In fact I realize how lucky I am, meaning that I have great performers who will play my music no matter what I will write and I have a good recording engineer.

Interviewer: Uh huh.

Interviewee: I started writing like crazy. You know I started writing, I don't know, you know, every day.

Interviewer: Wow.

Interviewee: So you know the two years that I had at Yale were super productive because of that. I needed a portfolio. But, you know, I wrote one piece that was very well played, very well recorded and I start sending it all over the place. You know. I actually dedicate my time in the week -- everyday, I send my music somewhere. And I want to say that 99% I get just rejections. You know. No matter how good you are there some people who are better.

Interviewer: Yeah.

Interviewee: Or some connections. You know it's hard because, with 1% a chance because a lot of composers, very big competition. But, you still have to do it. So, I had seven years in this country and I've been sending my music everyday.

Interviewer: Wow.

Interviewee: So, of course there's some results, right. But there is a lot of rejection and it's important not to get turned off by the rejections.

Interviewer: Uh huh.

Interviewee: So, that's how I started getting my first commissions, just by sending my music to competition and people play it and they like it and then the

ensemble decides to commission. This is actually how it works. Uh, you know sometimes people will send you a portrait and they hear your music and they like it – they're not part of a group but they heard your music and they say, hey I have this group and would you mind writing for me and you start . Or they say, "I can recommend you. Can I recommend you to someone else," right? So, this, you know, the important thing is to write good music. To do your job well. And then things will start happening. But you know if you write a great piece and it will be sitting on your desk, it's not going to happen, right. So you have to organize this initial performance, this initial recording and then upload it on YouTube, upload it on Soundcloud. So, make yourself visible as a composer, not just write great music and don't show it to anyone. That's not going to help. Of course, some people are lucky, they have good music and they aggressive about promoting themselves so it's gonna – you to have both. You have to have good music and then promote yourself. Uh, when composers get bigger, you know, if they deserve it so do and some not but when composers get bigger, they sometimes hire a manager if they can afford it. Uh, I am still doing it by myself. Sometimes I'm thinking about getting a manager but maybe in one year or so.

Interviewer: Yeah.

Interviewee: For now I'm good. I think this scheme that I developed myself and that I learned works for me so far. I have projects, very big projects for the moment and I don't need any extra help because the usually people just find me at this point.

Interviewer: Yeah.

Interviewee: Like Ben, you know, we didn't know each other before I wrote this trombone quartet piece. And then he likes it and he commissioned, and this is how it works usually. I think in my case. Maybe some people they have different approaches to this thing. You know this is how I do it. Because all the Americans have many connections in this country, so I arrive and I was by myself. So, you know. And little by little I met some people, you know, some important people, actually. Someone who can recommend me to some big names in this business, but just because they liked my music, that's why.

Interviewer: Yeah.

Interviewee: So it's not easy. It's not easy, you know. It's possible, at least in the United States, it's possible. In Russia, I would say no chances, unless you know some big – very big ones. But exciting things happen in Russia as well. You know, not very much I guess. Major orchestras have played my music in Russia, so that's good.

Interviewer: Yeah.

Interviewee: Alright. So when I started -- so I guess in 2008. You know, my first year at Yale I was lucky to get my first commission. Okay, so how did I get the commission, so this I mentioned. And, "why I believe commission process and artist interaction is important..." It depends on the project, you know.

Interviewer: Yeah.

Interviewee: Like, I said my interaction with Ben was very important for me because if you know how to write for trombone, that's crucial.

Interviewer: Right.

Interviewee: To get his ideas and to get his advice on, for instance if you are writing for an instrument that you have never written or you don't know how it work—it's important. But, there are some other projects that you actually - you want to be by yourself, you know, for as long as you can and then just hand the project and hope for the best. There are projects like that. You know, I [had] this experience and I was very lucky because the commissioner trusted me. Trusted my decision so. She didn't bug me to the very end. I just sent my music and she liked it. But this was a very sensitive project, sensitive subject. It was about a holocaust survivor in the -- you know, it was very, very tough and very deep piece, and I needed my time. I needed solitude. I didn't want to consult with anyone. I knew what I was doing because it was a chamber ensemble - string quartet - and I'm a violin [player], so I know how to write this. So, I just needed this time for myself. You know, it depends on the project, I guess. I didn't think that it, uh, such a bad thing to interact with their commission. It's uh, you don't have to send every bar that you write--every measure--and then say, "Do you like it? Do you like it?" It's not going to work. You have to have trust with each other because it's not how music, you know . . . Being born. You have to have some time to yourself to write something decent.

Interviewer: Yeah.

Interviewee: You know, I strongly believe, strongly believe that if you write - if you write your music if you like what you write, it's going to resonate with your audience and with the commissioner. If you try to use the audience, and you don't really care about your writing, it's not going to work. This is how I approach commissioning projects.

Interviewer: Cool.

Interviewee: but yeah.

Interviewer: That's good. Cool. Uh, I guess the next area here is um, we touched a little on this earlier, but so how you've contributed to trombone repertoire in

different ways? Um, and along these lines maybe some, how you feel. Like some unique features or influences in your music. Um, perhaps how your recent works have been significant or unique to the repertoire and perhaps if you think you have influenced others to either write for the trombone or to commission more music that relates to the trombone in some way?

Interviewee: Oh, I don't know. Um, I couldn't say that I really contributed something super important you know, at least I wrote the trombone concerto, I guess. There not so many trombone concertos, so I think it's a contribution. And I like the piece. I'm proud of it.

Interviewer: Yeah.

Interviewee: You know, that's something very big and very touching to myself. So I guess this trombone concerto is a contribution, and my trombone quartet as well. Uh, the piece is quite unique because I used Russian folk music - this is my heritage, and there are very specific features like grace notes that is prominent in Russian folk music. I put this all into my trombone quartet. So, I guess that is you know quite unique.

Interviewer: Yeah.

Interviewee: And uh, I constantly have this conversation with Ben, we always discuss if several of the features that they have in my music usually like grace notes for instance. (*.....singing melody.....*) Like this, you know, it's very Russian. All these things like, does it work for trombone? I'm not sure! I've tried. Sometimes it doesn't, sometimes it does. So yeah, I put some features in it. I'm very brave about this you know. I just, just decide how I feel I guess. And that's in my soul, my heritage. It's very common in my music because I come from a different part of the world, and I think that my music is from some other place. Diversity...it's good to have people from all over the world writing for trombone.

Interviewer: I think so. Yeah.

Interviewee: Okay, so for me... It's the trombone concerto, that's my contribution so far. Uh, okay. Did I answer your questions?

Interviewer: I think so.

Interviewee: Oh yes, if I influenced someone? I hope so. You know I hope so. I don't know for sure but uh, you know many of my colleagues know about the concerto and discuss it with Ben. And -- except there's something that might happen in the future -- one of my colleagues felt really like writing another concerto. So, I guess yes. I have influenced someone. There will be another concerto written for Ben, very soon. I mean it's not set in stone, but this is very well might happen soon. So hopefully,

Interviewer: Yeah.

Interviewee: I hope so you know. It's such a great instrument. I hope people will write for it, and I hope my piece will inspire them. This is my dream actually, you know.

Interviewer: Yeah. Definitely. The next section a little less interesting, I suppose—a little more nitty-gritty. Talking more of the details of the contract negotiations when we talk about commissions in particular. So, kind of general sense of - you know what contract negotiations with the composer and either the individual or the collaborating group? Maybe a time line in which they give you for commission, maybe what they kind of schedule looks like with working -- with working around other projects with composing the piece itself? If performance rights are ever a part of a contract like if an individual or a group has exclusive rights for a period of time? And then a side note under this topic -- if either you or maybe a composer you know or know about has had some kind of issue with a contract, whether that has been a misunderstanding in a negotiation or somebody wanting to change a term, or someone wanting a shorter deadline all of the sudden, whatever that might be?

Interviewee: Yeah, yeah. Very good question. Very important topic and a little but less poetic, but very important because we are composers. This is our full time job so we have to eat, we have to drink something, like water, so yes.

Interviewer: Yeah.

Interviewee: So yes, a necessity, unfortunately. I wish it wasn't a part of the game. I really don't want to deal with it, but I have to because I don't have a manager.

Interviewer: Right.

Interviewee: So, yes, okay. So timeline. First, you would discuss the project, and you have to agree on every single aspect of instrumentation. The duration of the piece, okay. So, those are very basic aspects. Okay, so you agree with your commissioner. So, if you are commissioned to write a string quartet, you don't include the bassoon, right?

Interviewer: Right.

Interviewee: Just for four instruments. So, this there should be black and white, very, very simple. Believe it or not, enough people have done it. They want to include another instrument or exclude an instrument. That's not going to work in this business. So, the instrumentation then the duration of the work... Say, if you are commissioned to write a ten-minute piece you cannot write three-minute piece. You have to fulfill the expectations and sometimes, you know, like 30 seconds less or more, it's okay. Usually, you

can exceed, but it's not so good if you write more of a piece than you have to write. But, if the piece is not happening you can change it some but you really have to fulfill the initial plan. Okay.

Interviewer: Uh huh.

Interviewee: The plan can be, kind of relatively, flexible like say, the commissioner would say okay, I want 10 to 15 minutes. Okay, this is a big fluctuation there. And this is the best. You know, I find that it is important to actually give yourself a goal for forming information, like say 20 to 25.

Interviewer: Okay.

Interviewee: Give yourself like 5 minutes' timeframe, time, you know, that you can extra or less and it's important to write everything in a contract like this. So, you don't agree on words, you know just talking. You have to provide some documentation of the instrumentation and the duration. So, it's a part of the contract. Once you have established instrumentation and duration—this is the most important thing—then you negotiate about salary. How much do you charge for this? Okay, so -- and it depends how much to charge, you know. Some big names, they will charge a lot. If you are a young composer you might just do it for free actually. You're surprised how many pieces I have written for free. I guess 90% of my portfolio pieces, I needed to be present, you know, to do it. In fact, I had one piece that was an opera and I wrote it for free because I had this opportunity for my opera to be staged -- to be rehearsed and to be recorded. So I said yes, when I knew that I not going to get paid, but it was much more than the money. I was still very young at the moment so I chose to do it for free, than not to do it at all. So, in the beginning stages, composers will have to write for free, but as soon as you establish a name for yourself and with reputation, you can start charging money. And there is a guideline document, you can look it up. The ensemble usually affects the rate, for instance. You do a piece for string quartet versus an orchestral piece, of course, the orchestral piece will be 20 times more. So the bigger the piece, the more money it will cost, so, it's much cheaper to commission a smaller like for solo trombone or two trombone. You know.

Interviewer: Yeah.

Interviewee: And also as far as duration, the longer the piece the more money it will cost usually.

Interviewer: Uh huh.

Interviewee: I guess it depends on the composer how much you charge. And then there is commissioner. So then you name the price, and then you start to negotiate; if they can't pay that much, you try to cut the price, or you say

no I'm not interested. This happens rarely. I don't think that a person in their right mind says no to commission.

Interviewer: Right.

Interviewee: No matter how little is the money, you realize that to have a commission is a lot. It's a blessing for a composer to be asked to write music, and you usually don't say no to this. At least I don't. With unreasonable expectations, then of course, you have to say no. But you have sometime you better do it, because this is your career this is, you have chosen this path, and the more of this that happens the better.

Interviewer: Yeah.

Interviewee: Okay, so I can mention something very important, you know, from instrumentation duration then how long it will take you to write. And I think those three go first and then after this you negotiate the price. Okay. So the deadline is important. You have to meet the deadline to be professional. You have to give yourself some room, perhaps you have to say okay plus/minus two or three weeks. You know, sometimes possible to put in the contract – okay, uh, I will do it in six months plus/minus three weeks. Okay. This is a good to give yourself some room. But it is important to meet the deadline. It is a professional world, you know. Actually, you know, I had time issues with Ben a lot and I, I couldn't and I was so thankful that he was understanding about that, but I felt very bad. How do you compose under a deadline?

Interviewer: Yeah.

Interviewee: It's hard. But you have to do it. I think it is one of the hardest things—to be on time. Because sometimes if it's just not happening, you need more time.

Interviewer: Yeah.

Interviewee: I think being realistic is good so that almost everyone could plan to the very last minute. In a way, you know, like, they think well, hey I have time, I have time -- then you don't have the time. You have to do it. So, be realistic with your timeline is a good idea.

Interviewer: Uh huh.

Interviewee: Of course, you set yourself some mini deadlines. So like I when I was writing this concerto for Ben the first thing that I did is I start send him solo parts, you know, in the contract it's a good idea to say like okay, so by this date I will send this part. Like, parts of the piece. You know, something should happen, it's not like you have one year and then you provide everything. I guess of course, you have to send some material, not for

approval, just it will easier if you do some and work and you send it out and the commissioner sees that you are working. Plus, maybe they will start learning the piece and advising you on the writing. So it's helpful to send some sketches along the way. For an orchestral piece, you can send the short score first. I did this. I sent the piano/trombone version first. Then I sent first movement, then the second movement. So, you know, I was kind of sending things every month or so.

Interviewer: Yeah.

Interviewee: It's good to have them in the contract because I think it's good to have the structure. But again, it's hard to meet deadlines. But it is necessary.

Interviewer: Definitely.

Interviewee: Okay. What else? Ah, performance rights. Usually it the part of the contract. Usually you say okay, this person who has commissioned you, she has an exclusive right for the premiere at least. Say, ten months, you can't give this piece to anyone else; only this commissioning group will be playing this piece for ten months. Some groups require more than ten months. Sometimes five years in the orchestra, usually for bigger orchestral pieces; for the New York Phil, exclusive rights will be like seven years. Something crazy like this. But with the smaller groups it's not usually an issue, but you have to make sure that the premiere performance is by the commissioning group. It's a part of the contract of course. So you can't just sell this piece to anyone else. If you are licensed for this group, the group will be doing it the premiere.

Interviewer: Yeah.

Interviewee: And it – it's fine, you know, it's normal. If any of my friends had problems? Yes. You know, not meeting the deadline. Almost all of my friends and some colleagues... everyone was struggling meeting deadlines. It depends on how understandable the group is. Actually I know a story of this concert that got cancelled because the composer couldn't meet the deadline.

Interviewer: Yeah.

Interviewee: It's sad, yeah. That happens, all the time. I know composers who actually decided not to do a piece because the pay was too low. There are all sorts of things – there are some -- a group didn't like the piece, you know, the give to the composer -- all sorts of things can happen.

Interviewer: Uh huh.

Interviewee: This is a tragic story... One of my teachers—I only studied with him for like, two months—he got commissioned a very big project, and he died so he didn't fulfill the commission. So, you know, things happen.

Interviewer: Yeah. Alright...I think our last point in here is a fairly open ended question. Could you tell me some of your ideas about the relatively recent emergence of the trombone, perhaps as a solo instrument or even as a chamber group or trombone ensemble or its maybe the trombone's function in something like the orchestra or something larger? Um, what do you think that's a more recent emergence in the works that are being written for it? Or, perhaps people paying more attention to what's going on with the instrument and what it is capable of doing?

Interviewee: I guess it's both, you know, and it's beautiful that there's more and more attention to trombone being such and fantastic instrument. It can do so much, with timbre and in orchestra, you know. Trombone is this force that it's necessary in orchestra, definitely, but it's more than just an orchestral instrument. More people, I don't actually what comes first either the interest of people or actually composers taking the risks and they start writing for trombone more and more.

Interviewer: Yeah.

Interviewee: This is all happening all together. I'm just very happy to see this.

Interviewer: Yeah.

Interviewee: People like Ben, and his group, the "Tromboteam!" piece...

Interviewer: Yeah.

Interviewee: It is just so fantastic. They commissioned nine composers. All new music for trombone quartet. You know, things like that really promote the instrument a lot. And you know people like Dave Brubeck-- fantastic trombonist. He writes for his jazz ensemble. Of course, jazz is big for trombone right. But his music is as interesting for trombone as it is for jazz. People listening to jazz like jazz trombone is like, oh, I have to look if there anything written for trombone as a concert instrument. Not just jazz and improvisation but also concert piece music.

Interviewer: Yeah.

Interviewee: And yes you know people started watching. So I guess jazz helped trombone a lot. There is a lot of attention in jazz to trombone. It's such a, one of the main instruments for jazz as I understand. Those can do so much. It's so flexible. Beautiful voice of trombone. I guess jazz helped trombone music, you know. And vice versa. If some people like listening to my piece, they might be interested in jazz trombone. I don't know.

Interviewer: Yeah.

Interviewee: So, I guess everything is happening, you know, and I'm just glad to see that. The instrument is actually very present. I really hope my concerto will encourage people to write for trombone, you know—solos and concertos and chamber music. Of course, trombone quartet is a very powerful ensemble. It's relatively easy to find your colleagues like yourself, right. And um, your friends who play trombone -- you can create a group relatively easy. And it sounds great. Four trombones together sound better than string quartet in my opinion. It's more powerful, with all the same features. You can write great music, you can write beautiful lines, so I guess it's great to have projects like this, and to commission your friends, and maybe they will write for free. It's just, you know, call it the commission but your friends -- young composers, they will write for free. This is no problem. It's beneficial for you and for them.

Interviewer: Yeah.

Interviewee: At the very early stage, there is nothing wrong with it. You know, just -- you a commission, but they will write for free and I think its fine. Maybe you will become famous trombonist and you will help your friends with the composer or vice versa. But you have to start with something, okay. The thing is so approachable composers are willing to write. It's very beautiful, actually. There's human interaction.

Interviewer: Yeah... I think that about covers everything. Thanks for -- thank you for calling in. I know it's late and in know you have been very busy. I really have appreciated your time and your very unique perspective on some of these things.

Interviewee: Thank you.

Interviewer: I've interviewed a couple of different people for this and it's so fascinating seeing how everyone's brains, you know, kind of work around each of these things. Or where -- what inspires them or what draws them about the instrument or -- and its cool hearing those things like, you talk about life and death and hope and the trombone concerto and having heard the piece, I can start to recall sections of the music that remind me of that or perhaps another example, I interviewed Mr. James Kazik recently and he talks about a few composers that influenced sort of his harmonic language and he started naming some of them and I, sort of heard a little bit of all of them in some of his music. Like, without having played it in front of me, just kind of in my head in my ear. Um, so it was very fascinating. Um, I think you brought out some excellent points about just collaborating with the people around you. Collaborating with newer musicians or newer composers or whoever you and however you can. What a unique opportunity that is.

Interviewee: Yeah.

Interviewer: It was really wonderful. Again, thank you so much for your time.

Interviewee: Thank you so much, Kyle. I wish you luck with this project, and I hope to read the paper when it is done and maybe you can even publish it as an article. I think many people will be interested in reading it. Not just for your professor but a wider audience. I recommend that you publish it in some open source.

Interviewer: Okay. I will do what I can there.

Interviewee: Okay.

Interviewer: Thank you for the encouragement. We will see where this goes.

Interviewee: Thank you.

Interviewer: Thank you so much.

Interviewee: Good bye.

Interviewer: Good night.

Appendix F: Institutional Review Board Approval



INSTITUTIONAL REVIEW BOARD

118 College Drive #5147 | Hattiesburg, MS 39406-0001

Phone: 601.266.5997 | Fax: 601.266.4377 | www.usm.edu/research/institutional.review.board

NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the "Adverse Effect Report Form".
- If approved, the maximum period of approval is limited to twelve months.
Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 15101407

PROJECT TITLE: Barfield, Kazik, Nazakinskaya, and Beyond: A Discussion of the Commission Process Regarding Trombone Literature

PROJECT TYPE: New Project

RESEARCHER(S): Stephen Kyle Moore

COLLEGE/DIVISION: College of Arts and Letters

DEPARTMENT: Music

FUNDING AGENCY/SPONSOR: N/A

IRB COMMITTEE ACTION: Expedited Review Approval

PERIOD OF APPROVAL: 10/30/2015 to 10/29/2016

Lawrence A. Hosman, Ph.D.

Institutional Review Board