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A COMPARATIVE STUDY OF TWO INTERNATIONALLY RENOWNED TROMBONISTS: PROFESSORS FABRICE MILLISCHER AND IRVIN WAGNER

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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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ABSTRACT

While incredible natural abilities, talent, energy, determination, stamina, hard-work, and luck are crucial for any musician interested in having an internationally successful career, other elements play key roles in finding success as well. This document specifically examines cultural aspects, choices, and practices that increase the likelihood of achieving an international career as a trombonist via the investigation of two internationally accomplished trombone players: Professors Fabrice Millischer and Irvin Wagner. This study aims to provide suggestions on how to achieve international acclaim for any aspiring trombonist through interviews and analysis of the triangulated data.

"In my opinion, the trombone is the true head of the family of wind instruments, which I have named the 'epic' one. It possesses nobility and grandeur to the highest degree; it has all the serious and powerful tones of sublime musical poetry, from religious, calm and imposing accents to savage, orgiastic outburst. Directed by the will of the master, the trombones can chant like a choir of priests, threaten, utter gloomy sighs, a mournful lament, or a bright hymn of glory; they can break forth into awe-inspiring cries and awaken the dead or doom the living with their fearful voices."

—Hector Berlioz

CHAPTER 1: INTRODUCTION

While talent and hard-work are crucial components of attaining a professional career in fine arts, most music majors in Trombone Performance are unsure about how to proceed when hoping to develop an international career. Even though several peer-reviewed journals (e.g., *Journal of Vocational Behavior* and the *International Journal for Educational and Vocational Guidance*) have addressed the theme of the development of international careers, research on this topic in the fine arts has been lacking. Scholars have published studies on topics related to the trombone, such as studies of postural problems of the left shoulder in an orchestral trombonist,[1] reviews of trombone teaching and method books in France,[2] and overviews of the brass production of Besson's London factory.[3] However, these studies do not focus on the lives and the career trajectories of specific internationally renowned trombonists.

Furthermore, research on internationally renowned trombonists is extremely rare and more study of respected trombonists is needed in order to build up the literature on the development of an international career as a trombonist. By examining two internationally acclaimed trombonists of different generations and cultural backgrounds Professor Irvin Wagner, 82 of the United States and Professor Fabrice Millischer, 34 of

[1] Kevin Price and Alan Watson, "Postural Problems of the Left Shoulder in an Orchestral Trombonist," *Work* 40, no. 3 (October 24, 2011): 317–24.

[2] Benny Sluchin and Raymond Lapie, "Slide Trombone Teaching and Method Books in France," *Historic Brass Society Journal* 9 (1997): 9-12.

[3] Arnold Myers and Al Eldredge, "The Brasswind Production of Marthe Besson's London Factory," *The Galpin Society Journal* 59 (May 2006): 43–75.

France. This document contributes to filling this gap and suggests a blueprint for music majors Trombone Performance in the hope to attain an international career as a musician.

NEED FOR THE STUDY

Fine arts students often do not pursue careers, domestic or international, in their field for fear of not finding gainful employment in their specialty at the end of their studies. Dr. Rachel McQuown Linemeyer, a researcher from the University of Missouri, states that many fine arts students are pessimistic about being able to secure professional careers in their art of choice and therefore plan other options for lack of better guidance.[4] However, students can take responsibility for their own success. Music Educator Dr. James A. Arnold argues that music students who believe effort is necessary in order to achieve success tend to initiate more musical activities and to work with greater intensity and persistence.[5] As Arnold points out, persistence on the part of the students is a key on developing a career in the fine arts.

When it comes to fostering a fine arts career, multi-disciplinary efforts are needed in addition to performing. Researchers Arielle Bonneville-Roussy, Genevieve L. Laville, and Robert J. Vallerand explain how acquiring the ability to play seemingly effortlessly, as Chopin and Paganini did, is a long and difficult process.[6] Markers of such success include performing, teaching, as well as participating in performance development activities.

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[4] Rachel McQuown Linemeyer, "Career Maturity and Foreclosure in Student Athletes, Fine Arts Students, and General College Students," *Journal of Career Development* 37, no. 3 (October 2010): 616.

[5] James A. Arnold, "A Comparison of Attributions for Success and Failure in Instrumental Music among Sixth-, Eighth-, and Tenth-Grade Students," *National Association for Music Educators* 15, no. 2 (March 1, 1997): 19.

[6] Arielle Bonneville-Roussy, Genevieve L. Laville, and Robert J. Vallerand, "When Passion Leads to Excellence: The Case of Musicians," *Sempre: Psychology of Music* 39, no. 1 (January 1, 2011): 123.

However, international recognition is not only due to expertise in performance, but also to musicians becoming actively engaged in social interaction in order to create and sustain a professional network that provides opportunities for performance. Furthermore, sustaining an international career requires performers to revitalize the repertoire for their instrument by continuously working toward new projects and publications. This study's value is shown in revealing Wagner and Millischer' particular choices and determination that catapulted them to the international trombone scene.

PURPOSE STATEMENT

This qualitative, exploratory study is at the crossroads between narrative and social constructivism research. The purpose of this study is to analyze and describe Millischer and Wagner' stories, musical education, and careers, and to understand the process that made them internationally famous in order to develop a possible roadmap for trombone students on how to achieve a level of international success similar to theirs. By understanding the experiences of these two musicians, I aim to generate a substantive hypothesis applicable for others in the field. Professors Millischer and Wagner were chosen for their phenomenal achievements and contributions to the trombone world. This study analyzes and describes important commonalities and differences between the backgrounds, educations, and careers of these two musicians by following qualitative approaches such as methodical gathering and analysis of data. The primary focus of the data collected were performing and teaching careers and philosophies. Nonetheless, additional activities, which were the key to their successful international careers, were noted specifically of each trombonist.

For the purpose of this research, the international career of a trombonist will generally be defined as a professional music career as a trombonist, whose broad musical activities have an international exposure and reach. Although this document focuses on professional trombonists, many of its points of inquiry and findings could be of interest and relevant to the music community at large.

RESEARCH QUESTIONS

The overarching research question of this document is:

What did Professors Millischer and Wagner do that made them internationally known?

This question is explored by examining and comparing these trombonists' early years, their teaching paths, their professional careers, and their philosophies. The sub-questions underlying this central question are as follows:

1. How did their culturally different educational experiences contribute to their musicianship?

2. Do they share similar pedagogical approaches and teaching careers despite their cultural differences?

3. What were the turning points of their careers going from professional to international musicians knowing their generational differences (48 years apart in age)?

4. What strategies were necessary to develop their international careers?

By gathering and analyzing these responses, I propose suggestions for potentially answering a second major question – What steps, including educational and career strategies, could trombone students take to reach a similar level of proficiency and success?

Talent aside, this second question can only be partially answered as this study is subject to certain factors such as the purposeful sampling.

CHAPTER 2: LITERATURE REVIEW

INTRODUCTION

Literature on multidisciplinary music education and careers is available on topics such as career choice, networking, and marketing. These works help identify what it takes to become a successful professional musician, which creates a foundation for this study, since all international musicians are professionals.

Training to perform music at a professional level is a lengthy process, requiring several preparatory steps. Learning and mastering these steps as a student is necessary to reach and to sustain a professional level of performance and pedagogy. Literature applicable for the applied brass studio is accessible to students. While literature on trombonists is rare, it is a rising topic among Doctoral of Musical Arts candidates at universities such as the University of Oklahoma.

MULTIDISCIPLINARY MUSIC EDUCATION AND CAREER

Not all performance majors end up with music performance careers. Many of them give up dreams of becoming professional musicians after failed attempts to land a professional performance position. Prior to 2008, there was no comprehensive, educational guide for these aspiring professional classical musicians. Dr. Dawn Bennett, of Curtin University in Australia, attempts to remedy this with her book, *Understanding the*

Classical Music Profession.[7] Bennett provides data assessing the current status of classical music professions. She voices fear that these careers may disappear if music education institutions do not adapt their curriculum to the demands of the modern competitive performance environment. In order to create and maintain a career in the twenty-first century, she states musicians must be flexible and be able to offer a variety of skills; gaining those skills as music students is essential.

The classical music profession has evolved through the centuries. According to Bennett, the idea that one is solely a performer persists, which is not adequate to the reality of the market. Many students enroll in performance-based curriculum, though only the most selective players will attain a steady, full-time performance position. The level of skill necessary for this achievement is rare among most music majors in the Western world. Those who are talented and hard-working must be able to fulfill many duties—such as performing, teaching, and recording—at one position.

Bennett offers a cultural practice model suggesting that students should focus first on general music studies and later, if advanced and gifted, on performance studies. In this way, programs of study would center on the strength and abilities of their students and direct them to career paths that are most suitable. High-level performers would continue to pursue performing studies and careers. Her concept is applicable as it pertains to the current model in the university educational system. Most music students choose a specific major as a freshman, not fully knowing their talents, knowledge, or interests. Bennett's model would help students pursue the most appropriate paths of music through the

[7] Dawn Bennett, *Understanding the Classical Musician Profession: the Past, the Present and Strategies for the Future* (Burlington, VT: Ashgate Publishing Company, 2008).

curriculum's guidance. This would ensure a better educational fit for both students and faculty, and a better use of time and financial investment. By acquiring a variety of general music skills, students' creativity would be stimulated, which could help lead them to becoming entrepreneurs in the music industry. Having a comprehensive knowledge in all music fields would create unexplored job opportunities. Ultimately, the music business would grow and benefit with this type of program in place.

While Bennett's educational model is an excellent proposal for American, Canadian, and Australian universities, it would not work for some conservatories around the world. The concept of the conservatory, with a few exceptions, is to produce highly competitive performers, with the aim of conservatory study eventually leading to an orchestral position. A rigorous selection process made at the programs' entrance auditions ensures that only a few lucky and talented students enter. While not all the accepted students land at an orchestral position, focusing on other aspects of music studies while at the conservatory would cause distractions and could potentially derail their career path. According to Bennett, most performers need to practice individually six to eight hours a day on average. Adding more classes and homework to their schedule would create an impossible timetable. Still, Bennett indicates that she hopes that aspiring musicians can have a music career by developing a variety of skills. She believes that the future of the profession involves a multidisciplinary music education.

In order to develop a sustainable international career, one must learn and master several skills. These skills are outlined in a document published by the National Association

for Music Education called *Exploring Careers in Music*.[8] The work covers several branches of careers in music, such as music education, music performance, music business communications, recording industry work, and work in music technology, among other music careers. The book discusses how an American college music teaching position is demanding but can be very satisfying. Most faculty must participate in at least two performances a year, as either a performer or conductor, which is the case at the University of Oklahoma. The book offers information and advice to guide readers based on their career choice. The authors state that a career choice does not solely rely on one skill alone, but also a combination of several skills that will most likely ensure musicians a steady income and career. The School Music Educator section includes a list of instructional skills, musical skills, and personal abilities necessary for success. This information is useful in guiding readers toward the proper path for them. The chapter on Music Education is comprehensive and covers instruction from childhood to collegiate levels. The Music Performance section focuses on professions linked to classical music, such as orchestral players, orchestra managers, opera singers, conductors, and armed forces musicians. Each section and chapter are succinct and give an accurate definition of the profession, but the information provided is limited. The chapters on Music Business and Music Communications are mainly focused on the professions surrounding classical musicians. Still, international music careers require honing many talents and this reading explains the various careers and skills required to succeed in the music industry.

[8] The National Association for Music Education, *Exploring Careers in Music*. 2nd ed. (Reston, VA: The National Association for Music Education, 2000).

Betty Stearns and Clara Degen of the American Music Conference published a book with a similar concept called *Careers in Music.*[9] The authors focus on several areas such as careers in performing arts, education, business, and recording. Other fields, under the category "allied fields," include church music, music therapy, music criticism, communications, and music libraries. The authors continuously mention that it is important to gain tangible, hands-on experience as a student, with which coincides with the views of many other authors, including Bennett. For students, networking in the music community is critical. Taking every chance to perform in public is one of the best forms of advertisement and may at any time produce a networking opportunity.

PERFORMANCE ADVICE

The following section provides literature on performance. While the following books are not intended for a specific instrument, the information can be applicable to an international trombone career. Sheila E. Anderson is the host and producer of jazz music shows on radio and television. In her book *How to Grow As a Musician: What all Musicians Must Know to Succeed*, she writes about the practical aspects of becoming a successful musical artist of the twenty-first century.[10] While mostly focused on popular music, her book contains pertinent information on the development of a musician.

Anderson discusses two types of musical education and believes both are necessary: formal training and practical training (by playing with other musicians). Formal training is

[9] Clara Degen and Betty Stearns, *Careers in Music* (Nashville, TN: American Music Society, 1980).

[10] Sheila E. Anderson, *How to Grow As a Musician: What All Musicians Must Know to Succeed* (New York, NY: Allworth Press, 2005).

a tool for reading and playing scores, while practical training contributes to the development of musical creativity. Another point Anderson raises is the importance of intensive and effective practice with a practical goal, such as performance and competition. Anderson also discusses the importance of effective musicality and awareness. A focus on good, quality tone, for example, should remain throughout the routine; simple, mindless repetitions will not achieve this. Anderson postulates that performing in a church setting is the finest practical training environment because new material is introduced weekly. The author places emphasis on musicians' artistic careers to reach an even higher level of success. One aspect is remaining honest and self-critical; this includes both recognizing one's flaws and refusing to blame others for one's shortcomings. The last significant point Anderson makes is to respect your audience; all performances involve an audience and performers must present both a visual and aural experience worthy of the audience's time.

The book *Musical Performance: A Guide to Understanding*, edited by John Rink (professor of music at Royal Holloway, University of London), is a collection of articles written by several artists.[11] It contains intriguing chapters on public performance, such as "The Fear of Performance," by Elizabeth Valentine; "Preparing for Performance Practice," by Stefan Reid; and "Memorizing Music," by Aaron Williamon. The main goal of instrumental or vocal training is to acquire technical and musical skills in order to perform a piece in public with other musicians. Public performance is a challenge and requires proper preparation. In his article "Preparing for Performance Practice,"[12] Reid explains that

[11] *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002).

[12] Stefan Reid, "Preparing for Performance Practice," in *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002), 104.

most students practice poorly and, that to become an expert musician, one should balance technical finesse with interpretative understanding. He gives advice on how to develop technical expertise, how to formulate interpretation, and how to combine both. Williamon states that musicians who perform from memory obtain better results and are rated higher by their peers. He offers memorization techniques but comes to the conclusion that the way one learns to perform and to memorize is not necessarily the same technique.[13] Valentine states that one of the keys to mastering performance and to overcoming performance anxiety is to play music from memory. She describes performance anxiety and the variety of symptoms associated with it. She then offers suggestions, which include an interesting six-week group therapy treatment combining cognitive therapy, biofeedback, and progressive muscle relaxation.[14]

The book *Musical Excellence*, edited by Aaron Williamon, is a collection of multidisciplinary scholastic articles focusing on musical performance, written by music and psychology professors.[15] The article "Strategies for Memorizing Music" by Jane Ginsborg is of particular interest, as it focuses on memorization techniques and differentiates short- and long-term memory storage.[16] When it comes to performance, mindset is an extremely

[13] Aaron Williamon, "Memorizing Music," in *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002), 117.

[14] Elizabeth Valentine, "The Fear of Performance," in *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002), 177.

[15] Aaron Williamon, *Musical Experience: Strategies and Techniques to Enhance Performance* (London: Oxford University Press, 2004).

[16] Jane Ginsborg, "Strategies for Memorizing Music," in *Musical Excellence: Strategies and Techniques to Enhance Performance*, ed. Aaron Williamon, (London: Oxford University Press, 2004), 123–41.

powerful tool; musical training must be done with awareness of one's own thoughts and ways of thinking. Scholars from the fields of music and psychology performed a study on how preparation for public performance affected the mind, and how, in turn, the mind could affect performance.

Stewart Gordon, in his book *Planning Your Piano Success: a Blueprint for Aspiring Musicians*, includes a relevant chapter called "Broadening Horizons," in which he discusses how to develop musical versatility.[17] He suggests engaging in a variety of performing activities while in college to make a smoother transition into professional life. Students who do not take on these activities can find themselves jobless after graduation. Obtaining a job and a career is something that must be planned for carefully while in college. Obtaining performing gigs or attending summer programs can be quite beneficial on several levels. Not only is it a way for students to make sure they chose the right path, they also gain experience and create contacts that can be useful on several levels. It introduces you to people who may be able to help in any number of ways, which includes recommendation letters, advice, or potential job offers.

APPLIED-MUSIC STUDIO AND BRASS PEDAGOGY

Dr. Holly Attar, of the University of Cincinnati, wrote her DMA document on several philosophies regarding good practice in a university performing studio. Her document, "A Handbook for Collegiate Studio Teaching: Applying the *Seven Principles for Good Practice in*

[17] Stewart Gordon, *Planning Your Piano Success: A Blueprint for Aspiring Musicians* (New York, NY: Oxford University Press, 2014).

Undergraduate Education to Music-Centered Instruction," focuses on the relationship and communication between professors and students.[18] She based her research on Arthur Chickering and Zelda Gamson's book, *Seven Principles for Good Practice in Undergraduate Education,* and states that good teachers must encourage student-faculty contact, encourage cooperation among students, encourage active-learning, give prompt feedback, emphasize time on task, communicate high expectations, and respect diverse talents and ways of learning.[19] Those values in teaching translate to learning an instrument, as music education is still education after all. Attar claims that most studio professors have degrees and certifications in performance but are lacking education and knowledge when it comes to pedagogy.

Additional studies suggest that a predictor of positive change in college students' academic development is the quality of interaction students have with other students and faculty-student relationships.[20] For each principle, Attar offers activity forms to guide professors in class. As an example, her first form is called "Getting to Know You," which contains a list of questions; some are icebreakers, and some are meant to introduce the musical background of the students and teachers. The second activity concerns purposeful practice or knowing how students' practice is crucial for instructors. Incorrect or poor practice techniques could delay or cripple a student's progression. Good practice is as

[18] Holly Attar, "A Handbook for Collegiate Studio Teaching: Applying the *Seven Principles for Good Practice in Undergraduate Education* to Music-Centered Instruction" (DMA diss., University of Cincinnati, 2010).

[19] Arthur W. Chickering, and Zelda Gamson, "Seven Principles for Good Practice in Undergraduate Education," *AAHE Bulletin* 39, no. 7 (1987): 3.

[20] Karl A. Smith, Sherri D. Sheppard, David W. Johnson, and Roger T. Johnson, "Pedagogies of Engagement: Classroom=Based Practices," *Journal of Engineering Education* 94, no. 1 (January 2005): 1.

important as good lessons, and effective professors must teach or guide their students into practicing in a productive manner. The third activity is a teacher reflection form, in which professors can self-evaluate seriousness, commitment, respect, and reliability toward their students. Similarly, there is another form for students to complete; they evaluate themselves regarding their preparation, respect of professors' time, and active participation. The second principle encourages cooperation among students. This principle can be useful in a performance environment. Students tend to be more critical than professors but also more supportive as they go through some of the same struggles. By hearing other students playing, it can be easier for students to recognize their own flaws, or to understand what is expected of them. Playing in front of a peer group trains students to overcome performance anxiety and to be more ready for auditions and public performances. It is also a way for them to evaluate their performance as part of a group and to evaluate the competition by determining where they stand. This creates an unspoken environment of emulation between students and instills ambition and inner goals. Having older classmates tutor younger students is an excellent way for them to gain valuable teaching experience, to analyze technical or musical issues of another performer, and to create friendships.

Learning an instrument requires considerable individual practice and can be a lonely venture. For younger students, getting help from an advanced peer is a way of getting additional mentoring, motivation, and encouragement. Most collegiate students get weekly fifty-minute lessons. Having additional mentoring time with a peer makes new students accountable and keeps them focused on their goals. Colleges and universities offer so much in terms of social activities that it is easy for a freshman to get lost with a plethora

of distractions. Often, individual practice sessions yield to homework, sleep, or social engagements. This approach, to be truly effective, needs to be part of the curriculum design of the course, and may benefit a school's curriculum design.

Learning community specialists Barbara Leigh Smith, Jean MacGregor, Roberta S. Matthews and Faith Gabelnick weigh in on how to cultivate a learning environment by giving the following definition:

> Learning community is a curricular approach that intentionally links or clusters two or more courses, often around an interdisciplinary theme or problem, and enrolls a common cohort of students. It represents an intentional restructuring of students' time, credit, and learning experiences to build community, enhance learning, and foster connections among students, and faculty.[21]

When it comes to studio music instruction, it is important to have an additional common class such as trombone choir. The common class is a place for shared interests and practice. In the trombone choir, music students play in master classes with guests, rehearse for concerts, practice the warmup, and grow individual skills in a team setting.

William Westney, professor at Texas Tech University, received awards from Yale University for his innovative contributions to the teaching of musical performance. In his book, *The Perfect Wrong Note: Learning to Trust Your Musical Self,* Westney focuses on instrumental practices, lessons, and master classes. He believes that participating in master classes is a way to instill confidence in students.[22] Master classes are a way for students to receive teaching from guest performers. Westney states that reading performers' views

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[21] Barbara Leigh Smith, Jean MacGregor, Roberta S. Matthews, and Faith Gabelnick, *Learning Communities: Reforming Undergraduate Education* (San Francisco: Jossey-Bass, 2004), 67.

[22] William, Westney, *The Perfect Wrong Note: Learning to Trust Your Musical Self* (Cambridge: Amadeus Press, 2003).

about their career paths and taking their advice into consideration during a master class can be as important as an individual face-to-face lesson. The guest artist in such a master class can often be an international music performer.

Keith Johnson's background is like Wagner's and Millischer's as Johnson is a trumpet professor at the University of North Texas, an international soloist, a clinician, and an acclaimed author. In his book *Brass Performance and Pedagogy*, Johnson emphasizes that technique should only be practiced through playing actual music and he offers a variety of brass techniques for professors.[23] His technical approach for brass players focuses on orchestral excerpts, the upper register, performance anxiety, and warmups. Johnson believes that technical skills are best acquired by practicing musically—mindfully concentrating and adding musicality to the exercise—as a way of compartmentalizing difficulties while keeping them in context. Once the most difficult passages of a piece have been mastered, all its segments can be put together and the piece can be played as a whole.

LITERATURE ON TROMBONISTS

The article "Homer Rodeheaver: Reverend Trombone" by Douglas Yeo is particularly relevant to this topic as Rodeheaver had a musical influence on Wagner and his family.[24] The author discusses Rodeheaver's career and describes him as a trombone icon, leading large evangelist congregations. While he was one of the most fruitful publishers of Christian music during his time, he also owned copyrights to many of the popular gospel

[23] Keith Johnson, *Brass Performance and Pedagogy* (Upper Saddle River, NJ: Prentice Education, 2002).

[24] Douglas Yeo, "Homer Rodeheaver: Reverent Trombone," *Historic Brass Society Journal* 27 (2015): 53–88.

songs of the first half of the twentieth century. The article is divided into six categories: early career, Billy Sunday's song leader, his involvements with the YMCS during WWI, recitals and tours, recordings, and the trombones he owned. Rodeheaver performed for as many as 100 million people in his lifetime but he is now almost forgotten. He led his Christian group with the aid of the trombone and influenced many contemporary trombonists. Will Rogers, the famous Oklahoma actor, recalled:

> You all know "Rody" the great slide player who always led the musician in the Billy Sunday revivals. Rody has slipped-horned more sinners into the Kingdom of Heaven than any of the old timers with their trumpets . . . Rody sure gave that old instrument a Holy standing, and any revised edition of the Bible has sure got to give Rody and his Slip Horn a chapter.[25]

Rodeheaver's influence and presence impacted Wagner's family. Wagner's family were devout Christians and enjoyed performing Christian music as a family activity. Rodeheaver's career influenced Wagner's parents, who went on to purchase a trombone for their son due to Rodeheaver's playing the instrument.

At the University of Oklahoma, several students have chosen to focus their Doctor of Musical Arts in biographical research. Some of the documents includes *Teaching Concepts and Techniques Utilized by Three American Trombone Professors* by Wayne Clark, and *The Art of Tenor/Bass Trombone Doubling: An Examination of the Performance Philosophies and Practices of Three Selected Trombonists* by John Pearce. These documents use similar methodology to what is employed here. Clark's 1996 DMA document, *Teaching Concepts and Techniques Utilized by Three American Trombone Professors*, established a methodology

[25] Will Rogers, "You Can Hear Holy Trombone T Winona," *El Paso Evening Post*, August 11, 1928, 4.

to study trombonists, which this document also uses.[26] Clark interviewed his subjects and made comparisons among them. While his document focuses primarily on pedagogy, statements in Clark's document are useful for establishing the patterns for my study on the education and careers of two specific internationally renowned trombonists. One of his subjects, Dr. Wagner, is also a subject of my study, emphasizing how important Wagner's career and his teaching continue to be to the world of trombonists. Pearce's 2002 DMA document, *The Art of Tenor/Bass Trombone Doubling: An Examination of the Performance Philosophies and Practices of Three Selected Trombonists*, focuses on performing philosophies and practices, such as warming up and breathing.[27]

The International Trombone Association (ITA) publishes a quarterly journal intended for trombonists.[28] In July 2013, Bruce Gunia wrote the article, "Irv Wagner: 2013 Neill Humfeld Award Winner."[29] This award is to recognize excellence in trombone teaching and to honor the late trombonist Neill Humfeld, who was president of the ITA from 1980 to 1982, preceding Wagner. Both men were longtime friends and met while studying at Eastman School of Music. This article touches on many topics regarding Wagner's career including playing the spoons, developing ITA, and his recording with Jacques Mauger and how they came into collaboration.

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[26] Wayne Clark, "Teaching Concepts and Techniques Utilized by Three American Trombone Professors" (DMA diss., University of Oklahoma, Norman, 1996).

[27] John Pearce, "The Art of Tenor/Bass Trombone Doubling: An Examination of the Performance Philosophies and Practices of Three Selected Trombonists" (DMA diss., University of Oklahoma, Norman, 2002).

[28] International Trombone Association, https://www.trombone.net/journal/about-the-ita-journal/

[29] Bruce Gunia, "Irv Wagner: 2013 Neill Humfeld Award Winner," *International Trombone Association Journal*, July 2013, 16–20.

CONCLUSION

The literature reviews brought to light several similarities between the topic of this document and the articles and readings. In some instances, the literature discussed only works for musical performance in a general sense, but this can easily be applied to trombone performance as well. Pedagogy, performance, and curriculum were all featured in the literature reviews of this chapter. The following chapters combine the totality of the subjects listed above and utilizes them to support and illustrate some of the topics discussed in this document. However, by examining the existing literature, it is clear additional research must be conducted to provide strategies for an aspiring trombone student in attaining an international career. Additionally, this study focusing on Professors Wagner and Millischer will contribute to literature on the two participants pertaining to the topic at hand.

CHAPTER 3: METHODOLOGY

STUDY STRUCTURE AND DESIGN

All qualitative design includes research problems, questions, data collection, data analysis, and research reports, but they differ in their methodology. The research design for this study employed an overlap of research methods and mixed data analysis strategies. Here, the research design was based on the Narrative Research approach with Social Constructivism as the Interpretative Framework.

Principles of narrative research were used in this study, such as collecting extensive data about the participants with in-depth interviews, focusing on stories of two individuals, reporting individual experiences, and ordering the meaning of their experiences. Through the questions for this study, Wagner and Millischer revealed a series of life and career course stages connected chronologically. As the story emerged, the dialogue between the researcher and the participants was centered and specific. Themes and turning points were extracted from their stories as an analytic strategy. The contexts of Wagner and Millischer's life stories were also considered when interpreting data. Narrative research is best for capturing life experiences of a small number of individuals, and in this case can be referred to as a biographical career study.

Qualitative research through social constructivism as the interpretative framework allows the researcher to understand the interpretation of the participants' stories. On the one hand, the researcher seeks to understand a specific aspect of the world in which they live and work. On the other hand, there is subjectivity in describing and reporting the participants' meanings of their own experiences. By considering that there is no absolute

truth about how one built an international career, the multiplicity and complexity of differing perspectives enriches the topic of study. This qualitative framework also allows flexibility of research design for the researcher.

While this study was purely qualitative, it still provides visual models; seven graphs can be found in this document, at the ends of chapters four to ten. Another visual technique is called a conditional matrix, which is a coding device helping the researcher make connections between macro and micro conditions of their careers. The construction of three conditional matrices were established and can be found in the conclusion of Chapter 11. Such methodologies resulted in the formulation of a hypothetical model (survey forms) for future research based on numerous participants' interviews.

OVERVIEW OF THE PARTICIPANTS CAREERS

Using a purposeful sampling strategy, I chose two internationally renowned trombonists from different cultures and from different generations (48 years apart in age). By determining the commonalities and differences between Professors Wagner and Millischer, this research aims to impact and enrich collegiate trombone students world-wide.

Wagner performs classical and jazz music and is known for his many compositions and arrangements as well as for his conducting and teaching activities. He holds masters and doctoral degrees from the Eastman School of Music under the tutelage of the well-respected Professor Emory Remington. As a professor, Wagner created and promoted the University of Oklahoma Trombone Choir, generating recordings with major artists. In the process, he enhanced the repertoire for the trombone choir on an international scale by

publishing arrangements and personal compositions for this ensemble. In addition, he served as President of the International Trombone Association from 1982 to1984. Wagner claims that he was the "most listened to trombonist in the world in the '80s,"[30] heard by more than one quarter of the Earth's population. Wagner achieved this through offering public performances in more than thirty countries, participating in a television special in China that was viewed by more than 600 million people, and performing in a recital aired over radio in India that was listened to by approximately 500 million people.[31]

In his travels abroad, Wagner has performed for four U.S. presidents and Pope John Paul II and has taught master classes and helped to establish chapters of the International Trombone Association.[32] His most recent international musical activities include performances both as a trombonist and as a conductor in China, Brazil, and Russia. Wagner is a faculty member at the University of Oklahoma, where he is the David Ross Boyd and Regents Professor of Music.

Millischer, a French trombonist, is internationally known for playing the tenor trombone and the sackbut. On top of his exceptional achievements and abilities as a trombonist, he also reached a professional level as a cellist. Millischer graduated from Paris and Lyon Conservatories in 2006 (sackbut), 2007 (trombone), and 2008 (cello). His trombone professors were Michel Becquet, Alain Manfrin, and Daniel Lassalle. Upon winning first prize in the Arbeitsgemeinschaft der Offentlich-Rechtlichen Rundfunkanstalte

[30] Estimate made by Dr. Wagner as China and India make up a fourth of the world population.

[31] Estimate made by Dr. Wagner as China and India make up a fourth of the world population.

[32] Rick Rogers, "Trombone opens door for OU Trombone Professor," *NewsOK* (Norman, Oklahoma), March 22, 2017, http://newsok.com/article/3434012.

der Bundesrepublik Deustchland (ARD), one of the most prestigious international music competitions, Millischer was recognized as one of the most gifted contemporary trombone players in Europe. [33] In addition to winning international competitions, Millischer has played with prestigious ensembles such as Jordi Savall's Le concert des Nations, and Les Sacqueboutiers with Daniel Lassalle and Jean-Pierre Canihac. [34] As a soloist, Millischer has performed with numerous ensembles such as the Wiener Kammer Orchester, conducted by Darrell Ang; the Bayerische Rundfunk, conducted by Anu Tali; and the Radio-Sinfonieorchester Stuttgart, conducted by Michel Küston. Several contemporary pieces have been composed for and dedicated to Millischer, such as *La Chute de Lucifer* by Patrick Burgan. He has also played with major orchestras throughout the world as the principal trombone or as a soloist; these orchestras include the Vienna Chamber Orchestra, the State Hermitage Orchestra in St. Petersburg, Capitole Orchestra in Toulouse, Cannes Symphony Orchestra, and the Ukrainian National Orchestra.[35] Currently, Millischer teaches at Freiburg University of Music in Germany and at Paris Conservatory, two of the most prestigious music institutions in Europe.

DATA COLLECTION

It is important to note that the participants were not anonymous as they were the center of this study. Their names were mentioned, not only in the title, but also numerous times throughout the document.

[33] Fabrice Millischer, http://fabricemillischer.com.

[34] Fabrice Millischer, http://sartoryartists.com.

[35] Fabrice Millischer, http://fabricemillischer.com.

The philosophical assumption, to which I approached the data collection, is that there were some truths to be discovered but no absolute truth. I explored Millischer's and Wagner's lives for the sake of describing their experiences and extracted some generalized factors for aspiring trombonists. However, due to many external and uncontrollable factors (such as talent), this research cannot in any way provide hard truth with an actual guidebook but rather a suggestion of strategies.

The strategies for collecting data are explained below and are divided into four applicable sections derived from John W. Creswell's Data Collection Activities Circle.[36]

[36] John W. Creswell, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, 2nd ed. (Thousand Oak, CA: Sage Publications, 2007), 146.

Table 1. Data collection activities[37]



1-Located individuals: One criterion in deciding which internationally renowned trombonists to choose for this study, was their reachability and the likelihood of their accepting such a lengthy project. Given the amount of time the in-depth interviews took, and the numerous times participants were contacted, it was preferable to have had prior connections with the participants. Both Millischer and Wagner were my professors at some point in my career. The fact that I knew them prior to the research was an enabling factor in locating and reaching them. Professors Millischer and Wagner were located and agreed to participate either in-person or by telephone.

[37] Ibid, 146.

2-Gaining access and building rapport: All approval and accreditation were performed prior to the interviews. Therefore, the interviews were conducted in compliance with the University of Oklahoma's Institutional Review Board *(*IRB) standards.

3-Forms of Data: Several types of interviews were conducted (email, face-to-face, telephone, and video). The interviews consisted of 102 pre-determined questions, which were either open-ended, general, or focused research questions. However, an expansive interviewing model allowed me to expand on the questions depending on the narrative of the participants. The questions covered topics such as the trombonists' musical backgrounds, musical educations, music professors, performance and teaching philosophies, as well as an overview of their careers. The interview questions are available in the appendix. The interviews led to transcriptions (and translation as needed from French to English) to research commonalities between the education and careers of these two internationally recognized trombonists. Transcripts were slightly edited by request and approval of the participants. A few passages were reorganized for thematic coherence, and in rare instances, wording was slightly improved when found too colloquial. However, the transcripts accurately represent the content of the interviews. In addition, other documents and photos shown in this document were provided by the participants.

4-Storing Data: Data was stored on my personal computer and backed-up on an external hard-drive.

DATA ANALYSIS AND REPRESENTATION

The interviews were transcribed and themes emerged in several categories and subcategories. In addition, I have drawn on literature of brass performance and pedagogy,

and on literature regarding musical careers, to support my findings. This document is divided into eleven chapters. Chapter 1, an introduction, reflects on the need for and purpose of this study, presents an overview of the participants' careers, and lists the research questions. Chapter 2 describes the methodology and research design along with some clarifications on the researcher, research limitations, data collection process, and data analysis and representation. Chapter 3 provides an overview of existing literature related to this topic. Chapter 4 covers the participants' musical backgrounds, educations, and educators, while explaining the differences between the educational music systems of the United States and France: the French conservatory versus an American university. Chapter 5 covers the teaching careers of the two professors. Chapter 6 details Wagner and Millischer's student recruitment, teaching inspiration and philosophies, and style. This chapter also features their advice on marketing, networking, and collegiality. Chapter 7 concerns their performance philosophies; both professors give guidance on performing from memory, recitals, competitions, and performance anxiety. Chapter 8 focuses on trombone techniques and the pedagogy both professors use in developing the high range and trills. It includes the participants' views on warmups and method books. Chapter 9 details the professors' international careers and their choices of ensembles. Chapter 10 regards their international reach and activities, which comprises their choice of instruments, sponsors, agents, awards, and the development of the repertoire and recordings as a way to sustain the profession. Chapter 11 answers the research questions and provides conditional matrices. Finally, chapter 12 offers analysis, future research ideas, and a conclusion by interpreting aspects of Professors Wagner and Millischer' s backgrounds, education, careers, and pedagogy that could be emulated by students hoping

to achieve international renown. This chapter also examines how cultural differences affected their experiences and international careers.

LIMITATIONS OF THE STUDY

All studies face limitations and constraints on design and methodology. Prior relevant research studies on the international careers of trombonists are extremely limited. Consequently, this research design lays a foundation and a framework for future research in this field. Since this study is seminal in this field, I carefully designed my research towards understanding and learning in depth information, focusing on two participants. By using fewer participants and non-probability sampling approach, the results could reveal numerous aspects of the participants' careers, and consequently, I could focus on the quality of findings.

While this study has a potential limitation regarding the number of participants, the sampling of participants was purposefully and adequately done. The two participants were selected because of their differences (generation, culture, and music activities) while having common experiences, both possessing an international career as a trombonist. The goal was to analyze common and individual choices linked to their cultural upbringing and environment to provide a quality in-depth perspective.

Having the exact same study with numerous participants would have been ideal; however, due to the time constraints, such an empirical project was not appropriate for this document. Furthermore, the feasibility of having numerous participants can be questioned due to the time-consuming requirements on participants. If more participants had been involved, only superficial information would have been researched, which would have

defeated the in-depth purpose of this research. Not all professionals have what it takes to become international musicians. The determining factors for their success could very well be the requisite foundation of their international success. Therefore, asking closed-ended questions about their background and education would have been a defect in the data collection.

Even though the limitation of participants affected the generalizability of a theory, the quality and integrity of the research were maintained. The research design had a worthy impact on the quality of the results generating an applicable utility for trombonists. In conclusion, the findings are reliable and validated despite the small sample size.

Another important point to understand while reading this study is that the focus is on the participants' viewpoints. Narrative research is best for capturing the life experiences of a small number of individuals describing their truths as their narrative. This research is not about verifying the exactitude of their stories, but to report, compare, and analyze their thoughts on various topics.

REFLEXIVITY

Lastly, a clarification on the researcher must be made as well. While I studied under Professors Millischer and Wagner, I did not use my anecdotal and personal experiences with them to analyze data. This study was neither a self-observation nor reflective investigation, and it is not a narrative inquiry. However, knowing their pedagogical approaches was helpful in interpreting their viewpoints.

One of the notable features regarding the research process of this study is that I, the researcher, am multicultural. Having lived in the United States of America and in France,

and being perfectly bilingual, has given me a distinctive advantage and a unique perspective examining the cultural differences of several related topics, such as the institutions of a French conservatory versus an American university. While Millischer and Wagner share some universal knowledge and practices, these two participants are the products of their cultural upbringing. The traditions they each embrace are deeply rooted within the cultural history of their respective countries. My cross-cultural experience has allowed me to navigate the cultural undercurrents of the data collected.

CHAPTER 4: MUSICAL EDUCATION

INTRODUCTION

For both Dr. Irvin Wagner and Professor Fabrice Millischer, a family background in music was the foundation for professional success in a musical career. Both men showed a strong interest in music as children, and both played several instruments before choosing the trombone as their primary one. While Millischer originally focused on the cello, he started his study of the trombone in his early teens. Alternatively, Wagner stumbled upon the trombone around the age of twelve during a trip to Yakima, Washington. There, in a music shop, he caught a glimpse of the instrument for the first time. Since Wagner was notably attracted to the shiny appearance of the trombone, the store manager showed him how the slide moved up and down. Following this encounter, Wagner reminisced about the horn he had seen at the store to his parents. Fortuitously, his parents were accustomed to hearing trombonist Homer Rodeheaver[38] on the radio and encouraged Wagner's initial interest in playing the instrument. For both musicians, coming of age in a family supportive of their musical pursuits was an important first step towards a professional instrumental career.

After obtaining high school diplomas, Wagner and Millischer continued their trombone studies to further their professional careers. For Wagner's bachelor's degree, he enrolled at McPherson College in Kansas to study music education, but he received his first regular private lessons at nearby Bethany College under the tutelage of a young trumpet professor, Roger Thorstenberg. Shortly thereafter, Wagner began his graduate studies in

[38] For more information on Rodeheaver, see the article from Douglas Yeo, "Homer Rodeheaver: Reverent Trombone," *Historic Brass Society Journal* 27 (2015): 53–88.

trombone performance at the Eastman School of Music at Rochester University in the fall of 1959. He studied year-round in order to graduate with his master's degree in August of 1960. Later, he returned to the Eastman School of Music to complete his Doctorate of Musical Arts degree in Trombone Performance. Conversely, Millischer received dual bachelor's degrees in Cello and Trombone Performance in 2002 from Toulouse Conservatory. He then completed his graduate degrees in cello in 2007 from Paris Conservatory and in trombone in 2008 from Lyon Conservatory.

FAMILY BACKGROUNDS

While both musicians' families encouraged their children's musical inclinations, Wagner and Millischer's musical backgrounds are nonetheless dissimilar. Wagner first saw a trombone in the window of a music store in Yakima, Washington, and was instantly attracted to this instrument. His fascination led his parents to purchase one for him. Wagner recalls:

> Because we lived on a farm, we often went into the big city of Yakima, Washington. I remember we once went to Yakima for Christmas shopping, and we walked by a music store where I saw a trombone sitting in the window. I expressed some fascination with this shiny instrument, and it prompted my parents to inquire about it. That was during Christmas vacation when school wasn't in session. As school started back up in January, my parents went to the Elementary Band Director, whose name was Dallas Finch. They asked Mr. Finch, "Do you think this young man could play the trombone?" and he replied, "Yeah, he looks like he's husky enough to play the trombone. That would be good." They went back to Yakima over the weekend, and purchased the trombone that I saw in the window.[39]

Wagner relayed that his parents had often heard performances of the trombonist Homer Rodeheaver, which played a large role in his parents' encouragement of his

[39] Wagner initial interview, lines 26-37.

trombone studies. Rodeheaver was a popular evangelist musician on radio associated with Billy Holiday, an evangelist preacher well-known for his former baseball career. On top of his trombone performances, Rodeheaver created a record company called Rainbow, exclusively recording sacred folksong, reaching out to American homes, including Wagner's.[40] The influence of the radio on American culture was prominent in the twentieth century, and was an important media tool through which Wagner discovered and developed a taste for music.

Wagner's mother always supported her son's trombone studies and encouraged him to practice while he was in middle school. Wagner recalled his mother baking him a pie as a reward for learning to play the popular song "Indian Love Call." Through his formal and informal musical education, Wagner developed his creativity and honed his ability to perform both classical and jazz music. Wagner's parents were farmers and it was quite common for their communities to perform music as a family activity. Wagner performed a repertoire that included traditional American musical cultures and idioms. He sang gospel music with his family as a child, and his parents enrolled him in classical piano lessons. Through singing gospel, performing bluegrass and country music, and taking classical piano lessons, Wagner acquired broad musical literacy. Exposure to such a wide variety of musical genres played a vital role in creating his musical and cultural identity.

By way of contrast, Millischer's parents, both professional performers and music professors, set their children on the path of European classical music from an early age. Millischer began his musical studies with piano lessons, while his brother and sister played

[40] Archie Green, "Hear These Beautiful Sacred Selections," *Yearbook of the International Folk Music Council* 2 (1970): 35, DOI: 10.2307/767422.

the piano and violin, respectively. The parents wanted Millischer to begin his musical training with the piano because of its polyphonic qualities. Studying this instrument gave Millischer a solid foundation in aural skills and provided him with a rich understanding of music theory. After taking piano lessons, Millischer's parents introduced him to the cello. This way, the three siblings could perform together, completing the standard Romantic trio (piano, violin, and cello.) His parents enrolled him in an intensive music program at Toulouse Conservatory in cello performance. In addition to playing the cello, Millischer occasionally took trumpet lessons from his father, a professional trumpet player. Millischer practiced the trumpet sporadically, as he viewed it as a leisure activity, while devoting a large amount of time to the cello. At fourteen, Millischer stopped playing the trumpet and took up the trombone as his new leisurely activity. Although he enjoyed his classical studies, he aspired to join the jazz band and began to learn the trombone, a common jazz instrument. Millischer had always loved jazz, even while primarily focusing on the cello. Millischer recalls:

> As my father was a trumpet player, there were always trumpets at home. I do not remember when I blew the trumpet for the first time, but I know that by 5 or 6 years old I had already done it. My dad showed me different method books, but I wasn't practicing every day. I practiced when I felt like it. Sometimes, I would do five pages of methods at once, and then nothing for 10 days. I used to just pick up the trumpet and play concertos that my dad had on his music stand. It was never a serious activity. I was in an intensive music program at Toulouse Conservatory, and when I finished my classes, I'd go see my father in his studio to drop off my instrument and to listen to his students, rather than to do nothing. He would then tell me to pick up my trumpet and would make me practice. It had always been informal, as I was not officially enrolled in a trumpet course. In fact, I wanted to play in the Jazz Band of the Conservatory. There were already a lot of trumpet players, but only a few trombonists.[41]

[41] Millischer initial interview, lines 15-28.

Millischer's relationship with his father was often strained, as his father was a generally impatient person, especially towards his son. Young Millischer did not enjoy studying with his father due to the tense atmosphere. Later, as a teenager, Millischer categorically refused to study anything from his father, even driving education. Even though Millischer's father was strict in his teaching, he was not mean-spirited.

Despite the turmoil of their pedagogical relationship, Millischer learned dedication and hard work from his father. These early lessons in perseverance shaped Millischer as an individual and heavily influenced his future career. Millischer's relationship with his father improved when he entered Lyon Conservatory. In fact, father and son started to have discussion about musical concepts, and Millischer's father followed his son's progress throughout his studies, where he went on to win the first prize at the Munich Competition. They often discussed trombone technical issues and methods to improve overall musical performance. His father also helped him to formulate his musical philosophy. Millischer was not doubting his own gift for performance, but as a student, he sometimes experienced difficulties performing particular excerpts. His father would give him guidance on different techniques he might use to overcome those difficulties. Today, Millischer and his father still collaborate when it comes to Millischer's teaching methods and professional career. Millischer considers his father as a coach to whom he looks for guidance regarding important decisions.

EARLY MUSICAL EDUCATION

Both Wagner and Millischer state that they felt fortunate for having excellent music professors throughout their years as music students. Wagner did not take regular private

lessons until he attended college where he majored in music. However, he is indebted to his first teacher, a middle school band director and trombone player, Dallas Finch. Finch took an interest in mentoring young Wagner as they occasionally met outside of band class to work on solo training. The speed at which Wagner was able to learn the trombone and perform publicly was impressive and proved he had a predisposition towards this instrument. Four months after starting the trombone, Wagner played his first public solo performance, a piece called *Gaiety Polka*. Wagner recalls:

> I didn't actually take private lessons from him, but he worked with me from time to time and gave me suggestions. I blossomed rapidly, as I was a featured soloist by May, after starting in the middle of January that year. Each May, an all-district band concert was held with all the different bands from different grades. After only four months of practice I was a featured soloist, playing a song called the *Gaiety Polka* with piano accompaniment.[42]

In his early high school years, Wagner's practices were both arduous and intense, particularly during the spring semester. Playing football during the fall semester prevented him from dedicating as much time to musical practice as he could in the spring. Wagner described his practice regimen as lasting up to seven hours on weekdays and up to fifteen hours over the weekend. Just as experts in the field recognize the value of practice,[43] Wagner felt that practice was essential in his early musical years. Wagner led a youth Dixieland band while still a senior in high school, gaining practice, experience, and exposure as a band leader and a performer.

[42] Wagner initial interview, lines 37-42.

[43] Sheila E. Anderson, *How to Grow as a Musician: What All Musicians Must Know to Succeed* (New York, NY: Allworth Press, 2005), 39.

During Wagner's long weekend practice sessions, he never feared injury. To mitigate any soreness in his lips, he would put his mouthpiece in the refrigerator prior to playing. This had the effect of cooling his lips before and after intense playing to decrease inflammation and give some relief. Furthermore, Wagner states that playing in a relaxed way led to successful long hours of practice. According to Wagner, if the body is tense or the muscles are kept tight while playing, the tone of the instrument will sound forced, and the endurance will shorten. In order to build up endurance, Wagner alternated between resting and playing. This technique is a vital practice for anyone trying to build endurance, as the muscles of the body cannot repeat an activity indefinitely. Wagner explains:

> I think I was relaxed enough to last long enough. On those long practice days, toward the end, I would get out a beginning method book and play from them. They often have rests built into them, so that would be helpful. Resting and playing at the end really built up the endurance and muscle tissue.[44]

Any sort of physical activity requires intervals of rest, whether that activity is lifting weights, running, or performing music.

This process of alternating intense physical activity with periods of rest is usually known as high-intensity interval training.[45] Each element of Wagner's practice demonstrates that, at this point in his life, he approached musical training like an athlete. Wagner was highly motivated to practice as he had a strong desire to become a professional musician.

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[44] Wagner 2nd interview, lines 88-92.

[45] Jan Helgerud, "Aerobic High-Intensity Intervals Improve VO2max More Than Moderate Training," *Medicine & Science in Sports & Exercise* 39, no.4 (2007): 665.

Millischer's improvement on the trombone was similarly rapid. He took formal lessons at Toulouse Conservatory and graduated in trombone performance in only four years. The fact that most students ordinarily take ten to twelve years to finish the program is a testament to his extraordinary accomplishment and talent. He started learning the trombone at fourteen years old, which is considered extremely late in France, but he caught up and graduated at the same time as his peers. Millischer's father coached his son for the trombone placement test (required by French conservatories) by having him practice the solos for each level tested during the summer. Because the trumpet is a valve instrument, his father, a professional trumpet player, could not advise him on proper slide technique. Millischer, a proactive learner, watched videos of a jazz trombonist playing with Michel Camilo's ensemble, through the summer of 2000 and learned how to use the slide by mimicking the musician;[46] he learned the piece so well that he can still easily play it from memory today. With his father's help, Millischer was able to enter Toulouse Conservatory at the "Cycle 3, first year," an early advanced level that is rare for entering students. State conservatories offer 3 "cycles" of four years each. Cycle 3 is now considered Bachelor's degree level. It is extremely rare for a child to be so talented and successful in two separate instruments; his natural talent and discipline helped him to succeed at a high level.

As a child Millischer studied the cello. His professor, Annie Cochet, was one of many excellent professors at Toulouse Conservatory. The Toulouse Conservatory Director's own children studied at the institution and, naturally, he wanted them to have the best professors. As a result, he hired only the finest musicians from Paris Conservatory. Cochet

[46] Michel Camilo, "And Sammy Walked In," *Michel Camilo Quintet* (1991): https://www.youtube.com/watch?v=m7pWQOjs1BM.

taught at Toulouse Conservatory on Mondays and Tuesdays and continued to teach at Paris Conservatory on Thursdays and Fridays. Millischer recalls:

> In cello, I had a very good professor, really incredible. She was a great professor, a lady called Annie Cochet. I got really lucky! She was really the music professor that mattered the most to me, because she really was an amazing professor. She has trained a multitude of great cellists since their youth, such as Gauthier Capuçon or Thomas Durand of Paris Orchestra. I had this professor for 10 years, and after that she went directly to Paris Conservatory. For the record, the Director of Toulouse Conservatory, who came from Paris, had three children: a pianist, a violinist, and a cellist, and therefore they had the best professors. When he was appointed as the Director of Toulouse Conservatory, he brought these professors from Paris to Toulouse with him. So, I had my cello professor who was in Toulouse on Mondays and Tuesdays, and at Paris Conservatory on Thursdays and Fridays. [47]

Millischer felt extremely fortunate to have had access to such high-caliber professors, but he noted Cochet specifically as the most valuable music professor with whom he studied. Millischer recalls that she was a methodical teacher with a maternal nature. Her dedication to slow, step-by-step instruction was essential as studying cello often requires intense visual study. Students need to constantly watch their professors' fingers, hands, wrists, and arm movements in order to properly hold the cello.

The ability to apply visual content when teaching cello performance benefits professors and students alike. On the contrary, most trombone professors and students lack this opportunity, since trombone sound and articulation originates from within the body through proper application of the tongue and breath. Cochet taught that fluid physical movements were necessary, and ultimately had to become second nature. She observed her students with intensity and would then provide correction by placing their arms or fingers

[47] Millischer initial interview, lines 180-191.

in a very precise way. She would hold them in the exact position in order to allow her students to experience what the proper position felt like. Cochet was a dedicated professor; even on weeks during which Millischer did not practice as much as required, she never lost patience with him. Moreover, she had a talent for reigniting students' motivation, a rare gift among professors.

CONSERVATORIES

In France, the primary type of educational institution for music performance takes place in conservatories. In America, when it comes to professionalization, this area of study is sometimes taught in conservatories but is more generally taught in universities. These two educational models have significant differences, leading to different teaching philosophies. Conservatories focus on one major and career at a time. While studying performance in conservatories, a student will focus on playing Classical or Baroque music at a very high level. This focus encourages students to develop performance skills and successful careers as performers. In France, all general education courses are completed in high school, which leaves supplementary time for students to focus on music courses while studying for their Bachelors.

Conversely, the American university tends to focus on education in a holistic sense offering a broad array of knowledge. Universities have other benefits, as jazz can be taught alongside classical music. In addition, a student can easily take conducting, arranging, and composition lessons, allowing them opportunity to develop skills in an extensive range of potential careers. However, this type of education model can be disadvantageous as there may be less time to practice a primary instrument.

As French and American musical educational systems tend to differ significantly, it is important to understand the nature of French conservatories and how they are classified, particularly when comparing Millischer and Wagner's experiences. French conservatories are divided into several categories: county, state, and national. To attend conservatories at any level, age limits are put in place and differ according to the instrument. Instruments such as piano and violin have very low age limits while low-brass, double-bass, and voice have higher age limits. Age is an obsession in French culture, with younger students given higher preference in admission. Musical education and individual lessons are offered as early as Kindergarten at French conservatories.

The only national conservatories are Paris and Lyon Conservatories, and these only offer graduate degrees. Given the fact that there are only two of these schools for an entire country, entrance is reserved for the most outstanding students. Prospective candidates must be young, as there is an age limit set for each instrument with a specific cutoff birth date. Each candidate can compete a maximum of three times to enter the institution. Additionally, the selection is progressive, and young musicians must pass two to three rounds before they are selected for admission. The number of students admitted in each studio is *numerus clausus*, meaning it depends on the number of students graduating. For example, the trombone studio of each conservatory cannot have more than twelve students at any one time. If only two students are graduating a given year, no more than two students will be accepted for the following fall semester.

State conservatories are considered high-quality institutions, with professors having the highest degrees and teaching certifications. These conservatories are open to students from preschool age to those taking undergraduate degrees. However, admission

at every level is subject to auditions and examinations. On a smaller scale, county conservatories are usually located in smaller towns, whereas state conservatories are housed in major cities. County conservatories offer classes from preschool age to a level similar to an associate's degree from an American community college. Students willing to further their studies beyond the county conservatory transfer to a state conservatory. Since Millischer lived in Toulouse, a major city, he attended Toulouse Conservatory, a top state institution.

Just as universities in the United States do not all offer the same quality of education, French state conservatories have differing levels of quality and prestige. However, these ranks are often unspoken. Some of these conservatories have higher-caliber professors who are better equipped to prepare their students for Paris or Lyon Conservatory entrance examinations. As a matter of fact, several professors teaching at states conservatories also teach at Paris or Lyon Conservatory. By entering such music studios at the state level, students are better prepared for national conservatories. For instance, Millischer benefitted from being acquainted with professors working at the national level. Daniel Lassalle, his sackbut professor at Toulouse Conservatory, also taught at Lyon Conservatory, where Millischer furthered his education.

While entrance examinations must be fair, students already connected with their professor of choice have a higher chance of successfully receiving admission to the national-level studio. Students attending a state conservatory where their professor is not affiliated with those at the national conservatories frequently travel to take private lessons with the more brilliant professors. Unfortunately, this practice tends to stay under the table

and can be costly. Another way to receive favor or gain exposure is to attend summer programs where the professors teach shortly before entrance auditions.

UNIVERSITY OF MUSIC IN GERMANY

In the German music education system, students are given the chance to meet with their professors beforehand and to take a free lesson prior to the entrance examination. Such meetings are an opportunity for both students and professors to determine whether they are a natural fit for one another. Millischer, a renowned trombone professor, looks for students who want to learn from him specifically and who demonstrate true motivation to be a part of his studio. Millischer states that he will not admit a student to his German trombone studio if he has never met the student prior to the audition. As a way of pre-recruiting, Millischer also tours France giving master classes in most state conservatories and organizes invitations to his studios. By touring the same studios every other year, he can see how quickly young students have progressed, a factor he takes into consideration when choosing his students and extending invitations.

MUSIC EDUCATORS

Both Millischer and Wagner have expressed gratitude for having high-quality professors who shaped their performances and teaching styles. Wagner had excellent trombone professors and was motivated by wanting to play like them and to reach a similar level of proficiency.

Wagner starting studying with his middle school Band Director Dallas Finch in Yakima, Washington. He then studied under his high school Band Director August San

Romani in McPherson, Kansas. He took lessons with the trumpet college instructor Roger Thorstenberg at Bethany College in Lindsborg, Kansas. Finally, during his master's and doctoral degrees, he studied under the prestigious Trombone Professor Emory Remington at the Eastman School of Music in Rochester, New York.

Initially, Wagner learned the trombone through his middle school bandleader Dallas Finch. Finch was raised in Washington, was valedictorian of his class, an athlete, and a musician. He attended Eastern Washington State College and was a music education major. After graduation, he was employed in the small school district of Granger, Washington, until he was drafted to join the army during World War II. While Finch was in the army, his commanding officers identified his level of education and skills as a typist, and ultimately, he became a clerk-typist in the map room utilized by President Eisenhower. In that role, Finch set the conference table where Germany formally signed the surrender ending WWII in Europe. He was present there, standing in the doorway, when that ceremony took place. He received the Bronze Star Medal for typing, a decoration usually given for heroic achievement, heroic service, meritorious achievement, or meritorious service in a combat zone.[48] When the war was over, Finch took a job in Yakima where he taught in several different schools. This position was quite uncomfortable for him, as it was difficult to get close to his students on an individual basis. Consequently, he left Yakima after one year of teaching and went to the Sunnyside School District where he met Wagner, who was a fresh, new band student.

[48] Stew Smith, "Bronze Star Medal," The Balance Careers, June 2, 2018, www.thebalancecareers.com/bronze-star-medal-3344939.

Dallas Finch's son, Roger Finch, recalls how Wagner was a prize student of his father's. He explained that Dallas Finch's musical aspirations were not to have the best band on the West Coast. Instead, Finch enjoyed working with junior-high students. When he came upon a young trombonist like Wagner, he was committed to helping the student succeed. Every one of Finch's students knew that he was devoted to his students' accomplishments in music. Finch was an extremely modest person and was reserved about his achievements. He truly cared about passing his love for music onto his students, and in that sense, he was a successful teacher. Roger Finch reported that some of Dallas Finch's former students claimed that he was the best music teacher they ever had.

After attending middle school, Wagner and his family moved from Yakima, Washington, to McPherson, Kansas, where he was enrolled in high school. There, August San Romani, a self-taught Italian band director, taught Wagner music. San Romani emigrated with his parents from Italy and first worked in the coal mines of southeastern Kansas. While in the mines, San Romani demonstrated his dedication to becoming a musician by using his spare time to practice triple tonguing on his mouthpiece. San Romani's work ethic heavily influenced Wagner. While Wagner did not take regular private lessons from San Romani, he claims his coaching was extremely beneficial; San Romani's compliments and encouragements kept Wagner motivated to practice.

San Romani was a dedicated teacher and was committed to helping his community, even though it cost him his life. During Wagner's senior year, San Romani was helping an elderly woman in her yard when he fell from a tree, resulting in his death. A memorial was made to honor him; the Lakeside Park Bandshell of McPherson, Kansas, was built in 1939 and was renamed the August San Romani Bandshell in 1964. The memorial's webpage

reads, "San Romani directed the McPherson high school and municipal bands from 1925 to 1955. He took the municipal band to the Chicago World's Fair in 1933 and is remembered for bringing 'honor and distinction' to the City of McPherson. [49]

For his bachelor's degree, Wagner went to McPherson College, which offered music education courses but no applied brass lessons. Therefore, Wagner took his first private lessons at nearby Bethany College from a young trumpet professor, Roger Thorstenberg. Thorstenberg received his bachelor's degree from Bethany College in Lindsorg, Kansas, and his master's degree from Cincinnati Conservatory of Music in Ohio. He was then offered a teaching position at Bethany College, his alma mater, where he taught Wagner. Later, Thorstenberg left this job and moved to Washington, DC, where he became the cornet soloist with the Navy Band. Eventually, he returned to teach at Bethany College, a highly respected school with which the University of Oklahoma has many former ties. Frederick Holmberg, founder of the OU School of Music, and Mildred Andrews Boggess, a famous long-time organ professor at the University of Oklahoma, were both graduates from Bethany College.

After completing his bachelor's degree, Wagner entered the Eastman School of Music for graduate studies. There he studied with the famous professor of trombone Emory Remington, whom Wagner considered his primary professor. Wagner graduated with his master's degree and his Doctor of Musical Arts degree from the Eastman School of Music where Emory Remington (1892–1971) was teaching at the time. Remington, a well-known and respected trombone player, was entirely self-taught, and his teaching method was

[49] "Band Shell," McPherson, Kansas, www.mcpcity.com/487/Band-Shell.

unique and innovative, as he would sing before playing. The Eastman School of Music describes Remington by writing:

> Emory Remington is recognized as one of the most outstanding brass instrument pedagogues in the world. In almost 50 years at Eastman, he taught hundreds of students who went on to hold positions in virtually all of the country's major symphony orchestras, as well as in college music departments and schools. A member of the Eastman School faculty from 1922 to 1971, Remington was regarded as one of the University of Rochester's master professors. He was awarded the University of Rochester Alumni Citation to Faculty in 1957, and the Edward Peck Curtis Award for Excellence in Undergraduate Teaching in 1968.[50]

Proper education undoubtedly plays a role in shaping young performers. Wagner and Millischer share a common background in learning from quality instructors. Millischer studied under a wide variety of music educators. While at Toulouse Conservatory, he studied the trombone with David Locqueneux and the sackbut with Daniel Lassalle (he kept studying with Lassalle at Lyon Conservatory.) Millischer also took improvisation lessons with the trumpet player Jacques Adamo and studied jazz under the jazz band leader Jose Filatro. During his time at Lyon Conservatory, he studied primarily under Michel Becquet. In addition, Millischer studied the cello with Annie Cochet at Toulouse and Paris Conservatories. He also took lessons from Xavier Phillips at Paris Conservatory.

Millischer's trombone professor at Toulouse Conservatory, David Locqueneux, is an orchestral musician known for his large sound. His guidance helped Millischer to develop and sustain a powerful trombone sound, and to improve his tonguing and flexibility. In addition, Locqueneux taught Millischer how to analyze trombone solos. Learning with him was a strenuous but valuable process of shadow work, according to Millischer. As a student

[50] Emory Remington, "Portraits Remington," *Eastman School of Music*, www.esm.rochester.edu/about/portraits/remington/.

himself, Locqueneux worked to get over any playing difficulties he encountered and therefore, better understood how to assist his students in overcoming certain difficulties in their playing. Locqueneux graduated at the top of his class at Paris Conservatory and won the Special Prize Antoine Courtois and the Prize Pierre Salvi at the Festival d'Automne des Jeunes Interprètes, a festival for young soloists. He then joined Toulouse Orchestra as the principal trombonist and Toulouse Conservatory as the trombone professor. One of his teaching duties was to prepare trombone students to become orchestral musicians.[51]

When Millischer was accepted into the trombone studio at Toulouse Conservatory, he entered the jazz band under Professor Jose Filatro, the percussion professor. While French conservatories are focused mainly on classical music, they sometimes offer jazz classes. He then took improvisation classes at Toulouse Conservatory from Professor Jacques Adamo, a trumpet player.[52] Adamo graduated from Toulouse Conservatory and received his National Teaching Certification. He performed with prestigious artists such as Johnny Griffin, Glenn Ferris, Dee Dee Bridgewater, Christian Escoudé, and Didier Lockwood while playing in major jazz festivals such as Jazz à Nice, Jazz à Vienne, Jazz in Marciac, and TarnJazz. These valuable experiences gave Millischer the freedom to play the trombone from an intuitive standpoint; the basics he learned were not restrictive, and he thoroughly enjoyed his early trombone experiences.

Millischer's introduction to studying sackbut was with Daniel Lassalle at Toulouse Conservatory (and later at Lyon Conservatory). Lassalle is the Musical Director of the

[51] David Locqueneux, "Trombone," Institut Superieur des Arts de Toulouse, www.isdat.fr/spectacle-vivant/dnspm/professeurs/trombone/.

[52] Jacques Adamo, "Areis Quintet de Cuivres," http://5aeris.com/artist/jacques-adamo/.

famous ancient music ensemble Les Saqueboutiers, which is well-appreciated worldwide. Lassalle's trombone professor, Jean-Pierre Mathieu, founded this ensemble in 1976. Due to a severe car accident, Mathieu experienced health issues and was unable to play his instrument after that. He then entrusted the musical direction of the ensemble to his prodigy Lassalle. At only sixteen years old, Lassalle was already gaining considerable experience in playing the sackbut, as he was performing with the best professional musicians of ancient music: William Christie, Jordi Savall, and Jean-Claude Malgoire. Lassalle gained significant experience working with these giants of ancient music and is an exceptional sackbut player. He graduated from Toulouse Conservatory, followed by Paris Conservatory. Since then, he has been the sackbut professor at Toulouse Conservatory and at Lyon Conservatory. Lassalle learned to play the trombone at a very young age and learned very quickly, almost intuitively. He was naturally gifted at this instrument. Lassalle's performance style focuses on the sackbut. He plays with a superior velocity, but his sound is more intimate than most modern trombone styles. Millischer learned how to play sackbut style and plays with velocity as he was influenced by Lassalle's playing.

Millischer's primary motivation for joining the trombone studio of Lyon Conservatory was to study with the world-renowned professor Michel Becquet, who is globally considered the best representative of the French school due to the finesse of his playing, his excellent musicality, and his unique clear sound. Becquet began his study of music on the piano and the French horn. By age ten, he began learning the trombone at Limoges Conservatory and entered Paris Conservatory at the age of fifteen, a spectacular accomplishment. From that point forward, he won all the major international competitions open to his instrument (Geneva, Munich, Prague, and Toulon). At the age of eighteen, he

was hired to be the first solo trombone in the Swiss-French Orchestra before joining Paris Opera a few years later. In 1989, in order to devote himself to teaching, he left the Paris Opera Orchestra to teach in Germany at Cologne's Hochschule für Musik. A year later, he was appointed the Head of the Brass Department at Lyon conservatory and professor at Lausanne Conservatory in Switzerland.

In 1972, Becquet founded the Quatuor de Trombone de Paris, a trombone quartet with three other exceptional musicians: Jacques Fourquet, Alain Manfrin, and Gilles Millière. They travelled internationally to represent the French school of trombone, and in some countries like Japan, they were as famous as pop stars. In addition, Becquet is also the founder of the Octobone Ensemble, which combines eight trombones (former students of his), a tuba player, and two percussionists. Furthermore, Becquet has long been sponsored by the brand Antoine Courtois, the company that developed his trombone model AC420BH.[53]

Millischer followed in Becquet's footsteps in several aspects. Both started their musical education with the study of the piano and of a brass instrument other than the trombone. They both used their natural talents to quickly learn trombone before entering a national conservatory. Furthermore, they won international competitions, entered major orchestras, and ended up leaving their positions for teaching positions at University of Music in Germany. Finally, they were both hired at French national conservatories and are sponsored by the brand Antoine Courtois.

In addition to his trombone studies, Millischer learned the cello from Professor Annie Cochet, first at Toulouse Conservatory, followed by Paris Conservatory. Cochet

[53] Michel Becquet, Site Officiel De Michel Becquet, www.michelbecquet.fr/fr/main.php#cadre1.

graduated in Cello Performance and Chamber Music from Chambery Conservatory and from Boulogne-Billancourt Conservatory. She was awarded her National Teaching Certification at *l'Ecole Normale de Musique de Paris* and continues to perform Baroque music in Zurich with renowned musician Jordi Savall. Following her musical education, Cochet was invited to perform at international festivals and became a member of the Colonne Orchestra in Paris. She became one of the cello professors at Paris Conservatory and accepted an offer to teach simultaneously at Toulouse Conservatory. Several of her former students became laureates of international competitions and members of prestigious international orchestras, both in France and abroad. Cochet trained the best modern French cellists such as Gauthier Capuçon, regarded as the most important French cellist performing today. She also trained Edouard Sapey-Triomphe, first chair of Lyon Orchestra; Thomas Durand, working at Bordeaux Orchestra; Sebastien Laurens, member of the Toulouse Orchestra; and Joelle Martinez, founder of the Quartet Ardeo.

Millischer also studied the cello under Assistant Professor Xavier Phillips, who similarly graduated from Paris Conservatory. Phillips received third prize at the Rostropovich Competition in 1989, for which Mstislav Rostropovitch personally recognized him. Phillips was soon after invited to study under him. They worked together for over a decade, resulting in Philips being regularly invited to perform as a solo ist in the orchestras Rostropovitch conducted.

EDUCATION AT COLLEGIATE LEVEL

Traditionally, students of Paris and Lyon Conservatories focus on only one instrument. This focus is necessitated by the highly competitive entrance examinations and

the intense level at which these conservatories teach students their instrument of choice. Millischer demonstrated his skill by mastering two instruments and graduating from these demanding conservatories on instruments from completely different families, one string and one brass. He stated that learning one instrument helped with learning the other at a quicker pace. Furthermore, it had a profound influence on his pedagogy; as of this writing, he now applies a pedagogical style learned from his cello professor his trombone studio.

Originally, Millischer hoped to gain admission to Paris Conservatory and graduate in cello performance before becoming a professional cellist. From the time he was in high school, he diligently focused on mastering the cello as his primary instrument. The trombone was a secondary instrument, which he treated more as a hobby. However, he was denied admission for cello on his first try. The denial shocked him, as he believed he had the requisite skills to gain acceptance. On the day of the audition, he believed he did not perform his best.

At that time, he was a senior in high school and wanted to make sure he would be enrolled in a higher education institution the following academic year. He therefore decided to apply for admission to Lyon Conservatory, this time for trombone performance. Fortunately for him, the auditions for this Conservatory were held several months later than those for Paris Conservatory, allowing him the necessary time to adequately prepare. It was only his fourth year as a trombone student, but he was deeply committed and began to practice more intensively. Millischer recalled:

> I was not sure I would be accepted as a trombone student, so I first auditioned to get into the sackbut studio, in June. That way I could be sure to be enrolled somewhere for the coming fall semester. The audition in modern music was in September. I absolutely wanted to go to Lyon Conservatory and to already be in contact with the trombone professor [Michel] Becquet. Daniel Lassalle, who is the sackbut professor at both Toulouse and Lyon

> Conservatories, told me, "Listen, I am taking you in my sackbut studio no matter what." Therefore, I entered Lyon in sackbut in June, and in September I also entered the trombone studio. The following year, I auditioned again in cello at Paris Conservatory, and I was accepted.[54]

Millischer entered Lyon Conservatory originally as a sackbut player so that he would have access to the internationally renowned modern trombone professor Michel Becquet. In his opinion, this gave him the greatest chance of enrollment. However, he was accepted at Lyon Conservatory for the modern trombone at the entrance examination in the following September. He decided to enroll as a double major. The following February, during his freshman year at Lyon Conservatory in trombone and sackbut, Millischer auditioned again for Paris Conservatory on cello and was accepted. Millischer eventually converted the sackbut degree into a minor and ended up graduating with two degrees, one in cello and one in trombone. Creative scheduling ensured he was able to succeed at all three instruments. He graduated with his minor in sackbut performance in 2006, earned his degree in Trombone Performance in 2007, and received his degree in Cello Performance in 2008.

Very few people graduate with two major instruments, and those who do enroll in the same institution, not in two separate institutions. Thanks to the high-speed train (TGV), Millischer was able to travel from one classroom to the other in only three hours, though the two conservatories are about 300 miles apart. He studied with trombone Professor Michel Becquet and Assistant Professor Alain Manfrin at Lyon Conservatory. While at Paris Conservatory, he studied with Professor Annie Cochet and Assistant Professor Xavier Phillips. Millischer enjoyed taking lessons with Philippe and considered him to be a major

[54] Millischer initial interview. lines 64-72.

influence on his playing since Philippe taught him extensively about various musical styles. While being a dual-degree student in two cities was a significant challenge, Millischer believed the quality of Philippe's teaching was worth the trouble. He considered himself fortunate to have had such high-quality music performance professors. Millischer recalls:

> The assistant professor of cello in Paris influenced me a lot. His name was Xavier Phillips, a great cellist. I really liked the lessons with him, because he is very interesting musically, and I learned a lot. It was a very nice encounter, and he is one of the reasons why I loved completing this double degree. It was a lot of work, and it was not easy at the time. But in hindsight, I am very happy to have made this choice, because it brought me a lot. People like him are simply exceptional people.[55]

Both Millischer and Wagner highly appreciated the guidance they received from their professors. Millischer's trombone professors were very supportive of his ambition as a performer, giving him direction on which competitions to enter and assisting with preparation. Millischer had good relationships with his trombone professors. Today, he maintains an active friendship with them and more, particularly with Daniel Lassalle.

By comparison, Wagner had a particularly good relationship with Remington, and he felt he could turn to his professor for personal guidance as well. Although a famous player, Remington was also a humble man and helped with Wagner's studies often. Wagner finished his doctorate when he was thirty-one years old. Remington advised Wagner to consider a teaching career rather than seeking further orchestral positions. Remington joked that Wagner would not have newspaper critics in the teaching business. Remington's eminent reputation, combined with a degree from Eastman, was influential when Wagner sought a position at an institution of higher education.

[55] Millischer initial interview, lines 166-171.

THE IMPACT OF PLAYING SEVERAL INSTRUMENTS

Playing multiple instruments provided important benefits for the music training of both Wagner and Millischer. As teenagers, each had learned at least three instruments from three different instrument families. They both started with the piano and Wagner's primary instrument became the trombone. By age fifteen, Wagner found a way to implement playing the trombone with the spoons, for which he gained national attention. While the spoons are a culinary utensil, there are sometimes used as a traditional American folk percussion instrument. On the other hand, Millischer learned a little trumpet, but his primary instrument was the cello. He then started learning the trombone at age fourteen.

Both men agreed that experimenting and practicing with numerous instruments enhanced their ability to succeed on the trombone. Other instruments fascinated Wagner, who acquired many of them through the repairman at the McPherson, Kansas, music store. Wagner stated that if he had not obtained the instruments, many would otherwise have been thrown away. He retrieved an old clarinet and saxophone, on which he learned basic performance, but he never played either instrument professionally. His experience with the euphonium is representative of his active personality. While confined to his bed with a broken leg during high school, he found himself unable to play the trombone. He then decided to try the euphonium, an instrument that could be played seated. He sent his mother to the McPherson music store to acquire the instrument. Wagner believes that playing the euphonium benefited his trombone playing, as it taught him how to play more lyrically. Wagner recalls:

> I was always fascinated by and curious of other instruments. I can remember being sick in high school and having to be in bed for several days. I had previously been down to the local music store of McPherson, Kansas, and saw an old, junky euphonium down there. I had my mother go and buy it for

> me because I couldn't play the trombone in bed. That is how I learned how to play the euphonium. I kept that instrument for a long time. [56]

Alongside singing, playing the piano, and playing the trombone, Wagner learned to play the metal spoons. Playing the spoons in combination of the trombone became one of his identity traits that has followed him all over the world, though he did not originally plan to start playing them. While playing the trombone on a variety show, he encountered a man who was entertaining an audience by playing the spoons. Wagner became so fascinated by what he saw that he decided to teach himself the spoons in order to reproduce the same rhythm and sound. Soon after, Wagner was able to use his new skills and created a routine where he would play both instruments simultaneously. This act, using the music *Bye Bye Blues*, landed him on a live national television show at the age of fifteen, which he claims launched his musical career. Today, Wagner has evolved this routine by simultaneously playing the trombone's slide with his foot, a feat that has garnered him worldwide recognition. He was given the nickname "The Spoon Man" in southern Switzerland. In addition, Wagner played the spoons with many groups, including the band leader of the Johnny Carson Show, Doc Severinsen, at the Oklahoma City Civic Center. Wagner states that his musical background helped him to develop his spoons playing skill to a higher level than the average spoon player. Wagner uses table spoons to perform and thinks old, heavy spoons produce the best sound. Finding good spoons can be a challenge, as newer spoons have a specific pitch Wagner does not enjoy, and silver spoons are too soft to produce good tones. Wagner's first spoons came from his mother's drawer, but later in life, people would donate theirs, hoping he play them during his act. His favorite spoons were family

[56] Wagner initial interview, lines 97-102.

heirlooms from Mildred Andrews, a well-known University of Oklahoma organ professor, but they are now broken. Another good-quality pair Wagner used to play with was from a hotel in southern Switzerland.

The spoon and trombone combination is uniquely his, a testament to his creativity and devotion to all things music. Playing many instruments has facilitated Wagner's musicianship as a trombonist, a conductor, and a composer. All his instrumental experience helped him to develop an understanding of how band instruments work, along with the specific abilities of these instruments. It also taught him which instruments blended together best, which is useful knowledge when arranging and composing music for bands and orchestras. Wagner's unique abilities have sent him around the world, creating a successful and respected international musical career.

Millischer's rigorous cello training taught him how to perform a variety of styles of music, from the Baroque era to music of the twenty-first century. When Millischer began studying trombone at age fourteen, he transferred his prior knowledge of music into playing both the trombone and its Renaissance ancestor, the sackbut. His experience with Renaissance and Baroque music gave him an advantage over his peers; it would never have occurred to him to play the sackbut in the same style as the modern trombone. Millischer stated that trombone studios in France focus on technique over musicality; consequently, his early training on the cello allowed him to surpass most other trombone players of his age. Since he had already acquired proper performance styles on the cello, he could then focus on learning trombone technique solely and progress at a faster pace than most trombone students.

OTHER MUSICAL INFLUENCES

As music majors, both Millischer and Wagner would pay attention to professional performing musicians. It stands to reason that other musicians in various media formats would have impacted on both professors. For example, Millischer enjoyed listening to recordings of important musicians, such as James Morrison, who performs equally well as a trombonist and as a trumpet player. Morrison knows the challenges of training facial muscles to switch from one instrument's technique to another and to play both effectively. Moreover, Morrison is a kind human being and is modest, qualities Millischer considers to be a trademark feature of the best performers. Millischer believes that although musicians' level of performance is important, their human qualities can set them apart from their peers, something he saw in internationally known conductors Bernstein and Ozawa.

In the realm of classical music, Millischer was fascinated by Mstislav Rostropovitch, one of the most celebrated cellists of all time, and saw him perform twice in Toulouse. This exceptional musician was a key inspiration for Millischer's choice of a career as a soloist. Watching Rostropovitch's behavior on stage, as well as experiencing the emotion he elicited from the audience, Millischer decided that he wanted that same experience in his own career. Millischer also has a fascination for Russian music and for composers such as Glazunov, Rimsky-Korsakov, Tchaikovsky, and Shostakovich, who wrote pieces for the cello. He enjoyed these composers for both the expressivity of emotion and the power their music embodies. It is this emotiveness that Millischer loves in trombone, which is the combination of the melodious and powerful sound. According to Millischer, Rostropovich had all these qualities as well: a magnificent sound, a powerful and beautiful vibrato, and a

way of making time stop when playing each note. Millischer still appreciates and has an immense respect for Rostropovich's past performances. Millischer recalls:

> I think that there is a musician who has fascinated me greatly: Rostropovich. I think I am really a fan of "Rostro." He has fascinated me so much. I saw him in Toulouse, and that is one of the things that I am very proud of. He came to Toulouse and gave a concert two nights in a row. I went there the two nights, and it is something I will never forget. I think that is one of the reasons that a soloist career really attracted me and that I later played concertos with symphony orchestras. I always liked Russian music and learned to play the cello with Rostropovich records; he always influenced me.[57]

Millischer was fortunate that his parents were both professional musicians, and more specifically, that his father was a brass player. They were his role models growing up; they set standards of musicianship as they practiced their instruments and played concerts, and they exemplified the lifestyle of professional musicians. Millischer's choice of the trombone was shaped by the fact that his father was a trumpet player. Their conversations were beneficial for Millischer, fueling his passion for the trombone. Even today, father and son enjoy reflecting on musical, physiological, and technical concepts of brass playing.

Millischer grew up in a time when music became much more accessible. Recordings were more easily available, not only through compact discs, but also through the early internet. Such was not the case for young Wagner, who had to travel to listen to as many musicians as possible, either on the radio, on the television, or in live concerts and master classes. He willingly drove long distances to hear a variety of trombone players to not only broaden his musical horizons, but also to give him examples of sound in which to emulate.

Wagner was determined to listen to and learn from as many musicians as possible, such as Robert Pellecchia from the NBC Symphony Orchestra; Arthur Pryor, the Glenn

[57] Millischer initial interview, lines 189-198.

Miller Band; Don Jacoby from Dallas; Rafael Mendez from the Mendez Brass Institute; Urbie Green from New York; Paul Tanner from Los Angeles; as well as Jack Teagarden, and Harry James. Each of these artists had a positive impact on Wagner as he was able to emulate these remarkable artists.

In addition, the Tommy Dorsey Big Band had a strong impact on Wagner. Dorsey's theme song on television, "I'm Getting Sentimental over You,"[58] was inspirational to Wagner. He said that he found the music to be so lyrical and moving that he wanted to reach the same level of proficiency as Dorsey in order to play the song himself. Another musician who influenced Wagner was Rodeheaver, a church musician on television. His performances inspired Wagner to approach melodies in a lyrical and expressive way. In order to emulate Rodeheaver's performances on television, Wagner would play hymns on the trombone, accompanied by his sister on the piano.

Because it required so much effort for him to locate professional trombonists, Wagner decided to make music more easily accessible to young trombonists when he became the president of the International Trombone Association. During his presidency, he had the opportunity to meet many quality trombonists, such as Christian Lindberg, Bill Watrous, and George Roberts, from whom he expressed a deep appreciation for their musical contributions.

Wagner's motivation to pursue a career as a trombonist came from performing with professionals at a young age, around fifteen or sixteen, while auditioning for the *Ted Mac Show*. The show's pianist was able to play most tunes from memory, in any key, and at any tempo. Wagner said he had never heard anything like that and was very impressed by the

[58] Tommy, Dorsey. "I'm Getting Sentimental over You," www.youtube.com/watch?v=cKQc-cbAvdQ.

professional piano player's musical ability. This experience inspired Wagner to practice intensively in order to reach a similar level of skill as a musician.

CONCLUSION

Wagner and Millischer were destined to be musicians due to their familial ties to music. While Millischer's education, following his parents' footsteps, was focused on classical music performance and pedagogy, Wagner experienced a variety of musical American genres in his youth, which definitely influenced their respective careers. Not everybody is born into a family of musicians; however, other factors come into consideration when developing the skills to become a professional musician and an internationally successful one. Both would agree that the inclination to intensively practice is an important aspect in developing an individual's pursuit of a career in music.

Both men had musically active families, either as amateurs or as professional musicians. Millischer and Wagner share several biographical elements and agreed that their musical training had a significant effect on their success as professional and internationally known musicians. Millischer and Wagner each played several instruments and attest that this definitively shaped their international performing and teaching careers. Even though they had different high school musical experiences, they each attended a superior institution for musical graduate studies in their respective countries. They were fortunate to have worked with excellent professors who themselves had or still have international reputations and successes. Both Millischer and Wagner agreed that their professors shaped their own pedagogical approaches, which will be discussed in more detail later in this document.

Table 2. Factors contributing to Millischer's and Wagner's successful musical education.

	Millischer	Wagner
1. Performing within the family	☑	☑
2. Parents as professional musicians	☑	
3. Supportive family	☑	☑
4. Learned the piano	☑	☑
5. Learned several instruments	☑	☑
6. Chose the trombone on their own	☑	☑
7. Trombone as secondary instrument learned	☑	☑
8. Started the trombone as a teenager	☑	☑
9. Very fast learner / faster than average	☑	☑
10. Strong exposure to classical music	☑	
11. Strong exposure to gospel, blues, country, and jazz music		☑
12. Enrolled in an intense classical music program	☑	
13. Attended a conservatory	☑	
14. Attended music classes at a public school		☑
15. Received regular private lessons before undergraduate degree	☑	
16. Had committed and passionate music educators	☑	☑
17. Prestigious undergraduate school	☑	
18. Dual majors with two different instruments	☑	
19. Undergraduate degree focused on performance	☑	
20. Undergraduate degree with a holistic approach		☑
21. Prestigious graduate schools	☑	☑
22. Dual graduate degree	☑	
23. Renowned professors in graduate school	☑	☑

CHAPTER 5: TEACHING CAREERS

INTRODUCTION

This chapter provides an overview of Wagner and Millischer's teaching careers and focuses on the elements that helped lead to an international career for both musicians. Wagner found job opportunities shortly after completing his master's degree; however, after four years of working as a music instructor, he decided to further his education with a doctoral degree. He was fortunate to land an academic position before the completion of his final degree. Eventually, he pursued a long and fruitful career at the University of Oklahoma, where he manages the trombone studio and the OU Trombone Choir today. Alternatively, Millischer was offered his first teaching position ten years ago upon his graduation from Lyon Conservatory. His opportunities grew rapidly, and he is now teaching at Freiburg University of Music in Germany and at Paris Conservatory, two of the most selective music institutions in Europe.

Wagner's appreciation for teaching began as a high school freshman in McPherson, Kansas, with his very first student, Warren Harden. This student, only a few years younger than Wagner, enjoyed his lessons and pursued a bachelor's degree at McPherson College specifically to study with Wagner. Upon graduation, Harden taught at Bob Jones University in North Carolina, until resigning to pursue his doctorate from the University of Oklahoma, again studying with Wagner. Harden had a successful career playing for the former Oklahoma City Symphony Orchestra.

As Millischer grew up, his father helped him to develop a critical musical mind. From an early age, Millischer was able to analyze and reflect on performances, providing

him with a foundation for his pedagogy. Millischer's cello professor was a competent pedagogue and had a large influence on Millischer choosing to teach as a future career.

ACADEMIC CAREER

Wagner earned his bachelor's degree at McPherson College in Kansas, then pursued his Master's and Doctor of Musical Arts (DMA) degrees at the Eastman School of Music, University of Rochester. McPherson College offered Wagner a job as Director of Bands once he finished his master's degree. He taught all the applied music classes: clarinet, flute, trumpet, trombone, and percussion, in addition to his conducting duties. As the band director, Wagner decided to have one sectional rehearsal a week to improve the ensemble, focusing on students' musicianship and reading skills. Wagner recalls:

> My official title was Director of Bands, but I taught all the applied music too. I was the only instrumental professor, and I taught the clarinet, flute, trumpet, trombone, and percussion. I had learned to play the flute a little bit. I had said earlier that I had played the bassoon for four years and therefore, I understand the woodwinds pretty well. I was okay, but, of course, it is a small college. As a band director, I was quick to discover that if I eliminated one rehearsal per week and had them be in little ensembles they would improve faster. I had a clarinet group, a trumpet quartet, trombone quartet, percussion ensemble, and a saxophone ensemble.[59]

This type of polyvalent music employment is part of the educational system in the American culture and is not seen in other countries such as France. In the United States, it is not unusual for one professor to teach several instruments in his studio; a violin player may have to teach viola students, and trombone professors often teach low brass instruments. Dr. Keith Johnson, trumpet professor at the University of North Texas,

[59] Wagner 3rd interview, lines 843-853.

explains that he was asked to teach both trombone and trumpet instruments early in his career. As a trumpet player, he felt restricted in his ability to teach the trombone, and consequently, only focused on shared topics such as sound, breathing, and musical interpretation. To his surprise, Dr. Johnson found that his trombone students improved at a faster pace than his trumpet students. By stressing musicality as the goal and not detailed aspect of techniques, students showed faster improvement.[60] Johnson and Wagner share similar views on pedagogy and have experienced a similar teaching career. During his second year teaching at McPherson College, Wagner auditioned for the Wichita Symphony sixty miles away. He taught at McPherson College during the day and played in the symphony in the evening. Wagner worked at McPherson College for four years, and then resigned to pursue his Doctor of Musical Arts degree at the Eastman School of Music. By teaching multiple instruments for the four years at McPherson, Wagner gained an appreciation for emphasizing musicality in his pedagogy.

While Wagner worked on his DMA, Louisiana State University (LSU) in Baton Rouge asked the Eastman School of Music for a trombone professor. Auspiciously, Wagner was available and took the position. He completed his DMA while teaching at LSU.[61] With a DMA from a prestigious school such as the Eastman School of Music, Wagner dramatically increased his opportunity for quality employment and could teach the trombone exclusively over several instruments, as compared to his position at McPherson College. Inspired by what Remington achieved at Eastman, Wagner aimed to develop a trombone

[60] Keith Johnson, *Brass Performance and Pedagogy* (Upper Saddle River, NJ: Prentice Education, 2002), 17–18.

[61] Wayne Clark, "Teaching Concepts and Techniques Utilized by Three American Trombone Professors" (DMA diss., University of Oklahoma, 1996), 84.

choir. Wagner remained at LSU for a few years and enjoyed his time there. While teaching at Louisiana State University, Wagner befriended a faculty member; the daughter of the President of the University of Oklahoma, John Herbert Hollomon Jr. Wagner was an ambitious young professional with the desire to advance his career into a more prestigious position. Through practiced networking skills and a superior teaching style, Wagner was invited to join the music faculty at the University of Oklahoma (OU). Wagner has been teaching at the University of Oklahoma for 50 years. This position was the perfect fit for him, as it allowed him to create a movement advancing the trombone in Oklahoma.

In addition to his teaching commitments at the University of Oklahoma, Wagner simultaneously performed administrative duties for more than a decade while serving as the Graduate Liaison for the School of Music. As Graduate Liaison, Wagner was entitled to a one-half load reduction from teaching. However, his love of teaching students led him to refuse any reduction of his teaching load; he retained his full-time teaching schedule despite the demands of working as an administrator. Wagner believes everyone should have the chance to be taught and does not refuse less-talented students in his studio where other instructors might. This approach reflects his teaching philosophy of giving back to the community through musical involvement.

Similar to Wagner, Millischer quickly advanced his playing and teaching career. By winning the ARD-Munich international competition at twenty-two years of age, Millischer's reputation preceded him, and he was offered a teaching position upon graduation. Millischer began his teaching career at Paris Conservatory in the 12th *arrondissement,* a position offered to him by the Director of the Conservatory. Millischer recalls:

> I also want to say that one becomes a professor by teaching, and I had to begin somewhere. I started teaching at the Conservatory of the 12th

> Arrondissement in Paris, and I have been teaching almost 10 years. I have come a long way, and I can say that "practice makes perfect" is really a good theory. [62]

Saarbrucken University of Music in Germany hired him shortly after as a part-time professor. As a full-time, first chair trombonist in Saarbrucken Orchestra, Millischer was not allowed to cumulate employment with another full-time job. Therefore, he was only allowed to accept a part-time teaching position, which was disappointing for him, as he truly enjoyed teaching. He then left Saarbrucken to fully dedicate himself to teaching and is now teaching at the prestigious Freiburg University of Music in Germany, concurrently teaching at the world-renowned Paris Conservatory. Millischer refuses to resign from his teaching post in Germany, as he sees many advantages and benefits to working in Germany. Millischer considers Germany a more attractive country than France when it comes to cultural activities, as Germany has 120 orchestras and 23 universities of music. Therefore, he maintains positions at both schools and travels by train with the TGV.

MASTER CLASSES AND SUMMER PROGRAMS

Several professors have shaped the skills and careers of most professional musicians. In addition to a primary professor, performance majors often encounter short-term instructors, like those teaching master classes or summer academies. Both Wagner and Millischer have been invited to teach as clinicians all over the world. Millischer has instructed more than ten master classes per year over the past decade. In addition, he has taught at the well-known *Epsival* Summer Academy in France for the past four years. He

[62] Millischer initial interview, lines 236-239.

states the schedule is similar to that of Paris Conservatory, but with a more casual atmosphere compared to the school year.

Wagner enjoys travelling in the summer. He has taken the Oklahoma Youth Orchestra on tours in Europe for many years. Over the past thirteen years, he has been invited annually to the Festival *Trombonenza* in Argentina. Wagner instructs in many master classes around the world, in countries such as Russia, China, Brazil, and Costa Rica. He divides his master classes into several parts, using the "four Ts" of playing: tone, tonguing, tuning, and technique. In 1985, Wagner traveled to China where he made a major contribution to the trombone world. The previous year, Wagner was a judge for an international brass event in Hungary. One of the adjudicators at this event was from Beijing and invited Wagner to go to China the following year. Wagner recalls:

> I went to China before it was popular, before it was a common occurrence to go, and I was there almost six weeks. One month was in Beijing and then two weeks in Shanghai at the Conservatory. They invited all the trombonists to China but at that point the trombone was just beginning to be taught. Children in China might be accepted to go to the Conservatory at 8 or 9 but no one knew the trombone. Essentially everyone I talked to in 1985 was a beginner. The quality of their instruments was terrible, and they had no music. Fortunately, I had taken a big box of music with me. I went back to China every two or three years for a while, and for ten years every piece of music I saw had my stamp on it. My teaching techniques were new to China. You see, in Chinese culture, a professor does not demonstrate, but this is not how I teach. I demonstrate on the horn or sing for them. I did some recitals and that was monumental in their thinking that I would teach through demonstration. It prompted them to do an hour-long TV special on their English-speaking channel. I also did a radio [program] in India. So, with these two events combined, someone estimated that something like a quarter of the population of the earth heard me play. That's what led to me being called the "World's Most Listened To Trombonist."[63]

[63] Bruce Gunia, "Irv Wagner: 2013 Neill Humfeld Award Winner," *International Trombone Association Journal*, July 2013, 18.

CONCLUSION

Teaching hands-on music at a young age motivated Wagner to pursue a pedagogical career after high school. Millischer's parents were music professors, whom he claims influenced his career path towards teaching. Both Wagner and Millischer taught at only a few institutions, moving into prestigious teaching positions over time and focusing solely on the trombone. Wagner's education, diligence, and networking ability allowed him to circumvent the usually long and competitive audition process. Likewise, Millischer skipped the audition process, as he had won a major European award while still in school. Wagner and Millischer gained highly-respected teaching positions, establishing their esteemed international teaching credentials. Additionally, both have participated in many national and international master classes and summer programs. Wagner aims to reinforce basic technique as the foundation for all music when instructing in master classes. He also enjoys taking youth orchestras on trips to Europe, as he considers early international experiences important to the development of student musicians. Furthermore, classical music was born in Europe, and he finds it important to spark their interest by visiting original classical music sites. In contrast, Millischer's summer activities focus on preparing students for upcoming entrance auditions to Lyon Conservatory, but he also uses this time to recruit students that have the level of skill required for success in his studio.

Culturally, American professors, and Wagner in particular, seem to appreciate a broader sense of musical practice and style. Meanwhile, French conservatories, and professors such as Millischer, focus exclusively on the performance for their specific instrument. Millischer and Wagner both apply years of playing experience, so both have the backgrounds necessary to teach collegiate music students. Wagner's experience comes

from years of teaching a large number of students, while Millischer carefully selects skilled students with whom he can further develop into professional players. Ultimately, both professors are products of their respective cultures, and have developed different philosophies while sharing similar practices over the years to successfully develop trombone players.

Table 3. Factors contributing to Millischer's and Wagner's academic careers

	Millischer	Wagner
1. Parents as music role model	☑	
2. Taught first student at 16 years old		☑
3. Taught first student at 24 years old	☑	
4. Being a graduate student alumnus of a top school led to quality employment opportunities	☑	☑
5. Teach collegiate music students	☑	☑
6. Taught several applied instruments		☑
7. Created trombone choirs		☑
8. Worked as a band director		☑
9. Teach at summer academies	☑	
10. Give international master classes	☑	☑
11. Accept most student in his studio		☑
12. Carefully select skilled students in his studio	☑	
13. Performed administrative duties		☑

CHAPTER 6: TEACHING PHILOSOPHIES

INTRODUCTION

Just as Wagner and Millischer learned from remarkable instructors, it is now their responsibility to teach, inspire, and create remarkable students. These students are the ones who will in turn continue the legacy of superior trombone performance. Teaching is a way for stellar trombonists to encourage and ensure the continuation of excellence in their art. Outstanding professors like Millischer and Wagner will apply what they know not just in performance, but in marketing, networking, and musicianship as a whole to mold internationally successful trombone players. This chapter focuses on Wagner and Millischer's teaching philosophies, as their pedagogies heavily influence future generations of well-respected and successful trombonists.

TEACHING INSPIRATION

For the most part, Wagner's teaching style reflects Emory Remington, a legendary trombone professor. Remington was a singer who tried to replicate a singing style on the trombone. Dr. Keith Johnson, Regents Professor of Trumpet in the College of Music at the University of North Texas, explains the importance of singing before playing:

> The voice is certainly the original musical instrument, and through it we can quickly ascertain if a player's mind really contains musical ideas. No musical sounds that are not first produced in the mind can be accurately and consistently reproduced. Having a student sing a passage is the quickest way to ascertain if the student is actually able to hear the music.[64]

[64] Keith Johnson, *Brass Performance and Pedagogy* (Upper Saddle River, NJ: Prentice Education, 2002), 11–12.

Remington made his trombone students use legato tonguing and work on melodies, a style of teaching that Wagner found musically valuable. Wagner states that this method was unique at the time but is a common practice today; applying singing techniques to instrumental music has been invaluable to its continued development. In fact, many other notable musicians, such as the pianist Gyorgy Sandor, support watching and listening to singers in order to learn from their more spontaneous styles, their breathing, and their musicality.[65] Wagner feels fortunate to have had the chance to study with Remington for so many years. Similar to Remington, Wagner believes that playing in a trombone choir is as important as taking lessons because it is an opportunity to apply the fundamentals and concepts previously learned.[66]

Remington did not take formal lessons in trombone, meaning his own teaching technique was quite innovative. His lessons would begin with warm-ups, and students would go through the Rochut method book, clef studies, Bach cello suites, and a few other technical studies, including Arban. Remington would sing the music for his students who would try to replicate the melodies on the trombone. He rarely gave advice on specific techniques to achieve success, but instead primarily taught through imitation. Wagner explains:

> Remington taught me a lot musically. I found out, for instance, that he essentially invented legato tonguing. He was a singer, and one day his brother gave him a trombone. He never took any lessons from anybody, he just played like he sang. If you think about singing, there is always a

[65] György Sándor, *On Piano Playing* (New York: Collier Macmillan, 1981), 211.

[66] Wayne Clark, *Teaching Concepts and Techniques Utilized by Three American Trombone Professors* (DMA diss., University of Oklahoma, 1996), 92–93.

> consonant for every word. He emulated text on the trombone. He did not know until he was 18 that nobody played like that. [67]

Wagner is a descendant of Remington' school of teaching and continues to instruct in a similar manner. Wagner demonstrates his points while students imitate him; this teaching method achieves positive results in students' performance abilities. Furthermore, demonstrating, as opposed to explaining, is also useful when giving master classes abroad due to language barriers.

Most of Millischer's teaching style comes from his training with Professor Annie Cochet, whom Millischer described as the music professor who was most influential in his musical life. She cared about details and would sometimes work with a student on only two lines of a concerto during an hour-long lesson. This seemed astonishingly long for young Millischer, but this is how he learned patience as a pedagogical approach.

TEACHING PHILOSOPHY

Millischer's teaching philosophy is to make students independent by training them to have a critical ear. Using the Socratic Method, he teaches them to identify their strengths and their weaknesses. Educators around the globe support similar teaching philosophy. For instance, Dr. Attar, DMA in viola from the University of Cincinnati, endorses and furthers this idea by offering a practice management worksheet in which students identify a goal for the day, keep track of time for each repetition, write down tips that helped them overcome challenges, and schedule another challenge for their next practice.[68] Through the Socratic

[67] Wagner 2nd interview, lines 230-235.

[68] Attar, "A Handbook for Collegiate Studio Teaching," 48.

Method, Millischer teaches his students to identify how they performed and to make appropriate adjustments before they graduate; they must learn to do so without the aid of their professors. Otherwise, once on their own they will not possess the tools necessary to evaluate their playing, which is crucial in sustaining a career.

Millischer applies the method of Active Learning, which is the third principle Dr. Holly Attar discusses in her DMA document. Many believe that learning from professors is a passive approach, when in fact it ought to be considered as a proactive approach, according to Millischer. He supports students being independent and proactive in their own successes. However, it seems that some students struggle to be their own judge, to have a critical mind, to look for opportunities to enhance their knowledge, or to market themselves. For this reason, Attar created an activity form to entice students into taking steps that advance their career. First, she asks students questions about their involvements, and gives suggestions for outside activities to improve their professional development.

Millischer considers himself a demanding and detail-oriented trombone professor. He looks for talented students who are flexible, respectful, and enjoyable to be around. Maintaining a congenial atmosphere for his studio is very important to him. Millischer's most important advice to his students is to stay genuine, in order to be respected and to climb the ladder progressively. . Millischer explains:

> My teaching philosophy is to make students independent. My teaching focuses on listening, and I train my students to realize their strengths and their weaknesses. I think it is a method that allows the student to self-manage their learning. Once they graduate, they find themselves alone, and that is why I must educate their ears to be able to identify problems and find solutions. Of course, I am also very attentive to their sound quality, which is

> known as a French feature. I am picky and detail-oriented. I am demanding, but at the same time I am close to my students while being a good listener.[69]

Wagner's teaching philosophy has three components: to inspire his students to become citizens of the world by serving their communities through music, to be genuine and positive, and to make a musical contribution by sharing their knowledge. As such, he teaches as much as he can and plays everywhere in order to share his love of music. Wagner values international musicianship and wants to make sure that his students in Oklahoma are also exposed to the international trombone community. In order to do this, he invites many guest trombonists to give master classes and to perform with his trombone choir. Wagner creates opportunities wherever he can, ensuring his students get the best educational experience at the University of Oklahoma.

For instance, the Costa Rica Trombone Quartet performed in Norman in 2016. They are first-class musicians, with an approachable and enjoyable concert program. Their ensemble matches perfectly with the qualities Wagner looks for in musicians: performance from memory, an extremely high level of proficiency, approachable program music, and congenial people. Having them play with the OU Trombone Choir came at a financial cost for Wagner, but he considers it a worthwhile experience for his students and the community. Wagner recalls:

> Last year, we had the Costa Rica Trombone Quartet which is such a world-class group of performers. They are right down my alley philosophically, because they program music that is approachable by the non-trombonists. Their programs are fun to listen to and pleasant, and are played at the very highest level. They do their entire concerts from memory and play at an extremely high-level. They are very fine players and nice people, too. Having

[69] Millischer, initial interview, lines 259-267.

> them cost me a lot more money, but it is still worth it to have my students and the public here be associated with such high-class musicians. [70]

All OU Trombone Choir concerts are an opportunity for his audience to travel musically without leaving Oklahoma. His trombone choir offers a variety of music to please the general public, as opposed to trombone literature that offers interest solely within trombone circles. Wagner tries to create an exceptional musical experience for listeners without their realizing trombones are the sole component. When scheduling the OU Trombone Choir, he tries to program a variety of music to keep the audience entertained and engaged. Wagner wants to bring the musicians of the world to his students and to his audience in Oklahoma.

Wagner sees his students as people with emotional intelligence. Reinforcing what is going well in their performances enhances their confidence and willingness to practice outside of the classroom. While Wagner's philosophy of teaching is culturally ingrained and focused on creating a positive environment, this approach is considered untraditional in most cultures, including in French pedagogy. In his book, *The Perfect Wrong Note*, William Westney acknowledges that, "while teaching styles have generally softened and become more humane in recent years, underlying traits have not changed, such as focusing on the negative and not mentioning the positive."[71] Wagner believes in teaching through the positive reinforcement of playing qualities; displaying kindness to his students encourages them to improve their performances and gives them the confidence to perform publicly.

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[70] Wagner 3rd interview, lines 1044-1050.

[71] William Westney, *The Perfect Wrong Note: Learning to Trust Your Musical Self* (Cambridge: Amadeus Press, 2003), 180.

Wagner teaches in a way that does not create hard feelings. When conducting an orchestra or dealing with adults, it is important for him to develop friendships and be a congenial person. A professor, whether in the music field or other field, should always be genuine and respectful of others and strive to help others. In fact, Wagner cares about his students' progress and always attends their orchestral concerts to verify their work. Wagner enjoys teaching people who have a passion for music, like the members of the Oklahoma Community Orchestra. Several qualities are important for Wagner, such as motivation, physical ability, the desire to get along, and the stamina to improve. A student's willingness to work hard is the most important quality. Even though some students will not become professional musicians, musical training is never a waste, in Wagner's mind, because it cultivates qualities that can be transferred to other disciplines. These qualities include being a good listener, facing stage fright, working diligently, cultivating daily discipline, and being organized.

First and foremost, Wagner's pedagogy focuses on proper and skilled tone production. Then, Wagner stresses accuracy by playing the right notes at the right time. In addition, he considers that making good music derives from performance over technical perfection. However, the combination of beautiful tone, perfectly executed technical elements, along with playing in style is what led him to become a professional trombone player and eventually reach a mastery on the international performance level.

According to Wagner's former student Dr. Wayne Clark, Wagner teaches musical concepts to students instead of giving detailed physical explanations, which Wagner finds ineffective. Johnson concurs on this point:

> Much emphasis is placed on mechanical aspects of brass playing, often overloading the player's mind with information that precludes better

> listening and ultimately better production. Most mechanical responses occur naturally, efficiently, and dependably if the student simply focuses on the desired musical result rather than on trying to consistently control the complex motor skills that function both below the level of conscious thought. Mechanical problems often result from too much specific physical instruction and too little effort to devote to creating awareness of the desired musical product through creative musical listening.[72]

Wagner's pedagogy is focused on musical concepts. Wagner confided to his former DMA student and bass trombonist Wayne Clark:

> Everything in the lesson is based on working towards a conceptual goal. That, in a nutshell, is the whole synopsis of my teaching. The warm-up and everything else I do in my lessons is based on that. I am not an analyzer, and I can't hear a student play a few notes and necessarily tell them anything that will make a difference. I work with concepts. Every student is the same in that regard. Sometimes I think I am a poor master classes teacher because I don't have a series of gimmicks to use on students. I am a long-haul type of person. I don't have any secrets or quick fixes.[73]

For Wagner, sound production starts in the mind; preconception of sound is crucial in order to lead to proper reproduction. The process occurs when students listen carefully to others, internalize the sound, and then imitate what they hear. Using mental imagery is also beneficial in creating the sound concept. Johnson shares this same pedagogical view as Wagner, and explains why it is important to teach such concepts:

> The vast majority of students have as their most serious and restricting problem the inability to conceive in their mind's ear how they wish to sound, and subsequently they are unable to assess accurately the sounds actually produced.[74]

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[72] Johnson, *Brass Performance and Pedagogy*, 12–13.

[73] Clark, *Teaching Concepts and Techniques*, 250.

[74] Ibid, 12.

Imitation is the process in which one can assimilate the tone of another. Imitating a professional trombone player is the first step in producing an aesthetically pleasing tone, but this is only accomplished by hearing the sound in the mind prior to the creation of said sound. Transmission from demonstration is still valuable and creates a lineage of musical identity. However, it does not guarantee that students can understand the how, what, and why behind this way of learning. The responsibility of learning and integrating information is not the sole responsibility of the professor. Rather, students must engage in active learning, which includes exploratory learning. Wagner insists on how important a curious mind is to the process. If he gets only one interaction with a student at a clinic, he will focus on curiosity over technique. Curiosity is his favorite term, and he believes that it has tremendous value. As a young student himself, he was very curious and travelled extensively to listen to professional trombonists. At 82 years of age, Wagner still travels all over the world to meet with other musicians when he is not teaching at the University of Oklahoma. Music is a language which has no borders for Wagner.

STUDENT RECRUITMENT AND SELECTION

Based on differing teaching philosophies, one can imagine that Wagner and Millischer have different approaches in recruitment as well. The ways they accept trombonists into their studios differ significantly. Millischer, with his focus on extraordinary performance in his studio, is highly selective. Millischer explains:

> I would never take anyone I do not know at all. A student who never took the time to meet the professor, when it is free, shows a lack of motivation. Very often, a student who never came to meet me is a student who applied everywhere, and therefore, does not particularly care to enter my studio. Of

> course, this kind of student does not interest me at all. I prefer students who are interested in how I teach and who are interested in me. [75]

He believes that only the trombone players with a strong chance to gain professional careers deserve to receive higher education in trombone. His students must be motivated and have the skills and talent to match their ambitions. He considers it his duty to tell students if they lack the skills for a successful musical career; it is a matter of using time and talents efficiently. Students come to a school to be trained in a profession, he says, and if he feels that they are unable to reach a high level of performance, he declines to train them through their bachelor's degrees.

Millischer's approach mixes large expectations with patience. From his youth, high expectations were placed on him from his father, professors, and later from himself. A superior environment molded him to think as a professor at a young age, expecting high-quality performance from the first day of class to graduation and beyond. As a professor, he now extends invitations to a small number of talented and skilled students. If a student does not demonstrate a high level of proficiency, hard work, talent, motivation, and discipline, Millischer will find a more suitable candidate. This is his way to motivate his studio and help them achieve their highest goals.

While a student at Lyon Conservatory, Millischer developed his theory that too many students are initially recruited, and that not everyone is truly gifted enough to have a career as a trombonist. He supports this idea by thinking that the number of recruits does not match the reality of a narrower job market. Millischer explains:

> It is a societal problem. Maybe I will surprise you, but in France, I believe that for Paris and Lyon Conservatories we should open only one spot per trombone player per year. Each year, we have 6 students, 3 in Paris and 3 in

[75] Millischer initial interview, lines 288-293.

> Lyon, but there are not 6 trombonist jobs that open up. Obviously there are other types of job positions, but do we need 6 trombone player every year? It's still an open question. The question is whether we can offer a job to all the people who have entered the trombone class, and it is not a sure thing. When there are a lot of interested parties for a few positions, we will take the best. It's the law of nature; we take the strongest. [76]

Millischer firmly believes that each national conservatory should open only one spot per year to trombone players. Millischer's thinking parallels the practices of French medical schools which work with a *numerus clausus* admissions system. Every year, the number of spots in the medical school is set according to the number of doctors who should retire within the next ten years. This way, the system ensures there is not an overabundance of doctors in one area and layoffs are prevented. Millischer believes in a similar concept, but on the much smaller scale of trombonists per year. However, this system does not always prove it to be right as no one can truly predict the future of any industry, particularly music. *Numerus clausus* is only based on an estimation of the future job market, which can very well fluctuate.

Wagner, however, has never told a student that he or she could not reach a professional level. He always gives students a chance to improve. Some of his less talented students worked very hard, he said, and had fine careers. In the case of truly ungifted students, Wagner says he still believes that they have the potential to improve and that eventually they could reach the decision to change careers on their own. The different outlooks on supporting prospective students stem from their cultural and educational backgrounds.

[76] Millischer initial interview, lines 439-455.

MARKETING AND NETWORKING

Millischer recognizes the importance of marketing oneself in the musical world. As a student, he never learned entrepreneurial skills as everything was already organized by the conservatory. He wishes he had taken a course on making a musical career when he was a student, but nothing was available at that time. Millischer explains:

> Additionally, I help my students to market themselves. In France, we give students a degree, and then we say "goodbye." For instance, I wanted a solo career, but it was complicated to market myself, as marketing is not a French concept, so I had to learn on the job. The United States know better how to sell themselves.[77]

Almost a decade after he received his degrees, new elective courses on music entrepreneurship are now being offered to the new generation of students to help them create and sustain careers for themselves. Millischer learned to market himself from observing others and found a way to launch and sustain his international career by doing multiple activities. He aims to teach differently from his professors and trains his students by putting them in charge of class projects, including international tours to Hong Kong. By making students responsible for the achievement and realization of a project, they learn many entrepreneurial techniques such as marketing and teamwork. Music institutions are now looking for twenty-first century professors, capable of using modern technology and social media in order to help their students build, launch, and sustain careers. Millischer loves teaching and strives to be a professor of his time using any technology available.

The American Music Conference recommends getting to know all the people in town who have the same music career as a way of networking. It makes sense; one cannot hope

[77] Millischer initial interview, lines 317-320.

to be asked to perform without proper contact. In addition, performing as much as possible is the best way to be known.[78] Wagner can attest to this, as he networks and markets himself profusely while travelling abroad; he invites trombonists to perform in the United States with him and in return, is asked to play internationally. He made a name for himself on sabbaticals and as President of the ITA (International Trombone Association). However, he does not teach marketing to his students. Fortunately, American universities offer numerous elective courses in a degree plan. Taking a marketing or entrepreneurship course can be beneficial for any student, including those seeking an international musical career.

TEACHING ON COLLEGIALITY

Both Wagner and Millischer have similar approaches in regard to interactions with other people in the musical world. Millischer's advice for getting along with colleagues in an orchestra is applicable for any field. He recommends a positive attitude, open-mindedness, respect for people and the rules, and punctuality. Similarly, Wagner states that a few rules apply: showing up ahead of time, being prepared, being congenial, observing the rules of the orchestra, avoiding criticism of others, and always being nice in your comments to your section to avoid hard feelings. Wagner tries to be accommodating wherever he works, which supports the idea of Conway and Hodgman that, "creating

[78] Clara Degen, and Betty Stearns, *Careers in Music* (Nashville, TN: American Music Society, 1980), 14.

positive and flexible dialogues establish a supportive environment for active learning."[79]

Wagner explains:

> As a principal player you have to be confident in what you are doing and then you either demonstrate, or you explain it, but you do it congenially. For instance, 'why don't we try to articulate this section this way or why don't we take a breath here instead of here?' You must work things out together, more like a committee. I don't think any great principal player is dogmatic and says, 'Here, this is the way we are going to do it, bang.' That just never works, as it makes people nervous, and they play worse, then. That usually creates too many hard feelings and you do not get the best performances out of people. It should be a congenial relationship between the principal player and the rest of the section. In order to get desirable results within the context of the music and the conductor, one must maintain a good, close working relationship with their colleagues. For instance, when I am in Argentina conducting the fine orchestra, Santa Fe Symphony, my whole goal is to avoid being adversarial to all those musicians. I have to be a friendly conductor working with them. When cooperating with them, they cooperate with me right away. You must develop a camaraderie so that you know you are on the same page. I am thinking about a very difficult piece we had to do in Argentina, rhythmically complicated. We had to work on it very hard. The first violins section came an hour before the concert to have their own sectional. I did not even know it was happening. I showed up at the concert hall and heard all the first violins working on their part. Of course they wanted to play well, but it was partially because of their respect for me and my congeniality. [80]

When it comes to international activities, Wagner recommends to his American students that they try to learn as much as possible from the culture they are visiting. This attitude has always been very positive for Wagner, and he believes it is one of the reasons he keeps being invited to international events and has developed a successful international career in general.

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[79] Colleen Conway and Thomas Hodgman, *Teaching Music in Higher Education* (New York: Oxford University Press, 2008), 138.

[80] Wagner 3rd interview, lines 474-502.

CONCLUSION

Both Wagner and Millischer had exceptional music professors who shaped their teaching philosophy: Wagner, with his lyrical singing technique and Millischer, with his attention to detail and problem solving. However, their overall approaches regarding student recruitment differ significantly. While Wagner advocates the opportunity for anyone to be taught and to improve, Millischer selects only high-achieving students whom he feels hold potential to perform at a professional level. Wagner's teaching philosophy is quite comprehensive; he does not solely focus on teaching trombone performance. He not only encourages his students to make musical contributions in their community by teaching them with positive reinforcement techniques, he also inspires them to be genuine with others as a matter of work etiquette. To ensure his students receive international exposure, he organizes master classes and concerts with guest artists from abroad. When choosing literature for programs, he aims to make trombone music as approachable as possible to the general public. For Wagner, the goal of a musician is to share their love of music and to ensure the audience an enjoyable performance. Whether he performs locally with a small audience of amateurs or at an international level with thousands of connoisseurs, Wagner aims to please his audiences with the same respect and fervor. Millischer is also a major proponent of personal honor and respect, tying it in directly to his recruitment at his studio.

Table 4. Comparison of influences on Millischer's and Wagner's teaching philosophies

	Millischer	Wagner
1. Pedagogy inspired by their own professor	☑	☑
2. Teaches as many students as possible		☑
3. Only teaches students who went through a very selective recruitment process	☑	
4. Teaches by imitation		☑
5. Teaches through critical thinking	☑	
6. Teaches with encouragement		☑
7. Demanding and detail-oriented professor	☑	
8. Receives many international guest trombonists in his studio		☑
9. Chooses approachable music program for concerts		☑
10. Teaches his students about marketing	☑	

CHAPTER 7: PERFORMANCE PHILOSOPHIES

INTRODUCTION

The careful selection of inspiring professors is crucial, as they will ultimately contribute to the students' development as exceptional players and inspiring teachers themselves. Professors must coach students into discovering solutions to the performance challenges students face. For example, many music majors face performance anxiety or technical issues, which could prevent them from achieving their ultimate career ambitions. Yet, professors are there to equip students with the tools necessary to overcome both this anxiety and difficulties in performance in order to bring enjoyment and excitement to their public performances.

Wagner's and Millischer's performance philosophies do not always fully align, as they have had different experiences while developing their respective arts. Yet, both have similar viewpoints when it comes to performing from memory and facing performance anxiety. Though some of their viewpoints differ, they both have found ways to reach a high level of success in trombone performance. This chapter offers Wagner's and Millischer's viewpoints on the mastery of crucial skills in order to become a professional trombonist.

PLAYING FROM MEMORY

Memorization requirements vary significantly among classical instrumentalists. Historically, playing from memory was not prevalent. In the history of classical music, the first person to set a precedent of playing from memory in public was the pianist Clara Schumann, in 1828, followed by pianist Franz Liszt. Now, according to Williamon, Professor

of Performance Science at the Royal College of Music in England, "Performing from memory has become a measure of professional competence of concert soloists of all types."[81]

When taking piano lessons, Wagner was required to learn every piece from memory. His instructor required him to memorize not only the notes, but the measure numbers, too. Wagner recalls:

> I formally took piano lessons. The piano professor had an old style of teaching, where every piece I played in a lesson had to be from memory. She would say, "Okay, play measure eight for me." You had to memorize it and know which measure you were playing. I remember I liked her, but I think she had a ruler and hit your hand if you played a wrong note. That's probably why I played the trombone, because my professors didn't hit me.[82]

At the time Wagner was a student, everyone played music from memory. Consequently, Wagner continues with this idea and has always advocated playing from memory as a way to reach a higher level of artistic self-expression. He believes that the result of a performance will be better if performed from memory. In his opinion, there is no reason why brass players cannot play from memory like other instrumentalists.

Furthermore, focusing on the score during a performance reduces the musicality that a performer can provide to the audience. This point was offered over a century ago by pianist and teacher Edwin Hughes (1915), who argued that "performing while reading a bundle of notes obstructs absolute freedom of expression."[83] Millischer explains that playing by heart is a necessity for pianists and violinists, who may play many more individual notes in one piece than a trombone player might in a solo.

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[81] Aaron Williamon, "Memorizing Music," in *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002), 114.

[82] Wagner initial interview, lines 64-69.

[83] Edwin Hughes, "Musical Memory in Piano Playing and Piano Study," *Musical Quarterly*, no.1 (1915): 595.

While cellists, pianists, and violinists are typically required to play from memory from a very young age, that is not necessarily the case for trombonists. Millischer attributes this state of affairs, at least in France, to Maurice André, the famous French trumpet player from the latter part of the twentieth century who never played from memory Sadly, the story he depictedhas impacted generations of musicians, but Millischer does not believe it to be accurate, as nothing has ever prevented him from playing trombone solos from memory. Additionally, he believes that the younger a musician starts playing from memory, the more competent they become in doing so. Millischer explains:

> There is an old legend conveyed by Maurice André who says: 'playing a brass instrument, and especially the trumpet, imposes huge pressure on the cerebral cortex, which would more easily cause memory lapses.' He never played by heart all his life, and has repeated that story throughout his career, so of course, this legend has impacted entire generations. It is still something that I hear. My own experience does not validate this theory. Is there a pressure exerted on the brain? That is true. There is a certain pressure when you play loudly or in the high range, so that pressure is not the same as a pianist, for example. Does that play on the phenomenon of playing by memory? Not in my case. [84]

Millischer and Wagner both strongly advocate playing from memory. For Millischer, he requires his students to play the number one standard trombone solo, David's *Concerto* and orchestral excerpts, by heart. In addition, he strongly encourages them to play all their solos from memory, even if it takes time, as he finds it provides many performance benefits. When doing so, concentration intensifies, and the focus is on the instrument and the music played rather than on the paper in front of the musician. Aesthetics and a free, creative space are enhanced with no score to distract a professional player. The level of musicianship is enhanced when musicians perform from memory as playing with a score

[84] Millischer initial interview, lines 496-505.

can be a source of distraction. Furthermore, playing from memory ensures that the music is well-known by the performer as it requires additional training. Similarly, Wagner instructs all students to play from memory to elicit a better performance during "Juries," playing exams held at the end of each semester.

Jane Ginsborg, a psychologist with a bachelor's degree in music, states, "Clearly, there are a number of practical advantages to playing without a score. Performing from memory is often seen to have the effect of enhancing musicality and musical communication."[85] Ginsborg even emphasizes the fact that playing from memory is a chance to make eye contact with the audience. According to Wagner, music is an art form and a communication tool, and, therefore, students should keep their eyes open while performing from memory.

Performing for an audience is putting on a show, according to Millischer, who thinks that nothing should distract the audience, including the performer's closed eyes. Millischer strongly feels that appearance on stage is an important aspect of performance and he requires his students to follow the classical music traditions of having a good posture, bowing, and presenting a piece to the audience during a recital.

RECITALS AND ACCOMPANISTS

Wagner is a fervent advocate of having his students perform with an accompanist; at a minimum, Wagner requires his students to play with piano accompaniment for their

[85] Jane Ginsborg, "Strategies for Memorizing Music," in *Musical Excellence: Strategies and Techniques to Enhance Performance*, ed. Aaron Williamon (London: Oxford University Press, 2004), 123.

juries and recitals. Benefits of performing with an accompanist include pitch accuracy, refining articulation, and developing musicianship. Wagner explains:

> I would love for my students to play with accompanist a lot more often, but it is the logistics, the cost, and the availability that limits that considerably. I encouraged my students play with an accompanist as much as they could so that, at least, students had the experience of being with the piano player for juries. You know, at the University of Oklahoma that is one thing that has changed dramatically since I first started teaching here a long time ago; we used to have three full-time professional staff accompanists, and they were faculty positions. But the administration cut down, and we do not have anybody anymore. It is fairly important for trombonists to play with pianos. You should learn the totality of what the music sounds like to be able to relate and present the music with another musician. Performing with an accompanist is important for pitch, articulation, and musicianship. I so wish my students could perform more often with an accompanist. [86]

Wagner believes that the more frequently students perform in front of an audience, the better those performances will be. All music degrees at the University of Oklahoma require at least one recital, but Wagner encourages players to perform publicly several times prior to their final recital. Performing in front of people is the most valuable and useful training in the development of stage proficiency. The more comfortable one feels, the more interesting performances can be. Frequent performances also enable students to discover how they react to the pressure of public appearances, and to learn how to cope with stress in the moment.

Similarly, Millischer organizes student recitals with an accompanist twice per year but would prefer additional occurrences. He understands, however, that he does not train his students solely for a solo career and that they also need time to work on orchestral excerpts, therefore, recital time is limited. When scheduling students' recitals, it is important to take their muscle fatigue into consideration, as endurance is often better at

[86] Wagner 2nd interview, lines 332-343.

forty years old than at twenty. Developing endurance is "simply a matter of developing good fundamental skills and then extending the amount of time we practice those skills."[87] Sharing a recital with a peer and playing twenty minutes of program sounds like a fair challenge for undergraduate students. However, the University of Oklahoma and Freiburg University of Music in Germany both require about an hour of programming for graduate-level recitals.

PERFORMANCE ANXIETY

Nervousness before or during the performance is quite normal, according to Wagner. However, this becomes an issue when it affects the performer's abilities. A key part of teaching for Wagner and Millischer is helping students learn to address and overcome performance anxiety for their juries, recitals, and competitions. Musical performance anxiety can be defined as "the experience of persisting, distressful apprehension about or impairment of performance skills in a public context."[88] Students may easily find themselves impaired by their anxiety. Millischer advises his students to work out, meditate, do yoga, and, on some rare occasions, see a therapist. These activities are part of the list that music research scientists Brodsky and Sloboda recommend for dealing with performance anxiety.[89] In some rare cases, when traditional preparation

[87] Keith Johnson, *Brass Performance and Pedagogy* (Upper Saddle River: Pearson Education, 2002), 34.

[88] Paul G. Salmon, "A Psychological Perspective on Music Performance Anxiety: A Review of Literature," *Medical Problems of Performing Artists*, no. 5 (1990): 3.

[89] Warren Brodsky, and John Sloboda, "Clinical Trial of a Music Generated Vibrotactile Environment for Musicians: Main Effects and Outcome Differences between Therapy Subgroups," *Journal of Music Therapy 34*, no. 1 (March 1997): 193–206.

dealing with performance anxiety is insufficient, students may need to take medication. "The use of psychotropic drugs (drugs that affect the mind and the behavior) has been linked to music for centuries."[90] Wagner is a compassionate professor, and when his students encounter issues, including performance anxiety, he tries to counsel them to the best of his ability. For any musician to perform professionally, they must be able to gain control over performance anxiety. As with most things, practice is the best remedy.

Most of Millischer's students are talented players, but they may not necessarily possess the skills to cope with issues like performance anxiety. Once the fear of performance manifests, students can lose their ability to perform and lose control of their performance. Millischer likes for his students to learn the mechanisms behind their talent in order to know what to do when adrenaline kicks in and ability vanishes. Similarly, Wagner thinks that there is no real secret to fighting stage fright but to go through intensive training to achieve readiness for each performance. The more students are prepared, the more confident they will feel. Consequently, performers will be able to overcome any fear of performing. However, last-minute cramming is counter-productive for public performance, as it does not give time for the brain and body to internalize the music and for the performer to feel confident about it. Readiness and building confidence take time, but grow overtime.

Wagner and Millischer's approaches to helping students deal with performance anxiety are shown in the research, which indicate that once students gain experience, they will typically overcome anxiety. According to Conway and Hodgman, "College is the perfect

[90] Robert West, *Musical Experience: Strategies and Techniques to Enhance Performance (*London: Oxford University Press, 2004), 271.

place for students to begin applying what they have learned to real-life situations."[91] First, Millischer believe their students should know their music perfectly, to the point of visualizing the sheet music while playing. Wagner makes his students practice their solos in front of a small group of peers, usually during Trombone Choir time, for them to know their own reactions to public performance. Most students initially have difficulty performing in front of their peers, but once they do, they become more confident playing in front of a jury. Regarding this matter, the second principle of the book *Seven Principles for Good Practice in Undergraduate Studies* is to encourage cooperation among students.[92] While students play for each other in preparation for a jury, the bonds they have with each other strengthen. Similarly, group practices tend to develop and enhance critical thinking, and provide an opportunity for advanced learning.

TEACHING ON COMPETITIONS

A key part of becoming known internationally as a trombonist is through participation in high-caliber competitions. Millischer advises students to enter several competitions, as one progresses through the process. This way students continually grow more comfortable and competent while competing, and eventually become more likely to win. In his own experience, he performed in international competitions in Budapest and Toulouse before the competition in Munich in which he won first prize. According to

[91] Colleen Conway, and Thomas Hodgman, *Teaching Music in Higher Education* (New York: Oxford University Press, 2008), 341.

[92] Holly Attar, "A Handbook for Collegiate Studio Teaching," 13.

Millischer, entering one competition a year is enough for aspiring professionals, as one must also take the time to work on technical or musical aspects that need improvement.

According to Wagner, the rest of the world is more involved with international competitions than are Americans. This is why, while serving as president of the International Trombone Association, Wagner helped create competitions for several levels of playing, all named after excellent trombone players or donors. The final round was always held during an international festival and performed live. Wagner recalls:

> When being involved with the International Trombone Association, I was one of the early ones to encourage having a series of competitions, all named after some good trombone player or donors. One category for younger players is called the Genius Competition. Then there are separate competitions for classical music solos, orchestral excerpts and bass trombone. First, everybody would submit a tape and then if you're selected as one of the finalists, you would go to the international trombone competition taking place during an International festival and perform live. A panel of judges would then award prizes for all those different categories. [93]

In addition, during his time as president of the International Trombone Association, Wagner set the organization on a solid financial footing, which ensured proper prizes for the winners of the competitions.[94] Today, Wagner encourages his students to enter the yearly University of Oklahoma Concerto Competition.

CONCLUSION

Wagner and Millischer are strong proponents of performance memorization and consider it to be highly beneficial for all levels of musicianship. They do not see any

[93] Wagner, 3rd interview, lines 426-433.

[94] Clark, "Teaching Concepts and Techniques," 86.

rationale that would prevent brass players from performing from memory. Furthermore, selections at competitions are performed from memory, so developing this skill and making it inherent to the musician's nature should be developed from an early age. Wagner and Millischer encourage their students to play with an accompanist as much as possible, including during public performances such as recitals. The more a student performs with an accompanist, the more comfortable they will become playing with and around other instruments. Intense practice and regular public performances, whether with peers, a jury, or an audience, are the best ways of training to dismantle performance anxiety according to both professors. This type of training gives students a solid foundation for a professional career in which they will be performing in front of a variety of audiences and with a variety of organizations. Through continued practice, students have a much better chance of performing well and being successful at orchestral auditions, solo performances, or international competitions.

Table 5. Comparison of influences on Millischer's and Wagner's performance philosophies

	Millischer	Wagner
1. Teaches warm-ups	☑	☑
2. Teaches technique exercises	☑	
3. Advocates performance from memory	☑	☑
4. Advocates performance with an accompanist	☑	☑
5. Advocates intensive training to fight performance anxiety	☑	☑

CHAPTER 8: TROMBONE TECHNIQUE

INTRODUCTION

Apart from assessing talent level, teaching musical style, and addressing performance anxiety, a major component of trombone pedagogy centers on helping students develop a strong and efficient playing technique. Since this is a vast topic, the goal of this chapter is not to obtain a comprehensive understanding of their pedagogy related to how Millischer and Wagner teach trombone technique, but rather to present an overview of their approach on how to play the trombone and to address the most important technical difficulties that most students encounter, including higher level students.

Wagner acknowledges that the world is full of eminent and celebrated brass players who demonstrate or have demonstrated incorrect technique. Wagner offers the example of Dizzy Gillespie, who would puff out his cheeks when playing, whose career was not hampered by this technical flaw. Consequently, technique is not at the center of his pedagogy as Wagner believes that it comes naturally as one learns to play music. On the contrary, Millischer addresses his students' problems with technique immediately, although he does not use the term "issues" when describing technical details. He prefers the term "blemishes," as he considers it normal for students to need time to master all the many technical points of playing. For instance, students may demonstrate weak air flow, lack of support, small range, and undefined attacks, difficulties which are all solvable, according to him. Millischer considers poor tone quality a more challenging issue to solve, as he cannot turn a poor tone into a beautiful sound.

One of the problems that Millischer sometimes encounters pertains to students from non-Western countries, as they need to acclimate to the standards of Western classical music. When addressing technical issues, Wagner finds lip slur to be the most difficult technical skill to correct, as it is the foundation to developing muscular control. When a student cannot perform a lip slur properly, it effects many aspects of playing the trombone. This includes performing in the upper range and performing trills, which are often the most difficult techniques to acquire. Wagner and Millischer utilize a variety of method books to assist students in improving their trombone techniques and in developing a high level of musicianship. This, in turn, can lead to national and international recognition.

WARMING UP AND METHOD BOOKS

Wagner learned the benefits of warm-up exercises while studying with Professor Emory Remington during his Master and Doctor of Musical Arts degrees. He is now an advocate of playing warm-up exercises as it positively influences technique and musicianship. Wagner states that Remington's warm-up exercises are now well known throughout the United States. Wagner explains:

> Remington had a system of warm-ups, but they're really daily routines that just include the fundamentals of playing an instrument. You do those fundamentals every lesson, and then you start a piece of music that he assigned to you. We would get through the Rochut book, clef studies, Bach Cello Suites, and just technical studies, including Arban. There is a lot of various books out there such as Kopprasch. All that got copied from one book to another. Those were all fine books![95]

[95] Wagner 3rd interview, lines 132-138.

These exercises cover all the fundamentals necessary to play the trombone including long tones, tonguing, lip slurs, and flexibility. Most musicians in the United States know the standard warm-up routine, even if they have never heard of Emory Remington. Wagner considers warm-ups to be a daily routine exercise, which requires working on all the fundamentals of playing a brass instrument. "Wagner believes that warm-ups should always be played as musically as possible. He listens to his students, expecting a high level of musicality. He aims to have them gradually move up the "musical ladder" towards an ideal sound. One of the ways to encourage them is by singing and playing along with them."[96] While he cares about daily routine practice, he does not believe in making his students have early group warm-ups, as students are busy enough.

Similarly, Millischer is a strong advocate of warming-up and developing a strong technique; he has had a long tradition of warming up, starting at a young age at Toulouse Conservatory and continuing at Lyon Conservatory. French trombone traditions encourage a full technical daily routine, which can easily last an hour to an hour and half per day. The principles are similar to a warm-up but goes one step further by touching on all aspects of trombone techniques.

Wagner and Millischer recommend Marco Bordogni's *Vocalises*, adapted by Joannes Rochut, a trombonist with the Boston Symphony, to improve air flow. Millischer encourages practicing legato through the method books *Special Legato,* by Gerard Pichereau, and the *Tromb'Olympics,* from Daniel Lassalle (one of his professors discussed in earlier chapters.) However, the "*crème de la crème*," according to Millischer and Wagner, remains the famous French trumpet method book by Jean-Baptiste Arban, adapted for the

[96] Clark, *Teaching Concepts and Techniques*, 91.

trombone. Millischer finds Arban's method useful, offering a large variety of techniques for practice which includes legato attacks, scales, intervals, and études.

HIGH RANGE AND TRILLS

Playing in the high range is a challenge for many trombone players and can be improved through flexibility exercises. According to both Millischer and Wagner, flexibility is the most important feature in trombone technique, not only for the development of the range, but also in trilling. Millischer believes that students experiencing range issues have had these issues since the beginning of their studies. They typically have been able to reach the high range by putting a lot of pressure on their mouthpiece or by doing something tricky with their tongue, which in turn, damages the tone quality. Millischer explains:

> The method is quite simple: that's flexibility. Very often, people who have problems with higher ranges have had the problem since the beginning of their studies. They reached the high range by putting a lot of pressure on the mouthpiece or by doing something tricky with their tongue. They reach the high range, but it is not very pretty. I try to teach them to instead begin at a position where they feel really comfortable. It could be from the medium or the low range. In fact, I try to help them develop the flexibility it takes as well as the quality of the sound. I do exactly the same for people who have serious problems in the low range, by starting in the middle or high range. [97]

Millischer explains that one of the techniques to extend the higher range is to start at a comfortable range and progressively expand the range by improving flexibility. Students must always keep a nice sound everywhere on the spectrum for the exercise to be efficient and worthwhile. UNT Trumpet Professor Dr. Keith Johnson agrees that pleasant

[97] Millischer, initial interview, lines 569-57.

sound must first be "developed in the middle register before extended attempts are made at playing higher."[98]

Wagner also works with students to develop their flexibility by making their facial muscles stronger. By using this approach, they become ready to handle a higher range. Wagner explains that several methods exist to extend a player's range. The first method is to gradually work the range up higher and higher by playing scales. The second method is to play a note in an alternate position. The third method is to buzz in the mouthpiece as high as possible, without caring for a specific pitch. Johnson advocates for this method when he states:

> An excellent way to approach higher playing is on the mouthpiece. It is actually helpful in many instances if the player is unaware of the specific pitch being played. I have had numerous students who were so afraid of playing high that they got tighter and tighter as they ascend, but, who, when asked to play only on the mouthpiece and were therefore not aware of how high they were actually playing, were able to continue upwards for several additional steps.[99]

The fourth method of assessing high range comes from Carmine Caruso, a former trumpet professor in New York City. Caruso ran his studio like a doctor's office; there was a waiting room and the lessons lasted anywhere from three to thirty minutes. His concept of high range was to play the same harmonic from low to high and back, whether a sound came or not. Wagner explains that tricking the brain and working the muscles towards a high note will eventually produce a high note. The last method, which is Wagner's favorite, is called "against the grain glissando." In this method, the player starts in first position and

[98] Johnson, *Brass Performance and Pedagogy*, 59.

[99] Ibid.

goes out to the sixth position doing a glissando but using enough air speed for the sound to go to the upper harmonics. It is important to note that methods three and four only work with students who do not have perfect pitch.

A professional trombonist must be able to trill beautifully and effectively. Wagner and Millischer believe that both should be achieved through flexibility exercises, starting with notes a third apart. Then, the student should speed up until the muscles become acquainted with the practice. According to Wagner, there is no trick for achieving a good trill; the quick lip slur must be mastered through repetitive practice back and forth between two notes. Dr. Keith Johnson, trumpet professor, gives an excellent definition of slurs and suggestion on how to teach them effectively:

> Slurring, or lips slurs as they are often called among brass players, is the art of connecting two or more notes of different pitch as completely and fluidly as possible. In reality a slur is the absence of any audible interference between two notes. The two notes are connected in what to the ear sounds like a seamless line. Whether the notes are only a half-step apart or many notes away from one another, a smooth, unbroken connection is the objective. In other words, the air and sound are continuous. The most effective approach to teaching good slurring is to have the student play *glissandi* slowly on the mouthpiece, achieving something of the effect of a siren. This process insures an unbroken continuation of sound, including all the pitches between the two desired notes. With time, the slur can be speeded up so that the inner notes are inaudible but without losing the connected quality between the principal notes.[100]

Not surprisingly, Millischer's teaching regarding trills mirrors Wagner's. While Millischer and Wagner come from two separate cultures and eras, some techniques are universal. A few of Millischer's students are unable to trill because their embouchures are too tight. When this happens, he teaches them exercises to relax their embouchure by

[100] Johnson, *Brass Performance and Pedagogy*, 51–52.

improving the flexibility of their lip slurs and by developing the proper speed of air flow. Students must start slowly and increase their pace. According to Millischer, once they can get one trill down efficiently, they can develop it on all notes.

CONCLUSION

While both Wagner and Millischer aim to impact their students' performance by offering several techniques, their experiences led them to different strengths in pedagogy. Millischer considers a pleasant tone an aspect of natural ability; when that ability is less apparent, it can be drastically difficult to improve. However, Wagner is known for drawing beautiful sounds out of some of his students by using singing and imitation techniques. Wagner advocates the internationally renowned warm-up of his late professor, Remington, and has his students practice it once a week during trombone choir. Millischer also promotes warm-ups, but he often pushes those practices to encompass a whole technical session. Good lip slurs are key in playing the trombone and are particularly important in improving performance in the higher range and for demonstrating trills. Students must begin where they are comfortable and expand from there. Wagner employs a variety of methods, some more psychological than technical, allowing the body to overcome mental limitations. Both professors possess beautiful tone and technique, which are important components for their performance abilities. These abilities have in turn given them international performance and pedagogical opportunities.

Table 6. Comparison of Millischer's and Wagner's trombone techniques

	Millischer	Wagner
1. Warmed up as an undergraduate student	☑	
2. Warmed up in graduate school	☑	☑
3. Makes his students practice daily full work-out technique	☑	
4. Students must work technique through several method books	☑	☑
5. Recommends students to use Bordogni's *Vocalises*	☑	☑
6. Recommends students to use Arban's method book	☑	☑
7. Recommends students to use *Tromb'Olympic* method book	☑	
8. Recommends students to use special legato method book	☑	
9. Considers hardest issue to solve is poor tone quality	☑	
10. Considers hardest issue to solve is poor lip slur		☑
11. Considers most important technique to master is flexibility	☑	☑
12. Believes high range is improved through flexibility	☑	☑
13. Offers several methods to improve high range		☑
14. Believes trills are achieved through lip slur a third apart going from slow to fast tempo	☑	☑

CHAPTER 9: PERFORMING CAREERS

INTRODUCTION

While Wagner and Millischer have both developed successful international performing careers and received worldwide recognition in the process, they have not achieved them in the same way. Examining their professional careers (related to ensembles, orchestras, and international performances) offer a model for other trombonists aspiring to an international performing career.

ENSEMBLES AND ORCHESTRA

Wagner is a fervent supporter of trombone choirs and established his own at the University of Oklahoma forty-nine years ago. Although he continues to perform as a featured soloist of his OU Trombone Choir, the ensemble is formed from a variety of students (non-majors, music education majors, and trombone performance majors) and is not a professional ensemble. Wagner has played in many ensembles and recalls:

> I have never been a member of a small ensemble that stayed together for a long time. Here at OU we had a brass quintet with the other brass professors, and we played and rehearsed regularly. In addition, I have played in orchestras for 50 years. It would have been fun to have a professional quartet with whom you get together and really learn the literature. It is nice to have a really good program and devote yourself to it. Quartet literature is fun music, but I never had that opportunity. I like playing in an orchestra because there are such famous orchestral pieces from the greatest composers, and it is fun to play in an orchestra. Maybe even more fun to play in jazz ensembles. They all have something different to contribute.[101]

[101] Wagner 3rd interview, lines 733-748.

In addition, Wagner has played for churches since his adolescence, which was surely beneficial training for him. Sheila Anderson, host and producer of radio and television jazz shows, believes playing in church is the best practical training ground, because new material is performed each week.[102] Regarding his university duties, Wagner was a member of the University of Oklahoma Brass Quintet until recently, along with other brass faculty. Wagner has professionally played in orchestras for more than fifty years. He first played with the Wichita Symphony Orchestra and the Baton Rouge Symphonic Orchestra, for which he auditioned. However, he was subbing for the Oklahoma City Symphony. When the ensemble was dissolved and recreated under the name Oklahoma City Philharmonic Orchestra, Wagner was already known and conveniently available. He enjoys performing in all types of ensembles, but he prefers to be a member of the orchestra, because so many masterpieces are performed.

Millischer is an active member of his trombone quartet, *Quartbone*, whose concerts are usually structured with the selections programmed chronologically, starting with pieces on the sackbut followed by trombone pieces. Their repertoire ranges from Baroque music to Contemporary music. Millischer was also a member of the trombone quintet, Paris Brass Quintet, until its breakup. In addition, Millischer used to play with a Baroque ensemble *Les Sacqueboutiers*; however, today it is more difficult to play with them as they now must pay to fly him in. A month after graduating in June 2007, Millischer passed the audition for the French Air Force Band. In France, trades such as firefighters and air force employees, are all under the umbrella of the French Army. Working with the army implies

[102] Sheila E. Anderson, *How to Grow as a Musician: What All Musicians Must Know to Succeed* (New York, NY: Allworth Press, 2005), 41.

paperwork and "doing classes," which is going through boot camp prior to working. Millischer was sent to boot camp in January 2008 and started working in the Air Force Band in March 2008. The following June, Millischer auditioned for the German Radio Philharmonic Orchestra of Saarbrucken and won the audition. He started working with them as principal trombone in September 2008. In April 2009, about a year after entering the Air Force Band, he resigned his Air Force Band position because his new position was much more prestigious. Millischer worked with the German Radio Philharmonic Orchestra of Saarbrucken until 2013, when he decided to focus his performance career on recording, and performing as a soloist with orchestra.

Most talented trombonists hope to win an orchestral audition. However, this type of position is rare in France, and the market is so competitive that even high-caliber students fear not having employment once they graduate. Consequently, they try to secure an income by joining a military band as the audition is somewhat less challenging than for an orchestra. Furthermore, there are also several advantages in working for the army, as musicians can retire at thirty-five years of age and obtained part of their retirement.

For most musicians it usually takes several orchestral auditions before obtaining a position. Millischer followed this traditional path, though he soon after won a prestigious orchestral audition on his first attempt. There is also an unspoken ranking in French Army Bands. The military Bands based in Paris usually serve at presidential events and are of a much higher quality than the ones located in other cities. Working in an army band gave Millischer the confidence of securing employment. Consequently, he felt free and less pressured when auditioning. He ensured that his six-month trial period was over before letting go of his army ensemble position. As an international performing career usually

contains numerous appointments, one usually starts as a professional musician in his or her own country before blooming to an international level. Furthermore, Millischer has the experience of playing in a professional army band, and he is now knowledgeable when preparing his students for this type of career.

INTERNATIONAL PERFORMANCES

Wagner's international career began in the early 1970s, when he toured in Europe accompanying a choir. This event led to another tour as a featured soloist. For the next tour, in Venice, Wagner was nominated as the Music Director and put in charge of programming, rehearsing, and conducting. Being versatile and multi-skilled was a quality that launched him into this prestigious position. This incredible international experience led Wagner to be invited to many countries such as Russia, Kazakhstan, China, Brazil, Argentina, New Zealand, and Costa Rica. Once abroad, he always seizes an opportunity to make connections, which, in turn, usually leads to an invitation for a new project in the future. For instance, he met the trombonist Anatoly Skobelev at a trombone festival. In return, Skobelev invited Wagner to teach and perform at the Tchaikovsky Conservatory of Moscow. Another example occurred in Kazakhstan where he met the Russian conductor, Dmitri Hochlav, who invited him to play as a soloist with his orchestra in Saint Petersburg, Russia. Additionally, Wagner had the honor of playing for Pope John Paul II, and four United States presidents (George H. W. Bush, Ronald Reagan, Richard Nixon, and John. F. Kennedy) at social functions.

These opportunities gave Wagner international exposure to the point of being overbooked. He has received invitations to perform and teach at the same time in several

countries (New Zealand, China, and Korea), and cannot not accept them all. Wagner claims these invitations are linked to musicians enjoying his cooperative personality. When invited abroad, Wagner usually covers his travel expenses, but food and accommodations are provided. He does not dwell on the costs he has to cover himself, as he sees the expenditure as an investment in his career.

Similarly, Millischer has an impressive career as an international trombonist, especially considering he is still a young professional. After winning international competitions, many doors opened for him from Courtois as a sponsor, to performing all over the world. As a soloist, Millischer was invited to perform with the Vienna Chamber Orchestra, Stuttgart Radio Symphony Orchestra, State Hermitage Orchestra in St. Petersburg, Capitol Orchestra in Toulouse, Cannes Symphony Orchestra, and the Ukrainian National Orchestra. On tour, Millischer has performed in Washington, Beijing, Tokyo, Seoul, Munich, Geneva, and Paris, among other places. [103] The stunning number of international performances shows that the two men have had incredibly successful performing careers. Students hoping to follow in their footsteps would do well to train hard, to build relationships with as many music-industry people as possible, and to try to travel abroad and make further connections there.

CONCLUSION

For Wagner and Millischer, the love of performance and the desire for success pushed them and allowed them to excel at each level on their way to becoming successful international players. Their strategies go past any generational or cultural differences and

[103] Fabrice Millischer, http://fabricemillischer.com.

prove to be universal music activities. Thankfully, they are happy passing these lessons and skills on to the next generation so that others may also find international acclaim.

Table 7. Comparison of influence of Millischer's and Wagner's performing careers

	Millischer	Wagner
1. Plays in church		☑
2. Plays in a trombone quartet	☑	
3. Plays with trombone choir		☑
4. Played in a brass quintet	☑	☑
5. Played in a military band	☑	
6. Played in an orchestra	☑	☑
7. Former full-time position in orchestra	☑	

CHAPTER 10: INTERNATIONAL ACTIVITIES

INTRODUCTION

While every trombonist has individual ways of achieving success, contributing factors to building an international career as a musician include combinations of musical activities. These activities include participating in competitions, being sponsored, conducting, developing new repertoire, creating a network, recording, and offering master classes. Stewart Gordon, from the Thornton School of Music of the University of Southern California, suggests that being versatile in your musical activities while being in college allows students to experience a smoother transition to the real world. Historically, most musicians, such as Schumann, Berlioz, and Debussy, sustained careers by combining several activities.[104] In order to sustain an international career as trombonists, both Wagner and Millischer are committed to developing and enriching the trombone repertoire. Wagner's multiplicity of interests is also linked to his cultural upbringing. In addition to his teaching and performing duties, Wagner arranges, composes, researches, and conducts.

TROMBONE AND SPONSORS

To Wagner, trombone players must first clearly define the type of sound they are trying to achieve before deciding which brand and make of trombone to play. For new players, finding the instrument that matches his tone and be difficult because tone

[104] Stewart Gordon, *Planning Your Piano Success: A Blueprint for Aspiring Musicians* (New York, NY: Oxford University Press, 2014), 152–53.

production combines mental and physical techniques. Often, young players are not mature enough to develop this concept. For this reason, Wagner advises incoming freshmen trombone player at the University of Oklahoma to refrain from purchasing a new horn right away without consulting him. Wagner listens to new students performing before determining the type of new horn that would best suit them in college and after.

Wagner played an 88H Conn trombone for the first half of his career. The Holton instrument company asked Wagner to play one of their trombones, but Wagner refused, as none of their instruments suited his taste or were close to his 88H. Determined to have Wagner represent them, Holton invited him to their factory to replicate his trombone. The prototype they made for him was a success and sounded beautiful, according to Wagner, who used their horn while playing around the world in 1984. However, he stopped endorsing the brand when he discovered that the version sold in stores was inferior compared to the prototype custom made for him. Wagner then turned to the trombone company S. E. Shires. Wagner recalls:

> I am not sponsored by anybody. I would not endorse Shires either, because I like my freedom to play any horn and do not want to be bound. [105]

However, Wagner enjoys playing their instruments from time to time. Shires Company is known for selling instruments as component parts, which meant Wagner could define and explain his preferences for each part and create a custom-made instrument. Wagner traveled to their factory in Massachusetts, where staff members were helpful in finding the products that fit him best.

[105] Wagner, 3rd interview, lines 700-702.

Although he was courted by Holton, Wagner prefers to avoid sponsorship by any instrument maker, as he appreciates having the freedom to play on whatever trombone he wishes, instead of being bound to play on only one brand. Wagner believes that most people who accept sponsorship only do it for commercial reasons and only play their sponsored trombone at events sponsored by the company, performing on preferred models elsewhere. Wagner states:

> There have been times that I have been promoted by various companies, but I have kind of stayed away from that to a certain degree, because I did not want to get locked in. Many people are sponsored by a company, but the only time they play that horn is when that company is sponsoring the event, and that horn is not what they really play. People do it for the commercial aspect.[106]

Wagner's main trombone may be a Shires, but he owns a large collection of trombones. His most impressive trombone is the 1840 German Alexander trombone, now considered an antique. Its design is quite different from that of modern trombones, having a larger bell flare with a much smaller bore size than trombones in use today. This trombone has a distinctive tone color, which was intentionally sought after by the Alexander Company. When played softly, the Alexander's sound resembles the sound of modern trombones, but when played loudly, it has a brassy, splattering sound. Modern trombones, by contrast, are manufactured to have a consistent, homogenous sound in every range and with any dynamic.

While Wagner has a large trombone collection, Millischer owns a small number of trombones. He owns three tenor trombones—one Bach and two Courtois—a sackbut, and an alto trombone. Millischer learned to play the alto trombone after his first competition in

[106] Wagner, 3rd interview, lines 693-698.

2005. At that competition, the jury disagreed on his choice to play the Albrechtsberger *Concerto* on the tenor trombone, as the *Concerto* is written for the alto trombone. They advised Millischer to learn the alto trombone to compete, but his professor, Michel Becquet, did not play the alto. Nonetheless, Millischer was able to teach himself the alto trombone.

Millischer believes that professional trombonists can play on any trombone but make their choices according to their level of comfort playing the instrument and their personal taste. For example, the trombone he plays must have a round, well-centered sound, be easy to play, and have a slide that slides exceptionally smoothly. Since winning First Prize in the 2007 ARD Munich Competition, Millischer has been sponsored by the French trombone company Antoine Courtois. This allowed him to play on the trombone he envisions. Courtois-sponsored artists collaborate with the brand to determine features of forthcoming models of the instrument, which determines the features of the next trombone.

A few years ago, the Antoine Courtois Company was bought by the major instrumental company Buffet Crampon Group. This change has been very beneficial for artists such as Millischer, as their network is able to financially support them in furthering their international careers. Millischer explains:

> I started to be sponsored by Courtois trombones in 2007, right after winning the first prize in the ARD Munich Competition. All the artists of the Courtois brand give their point of view and share their experience concerning the instruments on a technical and musical level. Antoine Courtois is now associated with the Buffet Group, which considerably helps brass artists. Consequently, they can financially support us while traveling abroad and help us further our international careers. [107]

[107] Millischer initial interview, lines 608-614.

AGENT

The role of an agent is to provide advice on a good course of action in the professional realm and to help build a healthy, safe, and long-reaching career. Having an agent is particularly useful when wanting a career that includes performing at festivals and with orchestras. Agents serve several artists at the same time and are often able to negotiate contracts for several people at once. While having an agent is a useful tool in furthering one's career, it is important to note that only high-caliber musicians with established proficiency will be able to land one. About ten years ago, Millischer hired French agent Eugenie Guibert from Sartori Artists located in Paris. He met his agent at the beginning of his career, just a few months after winning the ARD Munich Competition in 2007, as he was young and inexperienced. Eugenie Guibert works on commissions and takes 15 percent out of each contract. Millischer does not always use his agent and has booked several concerts on his own, mainly through his colleagues at Freiburg University of Music, who oversee festivals and are well-connected. On the contrary, Wagner has never used the service of an agent as his type of performing does not require it. Furthermore, Wagner dedicated his early career to develop a large network through the International Trombone Association. These connections, along with the ones he made during his numerous travel,s had proven to be sufficient for his domestic and international career.

CONDUCTING CAREER

Wagner attests that a multifaceted approach to music is an excellent way to develop into a successful career. Wagner started his conducting education in high school when the band director asked him to lead the band on occasion. These experiences led Wagner to

choose music education as his major in college, where he refined his conducting skills. During this time, Wagner organized and coached chamber music ensembles. During the fall semesters of his junior and senior years of college, he conducted the entire marching band, which was excellent training for his future projects. Once he entered the Eastman School of Music for his graduate studies, he took conducting courses, studying with Professors Howard Hanson, J. Clyde Roller, Frederick Fennell, and Paul White. According to Wagner, Professor Paul White was his most valuable conducting professor because he had spent his career conducting symphony orchestras for radio broadcasts, without prior rehearsals. Consequently, his conducting techniques were impeccable because he had to learn highly efficient gestures to communicate with full symphony orchestras in a live broadcast environment. While teaching at Louisiana State University, Wagner conducted the jazz ensemble in addition to his trombone teaching duties. Once he moved to Oklahoma, he conducted many concerts with the Oklahoma Symphony Orchestra, and when the Philharmonic Orchestra was created, Wagner conducted many of its Pops series.

On the contrary, Millischer's career does not include conducting. Millischer is the product of a French conservatory musical education and tradition. Thus, he focused primarily on perfecting his skills related to performance. Consequently, the major part of Millischer's career is dedicated to performing, teaching, and recording but not to conducting.

REPERTOIRE

As a classical trombone player, Millischer's favorite solo is Tomasi's *Concerto,* which he considers the most difficult concerto of the trombone repertoire. When it comes to the

development and enrichment of the trombone repertoire, Millischer's goal is to work in partnerships with other composers. Performing new repertoire can attract a wider audience, which is why he performs or commissions contemporary pieces often. Millischer enjoys collaborating with composers, displaying the capabilities of the trombone, and pushing forward the limits of his instrument. In addition, having his name appear at major events is good publicity for him.

In 2010, Millischer commissioned a twenty-five-minute piece called *La Chute de Lucifer* from composer Patrick Burgan. Burgan based the main theme on Millischer's first and last names, creating a motif matching some of the letters of Millischer's name as a pitch (in the same spirit as the BACH Motif). Furthermore, *La Chute de Lucifer* is a tone poem based on Milton's epic poem "Paradise Lost," which represents the angel Lucifer transforming into Satan. The composer Patrick Burgan had known Millischer as a cellist and had the idea to portray Millischer as Lucifer. Burgan sees a parallel with Millischer's own transformation from cellist to trombonist. In mythology, the trombone has always been associated with hell and the devil. Starting as a cellist and becoming a trombone player is, for the composer, an analogy for Millischer going to the dark side.[108]

Millischer deeply cares about enriching the trombone repertoire by promoting the creation of new compositions. Jean Guillou's concerto for trombone and brass ensemble is a piece that was composed for Michel Becquet and the French Brass Players, a group of musicians playing together long before Millischer was born. Unfortunately, the piece was

[108] Patrick Burgan, "La Chute de Lucifer," www.youtube.com/results?search_query=la+chute+de+lucifer+patrick+burgan (accessed December 7, 2018).

never premiered, as it is highly difficult to play. Its performance was postponed, and the piece was eventually forgotten after the dissolution of the ensemble. Almost thirty years later, Guillou heard about Millischer's exceptional abilities and contacted him to see if he was interested in performing it.

Similarly, Wagner strives to promote unknown compositions for trombone. He enjoys musical diversity and always tries to include new pieces in his annual recital program. Included in his favorite repertoire are three standard pieces: *Ballad* by Eugene Bozza, Larson's *Concerto*, and Grøndahl's *Concerto*. Wagner often plays the song "Bye Bye Blues" for his spoons-and-trombone act. "Bye Bye Blues" has a slow melody with "old soft shoe" rhythm, a tap-dancing style. The song works well for his act because the trombone slide does not have to move much while he plays with his foot. On occasions, Wagner enjoys playing the piano; he is fond of popular songs from the big band era, such as "When the Saints Go Marching In" and "Satin Doll." "Rainy Day" is one of his favorite pieces, as it has pleasant chords supporting the melody.

Regarding the development of the repertoire, Wagner shares the same goal as Millischer. However, he composes his own pieces instead of commissioning them. Wagner has written many arrangements and original compositions mostly for trombone ensembles; the reason being that there was very little trombone choir literature available when he started his career. His trombone choir arrangements include the songs "Every Time I Feel the Spirit," "Roll, Jordan Roll," and "Send in the Clowns." A few of his original compositions are "Ricercar," "Gloria in Excelsis Deo," and "And the Greatest of These Is…"

Alongside his original music compositions and arrangements for trombone choir, Wagner has arranged sixty pop pieces for the Oklahoma City Philharmonic Library. Wagner

has worked on arrangements since his collegiate years. As a college student he played *The Carnival of Venice* arranged by Cimera and was inspired to write a band transcription. A few years later his arrangement was performed by the Westside Chicago Community Band. Cimera's brother happened to be in the audience for this performance and immensely enjoyed Wagner's arrangement. Wagner recalls:

> In college, I learned to play a version of *The Carnival of Venice*, a famous, technical piece, arranged by Cimera, and I did a band transcription, because there was not one at the time. I like to play it once in a while. At some point in my life, I was invited to play this band version of the *Carnival of Venice* with the Westside Chicago Community Band. Turns out Cimera's brother was in the audience and really enjoyed my version. [109]

Wagner's arrangements and compositions are performed all over the world in trombone circles. Wagner explained that publishers nowadays only want to publish music that the audience will truly appreciate. Consequently, publishers prefer to hear a live performance recording along with the score. The music publishing company Accura Music heard one of Wagner's arrangements for trombone choir and encouraged him to submit some of them for publication. Several composers have been inspired by Wagner's work as a professor and performer and have dedicated compositions to him. For instance, composer Renato Farias wrote a melody called *A Ballad for Irvin*; later, Wagner arranged it for trombone choir. While at a national conference of music educators in Atlanta, the composer Václav Nelhýbel heard the OU Trombone Choir directed by Wagner and was inspired to write a piece called "Tower Music" for trombone choir. Nelhýbel dedicated "Tower Music" to Wagner and the University of Oklahoma Trombone Choir. Wagner recalls:

> The composer Václav Nelhýbel wrote "Tower Music" and dedicated it to me and the University of Oklahoma Trombone Choir. A long time ago, at a Music Educators National Conference in Atlanta, my trombone choir was playing.

[109] Wagner 2nd interview, lines 303-308.

> That was a very tiny audience, but he just happened to come to it because he thought it would be interesting to hear a trombone choir. He had never heard one, so he asked if he could write a piece for us. He did, then he even published it himself and dedicated it with my name on the top, which was very nice. [110]

Wagner states that this piece has been played numerous times by most trombone choirs in the United States. Arrangements, compositions, and pieces dedicated to him have become part of the standard repertoire for all trombone choirs, a testament to the success and fame of Wagner's ability to compose and arrange.

SABBATICALS AND TROMBONE RESEARCH

At the University of Oklahoma, professors are allowed a semester off with full pay or one year off with half pay every six years. Professors must request their leave of absence, ensuring the research they will conduct will benefit the University. Wagner took his sabbaticals in the spring semester and combined it with the summer to go abroad for eight months.

His first sabbatical was dedicated to researching original ancient manuscripts for trombone at the Austrian National Library in Vienna. Once there, researchers had to sign their names for each manuscript requested and the library would make sure that no one carried a hidden cutter, as some malicious people had cut off pages of those ancient and valuable manuscripts. During that research project, Wagner went to Czechoslovakia. He was put in contact with a trombonist, Mr. Klucar, who took Wagner to a library where a sonata for trombone and basso was located. Wagner recalls:

> In the course of that study, one of my former students, from Nebraska, was playing in Stuttgart, and his family heritage was Czechoslovakian. He wanted

[110] Wagner 3rd interview, lines 642-648.

> to go to Czechoslovakia and the apartment that I had in Vienna was across the street from the Czech Embassy. He came to Vienna, and we went through the Czech Embassy and both got visas to go to Czechoslovakia for him to talk to a couple composers about writing new music for trumpet. While we were there, the old communist regimes had music centers. At the Czech Music Information Center, the lady spoke very fine English. She helped my colleague get fixed up, but then I told her I was looking for old music and she said, "You know something? I think Mr. Klucar, who plays trombone here, knows something about an old piece in the library here." She called Mr. Klucar and he came right down. He brought his horn and we played some duets. We could not even talk to each other, as there was no common language, but through music we would communicate. We went to the library because he knew about some music he wanted to show me. There was a sonata for trombone and basso that has never been published before. Anyway, that was not so easy to pull up, but I got the library to make a copy for me and went back to Vienna. [111]

The work, originally from St. Thomas Abbey in Brno, was in manuscript form and had never been published. Wagner made a modern edition of the sonata after approximately dating it, and the piece was published in 1976. Wagner states:

> Then I made a modern edition of it and I went back to Czechoslovakia two or three times to double-check the authenticity of what I had done. I tried to get as much history as I could about the book from which it came and found out a lot. Then I could date the sonata and the book. I published that piece just a couple years later in 1976. That is the oldest piece, the oldest solo that anybody has ever found for the trombone. That was a real find! [112]

Wagner did additional research in a little village called Herzogenburg, an hour outside of Vienna. He introduced himself to a monastery with a forged letter on which he put a gold star, to make it look official. The man in charge agreed to let Wagner pursue his research in the monastery but locked him in a room without access to a restroom. Many instruments were stored in this room, including some Wagner believed to be built by

[111] Wagner 3rd interview, lines 1151-1169.

[112] Ibid, lines 1170-1175.

Stradivarius. The man forgot to let Wagner out at the planned time, but Wagner used the time to copy as much material as possible and brought it back to the United States for transcription. Wagner states:

> I found other things too. For instance, some of the monasteries in Austria had holdings. I went out to two or three monasteries to check their music. One of them was in a little village called Herzogenburg, which is maybe an hour outside of Vienna, up towards the Czech border. We went there and introduced ourselves. He let me in, but he knew he had some valuable stuff. In fact, there were a lot of violins and cellos in a storage room back there. I guarantee, some of those were Stradivarius instruments. He knew what he had! Well, he knew what he had back there and told me to be there in the next morning. He locked me in and I couldn't get out or even to go to the restroom. He would come back at twelve o'clock, unlocked the door, so I could go have some lunch and went back at one o'clock. He let me back in and was supposed to come again at five o'clock to let me out, but five o'clock came and he was not there. Six o'clock came, he still was not there. It actually did not matter because they had that terrible copy machine that would shut itself off after it get hot, and I had to let it cool off to use it again. I frantically copied as much as I could from that library. Then finally, two hours later, about seven o'clock, it had dawned on him that he had me locked in there. [113]

Wagner finished his research tour for his first sabbatical at the University of Bologna in Italy, where the manuscripts were already organized into microfilms, which was advanced library technology at the time. Those manuscripts were written in white mensural notation, which differs from modern notation. Understanding the music sheet without prior knowledge of white mensural notation is a difficult task. Also, music parts used to be written individually, with no master score available, making it challenging to check for errors. Therefore, transcribing music means writing a score with modern notation to enable contemporary musicians to perform the music. While it is a lengthy process, Wagner finds it incredibly rewarding to bring music to life and is glad he had the opportunity to do so.

[113] Wagner 3rd interview, lines 1176-1197.

Because of his international experience, Wagner was appointed as the president of the International Trombone Association (ITA) from 1982 to 1984. The organization started in 1972 and is now comprised of 4000 members over 74 countries. Dr. Wayne Clark, a former DMA student of Wagner, said Wagner served on several committees before he was nominated as President. His previous involvements with ITA helped Wagner to become knowledgeable of the organization and its needs. Wagner set the organization on solid financial footing by starting a Life Membership Program and a foundation for major donors. At that time, the organization was mostly composed of Americans even though it was called the International Trombone Association.[114] To remedy the situation, Wagner used his second sabbatical to create and organize trombone associations all around the world, in countries such as Japan, South Africa, Israel, Greece, Norway, and Great Britain. Wagner had to travel to these various countries to accomplish his work, as social media and emails did not yet exist. By creating a network, he ensured future invitations to perform and teach internationally.

RECORDINGS

During Wagner's first and third sabbaticals, he searched for rare, undiscovered, and unpublished Renaissance trombone music. He then transcribed the manuscripts into modern notation and recorded two CDs from the music he found. Wagner's first CD is a recording of brass music for five- and eight-part ensembles. His research was primarily focused on the influence of composer Francis Gabrieli on Northern Alps composers. Many

[114] Wayne Clark, *Teaching Concepts and Techniques Utilized by Three American Trombone Professors* (DMA diss., University of Oklahoma, 1996) 86.

of Gabrieli's students were German. Once their musical studies with Gabrieli were completed in Italy, they would return home to Germany, composing in a similar style of music to their music professor's. It is not uncommon to find similarities between the music of Gabrieli and the music found in places such as Berlin, Leipzig, Kassel, Augsburg, and Buchel (a little town where the famous musician Praetorius lived). Wagner's second CD includes music from early seventeenth-century composers, who were famous at some point in time but have since faded from common knowledge (Schein, Scheidt, Engelmann, Widmann, Simpson). The second CD was performed by Wagner and the Stuttgart Brass Quintet. The Stuttgart Brass ensemble was created by Dale Marrs, Principal Trumpet of the Stuttgart Philharmonic Orchestra in Germany. Conveniently, Marrs happened to be one of Wagner's former students from McPherson College.

His next two CDs were recordings with his OU Trombone Choir. The first CD, called "Goin' Out of My World" (2008) contained jazz music with the soloist Rodger Fox from New Zealand, and the second, "Tour de Slide" (2010) with soloist Jacques Mauger, professor at one of the Paris conservatories. Sales of these recordings are in constant demand, especially the one with Mauger; Wagner and Mauger sell them all over the world wherever they tour individually. When Mauger was a student at Paris Conservatory, he performed some of Wagner's arrangements with Mauger knowing only that Wagner was the trombone professor at the University of Oklahoma. Many years later, they finally met in England during the 2005 International Trombone Festival. Mauger recalls how they met and how their music partnership started and developed:

> As soon as we met, we began discussing projects together. I invited Irvin to give master classes to my students and to conduct my trombone ensembles both in Paris and in Neuchâtel, Switzerland. We've been friends ever since. Irvin invited me to the USA to perform with his trombone choir at the

> University of Oklahoma. I was very impressed with the way he worked and how he got such a full sound from his ensembles. His musical knowledge is endless, and I've learned a lot in my own career thanks to this magician of the trombone. Our collaboration on the recording of "Tour de Slide" was memorable. The energy with which Irvin played and directed the ensemble was truly impressive. I am proud and happy to have shared this part of my career with my friend Irvin Wagner.[115]

Inviting international soloists to perform as guest trombonist with an ensemble is also an opportunity to be invited abroad in return. Jacques Mauger and Wagner have had this cross-Atlantic exchange roughly five times. Mauger has such trust in Wagner's conducting abilities that he shared his students with Wagner in preparation for the performance of the 2012 International Trombone Festival in Paris.

Similarly, Millischer has had much success with recordings as he has recorded nine CDs as a soloist since 2010, an average of one a year. His recordings represent an important part of Millischer's international career. He started his first recording with the intention of self-promotion. Part of developing an international career is to be an entrepreneur. By having a CD, he was able to sell them every time he would be on tour or giving a master class. His recordings present different composers, styles, and accompanying ensembles which allows him to showcase the wide range of his ability and musical interests. His CDs alternate standard pieces with unknown compositions, some of them commissioned. By playing a difficult but well-known repertoire, he self-promoted his superior performing skills and established a respectable reputation quickly. The rest of the program is designed to promote and enrich the trombone repertoire. Collaboration between composers and musicians often leads to musical exposure such as concerts and recording. Engaging

[115] Bruce Gunia, "Irv Wagner: 2013 Neill Humfeld Award Winner," *International Trombone Association Journal*, July 2013, 19.

current and new audiences is a way to sustain the profession. Few trombonists take this path, and this set Millischer apart and helped him at the international level.

His first CD *Pérégrinations* (2010), is a combination of the trombone literature, including the standard and difficult Albrechtsberger's *Concerto* for alto trombone and string orchestra, Sulek's *Concerto,* Casterede's *Concerto*, and "Sonatine" by Kassatti, a non-common piece with brass quintet. This last piece was recorded with his former colleagues from Saarbrücken Orchestra. For his first CD, Millischer wanted to showcase a variety of pieces that he enjoys even though he admits that the program is slightly disparate. In fact, he did not envision recording such a plethora of recordings in such a short time; otherwise, he would have planned the program differently. The name of the CD "Pérégrinations" came from the idea that the program goes across time and age and portrays a variety of trombones with various colors of instrumentation.

His second CD, *Libretto* (2011), is comprised of solo pieces accompanied by the brass band Exo Brass. Millischer enjoyed recording this CD since Exo Brass is comprised of his former conservatory friends. An important piece of this CD is called *Libretto* and was expressly composed for Millischer by composer Étienne Perruchon. Since it is the central piece, the CD was given its name. This French composer was born in 1958 and is mainly known for writing film music. When studying at Lyon Conservatory, Millischer became close friends with two euphonium players. One of them was originally from Annecy and was a close acquaintance to Étienne Perruchon of the *Pays de Savoie* Brass Band. The two euphonium students asked the composer to write a concerto for a two euphonium and brass band ensemble for their graduating recitals. Millischer loved the piece and contacted Perruchon who composed "Libretto." In addition to this piece, the CD includes two

standard concertos, "Rhapsody" by Gordon Langford, and Derek Bourgeois' *Concerto*. Millischer truly loves this second concerto, especially the third movement; the velocity and technicality required allows the trombonist to display the incredible ability and agility of the trombone.

Millischer's next CD, *Trombone All Styles,* was sponsored by the CIC, a major bank in France, resulting from his winning a Music Award from the prestigious "Victoires de la Musique," a French annual television ceremony. The CIC worked in collaboration with the music label *Aparte,* directed by Nicolas Bartholomée. While working behind the scenes, Bartholomée is considered to be one of the most important craftsmen of the classical music recording business.[116] The budget of this recording was about $11,000, which is not substantial, considering that important payments needed to be made for the musicians and the recording studio rental. The sound engineer and location of the recording studio was imposed on Millischer, but he had full independence when it came to the choice of musicians and the program. Nonetheless, Millischer was constrained to select pieces that belonged to the public domain to avoid copyright issues. Therefore, the repertoire of this CD is solely focused on Renaissance, Baroque, Classic, and Romantic composers. The CD was recorded in 2011 and was available for purchase in 2012.

The same year, Millischer was one of the featured soloists on a CD portraying four concertos of Tomasi for various instruments. Tomasi's *Concerto* for trombone was arranged by Claude Kesmaecker, the conductor and musical director of the French Air Force Band. The CD *Tomasi* (2012) was accompanied by the *Orchestre* de *la Garde*

[116] Christian Merlin, "Un Artisan à Part," Le Figaro.fr, October 26, 2010, www.lefigaro.fr/musique/2010/10/26/03006-20101026ARTFIG00509-un-artisan-a-part.php.

Républicaine, which is one of the best French military bands. Originally, Millischer planned to record it with the Air Force Band, but issues arose, and changes were made. It is interesting to note that in 2008, a few years prior to this recording, Millischer was the Principal Trombone of the Air Force Band. Millischer would have cherished being a soloist in his past orchestra.

For his next recording, *Sonate Concertate a Soprano e Trombone* (2013), Millischer devoted his performance exclusively to the sackbut repertoire playing German and Italian pieces from Renaissance repertoire. The project was a real novelty for him as this repertoire was quite different from his usual trombone repertoire. The Renaissance music ensemble *Affetti Cantabili* accompanied him.[117] His sister, Anne Millischer is the founder and first violin of this ensemble. She began playing baroque violin at a young age, over fifteen years ago. In ancient music, ensembles have variable sizes; Anne Millischer's ensemble can contain from one to fifteen musicians, depending on the repertoire and budget. Millischer's recording included two violins, one viola da gamba, one sackbut, one harp, and a *continuo.*

To this point, Millischer's recordings overviewed a variety of styles with various types of ensembles accompanying him such as piano, organ, harpsichord, brass band, and chamber ensembles. For his next CD, *French Trombone Concertos* (2014), Millischer sought to outdo himself by recording solos with the Philharmonique Orchestra of the German Radio in Saarbrücken. In the classical music world, philharmonic orchestra is the noblest type of ensemble, according to Millischer. Frederick Fennell, conductor of the Symphony Orchestra at the University of Miami, states, "Man's greatest cultural achievement has been

[117] Affetti Cantabili, http://affetti-cantabili.com/.

and still is the orchestra. Within its sounds he has found and through them has expressed many of his noblest thoughts and most exalted feelings."[118] Interestingly, Wagner studied under Fennell while at Eastman, so surely he agrees with the prestige placed on the orchestra. In fact, the orchestra is Wagner's favorite ensemble to play with.

The orchestra accompanying Millischer on his *French Trombone Concertos* CD (2014) is the orchestra for which he was the Principal Trombone for five years, between 2008 and 2013, following his time in the Air Force Band. When bringing up this project to Benedikt Fohr, the Manager of the Philharmonique Orchestra of the German Radio, the excitement was immediate. The high-quality of the performance shows the passion of all the participants to the project. The recording started in 2012 but was on sale in 2014; Millischer divided the recording sessions by focusing on one of the three major concertos per year. With this recording he won a prize in Germany called an *Echo*, which is comparable to the French *Victoires de la Musique*. The various styles and orchestrations of these compositions give a very contrasted and colorful feel to this recording.

For this prestigious recording, Millischer performed his favorite trombone piece, Henri Tomasi's *Concerto*. This piece is the most important standard piece of the trombone repertoire, according to Millischer. He already recorded this piece with a band version but now he wanted now to record it the way Tomasi had intended. Millischer carefully thought out the program and intentionally recorded two brand new concertos, which were specifically written for him: Jean Guillou's *Concerto* and *La Chute de Lucifer* by Patrick Burgan. His goal is that one day these two creations will become part of standard trombone literature and be just as renowned as Tomasi's *Concerto*. Millischer took it upon himself to

[118] Frederick Fennell, "Man's Greatest Achievement." *Music Journal* 25, no. 4 (April 1, 1967): 23–56.

honor Jean Guillou's *Concerto* by including this piece on his CD. Guillou's piece is quite modern and not accessible to the mass audience. This piece is difficult to play, and its nomenclature is not common as it requires three tubas. Millischer has not played this piece in concert since the CD's release, but hopes to have an opportunity to perform it again.

In addition to his own recordings, Millischer was a participant in a CD featuring Léopold Mozart's *Serenade,* played with the Bayerische Kammerphilharmonie and conducted by Reinhard Goebel; this includes a total of nine movements, four with orchestra, two with trumpets, and three with trombone. In addition to his solo CDs, Millischer recorded the CD *Esquisse* with his trombone quartet *Quart'bone*. The musicians play the sackbut and the trombone with an all-encompassing repertoire: Gabrieli to Takashima, as Millischer was fortunate to have the opportunity to meet with composer Takashima while touring Japan. Furthermore, Millischer has contributed to the recording of a CD centered on French horn and featuring Hindemith's double concerto for alto trombone and French horn. The hornist, Premysl Vojta, first chair of the WDR Symphony Orchestra in Köln, Germany, and Millischer have been friends for a long time as they met many years ago during summer academies. Their careers followed the same path, as both won the ARD Munich competition. Lastly, Millischer has recorded another CD focusing exclusively on alto trombone repertoire but has not yet promoted it. He is aiming to have a good label to endorse his work before the CD is available.

Recording an album is not as simple as it may seem. In order to make a CD, a musician must ordinarily find enough money to pay for a studio engineer, rent a studio, find the accompanying musicians and pay for copyright. Millischer stated that in France, the procedure costed him anywhere from $3,000 to $10,000. These fees include photo

shooting, writing, and advertisement. Fortunately for him, he was able to use his high-caliber network to find ways to reduce costs. While Millischer was the first chair trombonist at Saarbrucken Radio Symphony Orchestra, he was able to utilize recording studios at no cost. Additional ways to save money include using friends as accompanists and using co-financers. For instance, Millischer recorded with the Exo Brass Ensemble, which shared the cost of the production of the CD. These recordings contributed in gaining international acclaim as a way of promotion and were not necessarily designed as profitable products.

AWARDS AND HONORS

Competing for awards is one of the first things aspiring professional musicians consider to obtain an international career. Millischer followed this path and received prestigious honors resulting in his career going international. Millischer was a laureate at the International Trombone Competition of Budapest in 2005 and at the International Sackbut Competition of Toulouse in 2006. He then received first prize at the prestigious 2007 ARD International Competition in Munich, which is what launched his career to an international level. This was the first time in the history of this competition that a prize was ever given to a trombonist.

In 2014, Millischer received a German award called an "Echo" for his performance of *La Chute de Lucifer* composed by Patrick Burgan. In 2011, he was also awarded "Best Instrumental Soloist Discovery of the Year" at the prestigious Victoires de la Musique, a popular vote on best musicians of the year in France. Agents enroll their artists in the appropriate categories. In Millischer's case, his agent enrolled him in the "Young

Professional" category. The jury first selected twenty candidates, and then three finalists were chosen. To select a winner, a popular vote took place; having numerous contacts and being an excellent networker was tremendously useful Millischer. As an outcome of winning the competition and receiving this award, a major bank sponsored the creation of Millischer's next CD.

Wagner's major award as a professional trombonist in Oklahoma was the Oklahoma Musician of the Year from the governor's office of Oklahoma (1988). In addition, Wagner received two of the University of Oklahoma's highest awards: the David Ross Boyd Professorship (1984) and the Regents' Professor Award (2003). Furthermore, he was awarded the Neill Humfeld Teaching Award (2013), which is the highest achievement award of the International Trombone Association (ITA). His passion for teaching and performing led him to receive this award in honor of his contributions to the University of Oklahoma. On an international level, Wagner received a distinction from the government of Argentina for helping with the Argentinian trombone organization *Trombonanza*, which hosts major international musical events.

Awards are always beneficial to a musician, be it trombone or otherwise. For Millischer, winning the ARD competition was enough of an award to jumpstart his career. For Wagner, being recognized as an important member of the International Trombone Association cemented a legacy of international trombone musicianship. Aspiring international trombonists can gain publicity, experience, and confidence by challenging themselves to participate in competitions and applying for awards. These aspects will drive a career forward if done in ways like professors Wagner and Millischer.

CONCLUSION

Combining recording, conducting, sponsorships, getting an agent, developing the repertoire, winning competitions and receiving awards gives indications of how both Millischer and Wagner achieved success. Only through practice, patience, and experience can one grow the skills requisite to succeed in all these fields. These additional activities shed light on two brilliant international trombone players and show students aspiring to internationally recognized careers what it takes to be effective. While most of this document follows the professors' teaching and performing careers and philosophies, this chapter shows that additional activities can be taken up to cultivate musical interest and talent and to have a broader reach. Ultimately, Wagner's conducting experiences, composing and arranging skills, repertoire, and the work he did during his sabbaticals all contributed to his success. Through these activities, additional networking and marketing were made possible, giving Millischer and Wagner a competitive edge in the challenging field of international trombone performance and teaching.

Table 8. Factors contributing to Millischer's and Wagner's international reach and activities performing careers

	Millischer	Wagner
1. Had an instrument made for him		☑
2. Possesses a large collection of instruments		☑
3. Has a sponsor	☑	
4. Has an agent	☑	
5. Has a conducting career		☑
6. Performs unknown work	☑	☑
7. Commissions trombone pieces	☑	
8. Composes and arranges pieces for trombone		☑
9. Music dedicated for them	☑	☑
10. Goes on sabbaticals		☑
11. Researches ancient music		☑
12. Transcribes manuscripts		☑
13. Has recordings	☑	☑
14. Did solo recordings	☑	
15. Received awards	☑	☑
16. Won international competitions	☑	

CHAPTER 11: RESULTS AND ANALYSIS

Research Question 1: How did their culturally different educational experiences contribute to their musicianship?

Both Millischer and Wagner had superior trombone professors and went to prestigious graduate schools. However, their educations differed in other ways due to differing environmental influences. Millischer received a superior education for performing Classical music. He became a champion of his instruments as a sackbut player and a classical trombone player, representing the ideal product of French conservatories. Classical music was born in Europe and is an important part of French heritage. In contrast, Wagner received a holistic education, with little private lessons until college, and developed an interest in playing several instruments. Wagner did not solely focus on classical music as he grew up in a multicultural environment in the United States. In his youth, Wagner would practice gospel music at home, and later church, with his family. Growing up church culture was such an important part of Wagner's life that it strongly influenced his musicianship and exposure. Later, as a young musician, he would perform blues and jazz at school, two other American styles. Millischer did not have the option to learn gospel in church, since gospel is rooted in Afro-American Christian tradition.

Having musically inclined, supportive families guided Wagner and Millischer for their choices of instruments, practice, and careers. Playing instruments other than the trombone clearly benefited both musicians. For example, learning how to perform classical styles on the cello impacted Millischer's trombone performance. Similarly, Wagner created

an act combining the trombone and the spoons, which is one of the many ways he built his international fame. The spoons are an American folk instrument, which makes it very particular to him. So, the styles and instruments they perform are linked to their cultural background and upbringing.

Research Question 2: Do Millischer and Wagner share similar pedagogical approaches and teaching careers despite their cultural differences?

Teaching at the collegiate level certainly contributed to their progress as world-renowned trombone players. However, each professor's teaching outlook is specific to him. Wagner's teaching philosophy emphasizes encouragement, positive reinforcement, and teaching through imitation. Encouragement is an important theme of education in American culture. In this way, Wagner is a product of his education and culture. Meanwhile, Millischer's approach is more straight-forward, a feature of French culture. While being a kind person, Millischer is not afraid to let a student know that they may not possess the proper skillset to become a professional trombone player. By using the Socratic Method, he focuses his pedagogy on developing analytical mindsets, leading his students to become independent learners.

In addition, Wagner and Millischer differ in their approaches to student selection. Wagner believes in giving a chance to everyone who is willing to work hard, even if they have not yet demonstrated a high level of proficiency. Wagner is a product of the U.S. culture where the American dream gives a chance to everybody who is willing to work hard. He believes everybody should have access to education, whether the students will

reach a professional career or not. Millischer, conversely, has a practical view of who should enter trombone studios by reserving his teaching time for the most gifted and outstanding students, as he aims to match the number of new students with the reality of the market. This attitude is very much linked to his cultural upbringing. Growing up in France and having been educated in French conservatories shaped his selective approach at a young age. Every year, as a student, Millischer had to pass juries and compete against his peers, which led to only few students reaching the end of the program. While American university fees and tuition are quite costly, French conservatories are mostly financed through the government (Minister of Education). The fees and tuition that students pay is considerably below the price of the real cost of their education, and each student is expensive to the government. Consequently, education is reserved for talented, hard-workers with higher chances of success as professionals. The Darwinian "survival of the fittest" mindset applies perfectly to French principles, including to the students Millischer invites to his studio.

Both Wagner and Millischer developed their pedagogical approaches by imitating former professors, native to their respective countries, all of whom became international stars of the trombone. Consequently, their way of teaching is influenced by their mentors, who were also products of their respective cultures. Most of Wagner's pedagogical ideologies come from the renowned professor Emory Remington. Similarly, Millischer's approach comes from his cello professor, Annie Cochet. The importance of having competent music professors, possessing superior performance abilities and pedagogical qualities, cannot be understated. It is fair to say that both Wagner and Millischer became first-rate players thanks to their superior professors, and today, they can pass that same

knowledge on to the next generation. Empowering a new generation of musicians was both a rewarding and contributing factor to both men growing their international career. Having students become successful professional trombonists is a valuable source of advertisement.

Both musicians share similar views regarding warm-up, flexibility, and range techniques. They would agree that to enhance musicality, solo performances should be played from memory and accompanied by a piano. For them, there is no reason why trombone players cannot perform from memory. Practicing and performing with an accompanist develops the accuracy of intonation and musicianship. Furthermore, both are avid believers in being professional, respectful, and congenial when working in the music industry.

Professor Millischer held teaching and performing careers simultaneously; he was offered his teaching jobs at the Saarbrucken University of Music, at Freiburg University of Music in Germany, and at Paris Conservatory because of his performing career. These conservatories hire only professors with highly developed international careers, as famous musicians tend to attract high-quality students. Paris Conservatory maintains the tradition of the French school of trombone and would not hire someone who had not been trained in this way. Wagner obtained his teaching career through proper education and networking. His first position at McPherson College was accessible to him as an alumnus of the school. His second position at Louisiana State University was offered to him because of his affiliation with the renowned Eastman School of Music, as he was a DMA student at the time. He has been teaching at the University of Oklahoma for 50 years. Wagner is grateful for all the opportunities he has had at the University of Oklahoma and plans to continue to take advantage of them.

Research Question 3: What were the turning points of Wagner and Millisher's careers going from professional to international musicians knowing their generational difference?

Following the careers of both men provides context into potential ways a trombonist can develop an international career. Wagner created a professional network while serving as the President of the International Trombone Association (1982 –84). This required hard-work on Wagner's part, as he made his success well before the era of the internet and social media use. The connections Wagner made for himself were contributing factors in becoming an international guest trombonist and conductor all over the world. Besides being a trombonist, composer, and conductor, Wagner also gained national and international fame through his trombone-spoons act.

Coming from a younger generation (48 years younger than Wagner), Millischer never had to work without the aid of modern technology. By winning first prize in the prestigious International ARD Munich Competition, Millischer's online reputation preceded him. In addition, he used the opportunities presented by the internet to market himself, network, create an online presence, and give online private trombone lessons.

Research Question 4: What strategies were necessary to develop their international careers?

Several strategies are necessary to develop an international music career. It requires from the musicians an entrepreneurship mindset, competitiveness, and hard-

work with activities including having an agent, travelling, winning prizes, and recording CDs. While Millischer was securing a professional career, he recorded albums as an efficient, self-promotion tool. Media recordings contribute to maintaining and developing international exposure. Though only thirty-three years old, Millischer has already recorded eight solo albums with a variety of ensembles and styles.

After winning first prize at a prestigious international competition, additional opportunities were accessible to Millischer. With the help of his agent, he toured all over the world giving master classes and recitals, playing as a soloist or otherwise. Winning this prize set him apart from many professional classical trombone players and secured the services of an agent who could assist by booking international performances. In addition, the French trombone brand Courtois became his sponsor, which has been an invaluable resource and support. Since Courtois belongs to the group Buffet-Crampon, its connections and budget allowed Millischer to travel internationally all expenses paid. In return, Millischer provided opportunities to promote Courtois's instruments, using them for his performances.

Another strategy Millischer employed was to keep gaining exposure through competition. Millischer's agent entered him into a popular national award competition, aired on national television. By winning, he received funding for one of his CDs, creating even more publicity. This award and national exposure added to his already impressive resume. In addition, being young and extremely talented also played in Millischer's favor. While talent is extremely important, being proactive is equally imperative. Millischer does not sit on his success; every year he tackles a new project.

Proper time-management and carefully made choices are effective strategies for Millischer. By securing an honorable teaching position at the prestigious Freiburg University of Music in Germany, he could afford to leave his orchestra position and focus on bigger projects for his international career. Teaching is a financially secure position that allows him to perform wherever he wants with much more flexibility as opposed to the stricter schedule of an orchestra member. He saves his physical efforts and "lips" for projects he really cares about. In addition, teaching highly successful students (i.e. students winning international competitions) is good publicity for the professor around the world. While Millischer students are mostly French and German, they also come from countries such as Mexico and Japan.

Millischer and Wagner also share the career strategy of developing new trombone repertoire. Millischer keeps the interest of his audience by performing unknown repertoire and constantly commissioning new pieces. When Millischer premieres his work, he gains wide exposure, contributing to his international fame. Composers of new music for trombone will often wait until they find someone of Millischer's or Wagner's caliber to ask them to perform their pieces.

While Wagner is a strong advocate of reviving the trombone repertoire, he does not need to commission work. Instead, he composes pieces himself and has arranged many pieces for orchestra and trombone choir to adapt interesting music to his instrument. Wagner's music and arrangements have been heard in many trombone circles, creating a successful international reputation. In addition, research is another strategy on which Wagner focused his talents and built his brand. The ability to find long lost music contributed to his career as a musician. Wagner used two of his three sabbaticals to

research rare or unknown Renaissance music. By recording his findings, he influenced thousands of trombonists curious to hear unknown work from these periods. In addition, he has recorded two CDs with his trombone choir, renowned classical trombone player Jacques Mauger, and jazz trombonist Rodger Fox. His recordings contributed to his international fame and continues the cycle of being invited as a guest performer abroad.

OVERARCHING ANALYSIS

In this section I intend to answer the following questions: What potential steps (educational and career strategies process) could trombone students take in the hopes of reaching a similar level of proficiency and success as Millischer and Wagner? While Wagner and Millischer share commonalities, they each have their own strategies and processes. Students may consider following one professor's strategies over the other or combining both.

As for Wagner, an underlying theme of his success is his entrepreneurial personality. He has shown that something that does not necessarily have anything to do with musicianship or talent can have an impact on building a successful career. Above all, Wagner is a hard-worker who relentlessly works on several projects and constantly networks with musicians around the world. Following Wagner's path, trombone students must be adventurous and willing to take risks. Wagner was always willing to travel abroad, including to places other people would not go (his China experience gave him immense exposure). Students must have a curious mind just like Wagner, who dedicated time trying to bring long-lost trombone music to light. Students must be social and willing to network; Wagner created a network of trombonists for himself by establishing trombone

associations in several countries. Taking composition and arrangement courses while in college is a convenient and useful media to grow the existing corpus of trombone repertoire. While arranging and composing pieces for trombone is a useful skill to have, it is also a wonderful strategy in gaining exposure in trombone circles. For Wagner, travelling overseas is a double benefit as it is a way of promoting his music and promoting himself as a performer.

Networking and marketing are important strategies that students could find useful. Wagner, for instance, is extremely good at presenting himself professionally under the best light and knows how to utilize his various self-promoting skills. Having multiple interests, talents, and skills is an advantage in competition and is a way of securing a good income. Wagner's holistic approach, education, and skills gave him numerous avenues and opportunities for his career. Being multidimensional in one's abilities is a way of securing a career and is an attractive feature when looking for a job. Knowing that Wagner could perform classical and jazz music, conduct an ensemble, and compose arrangements for trombone made him a handy musician to have around.

Teaching and performing are complimentary activities. While teaching is not a requirement of having a career as a trombonist, it is surely a valuable addition. First, teaching is an additional and stable income. Giving master classes all over the world brings in students from many countries into the studio. In return, this helps with development and sustaining a reputation as students are the publicity for the professor once they become successful professionals.

By working at an institution, professors' names are exposed; people searching for musicians might directly contact professors. In summary, teaching helps with income, gives

performance exposure, helps with networking, and gives opportunities for playing outside performances. Additionally, said income can be utilized for travel costs that are required to perform internationally. Teaching also helps a reputation locally, nationally, and internationally. However, one must have the passion and skill to teach to do so efficiently. Students should not go into a teaching career without those qualities.

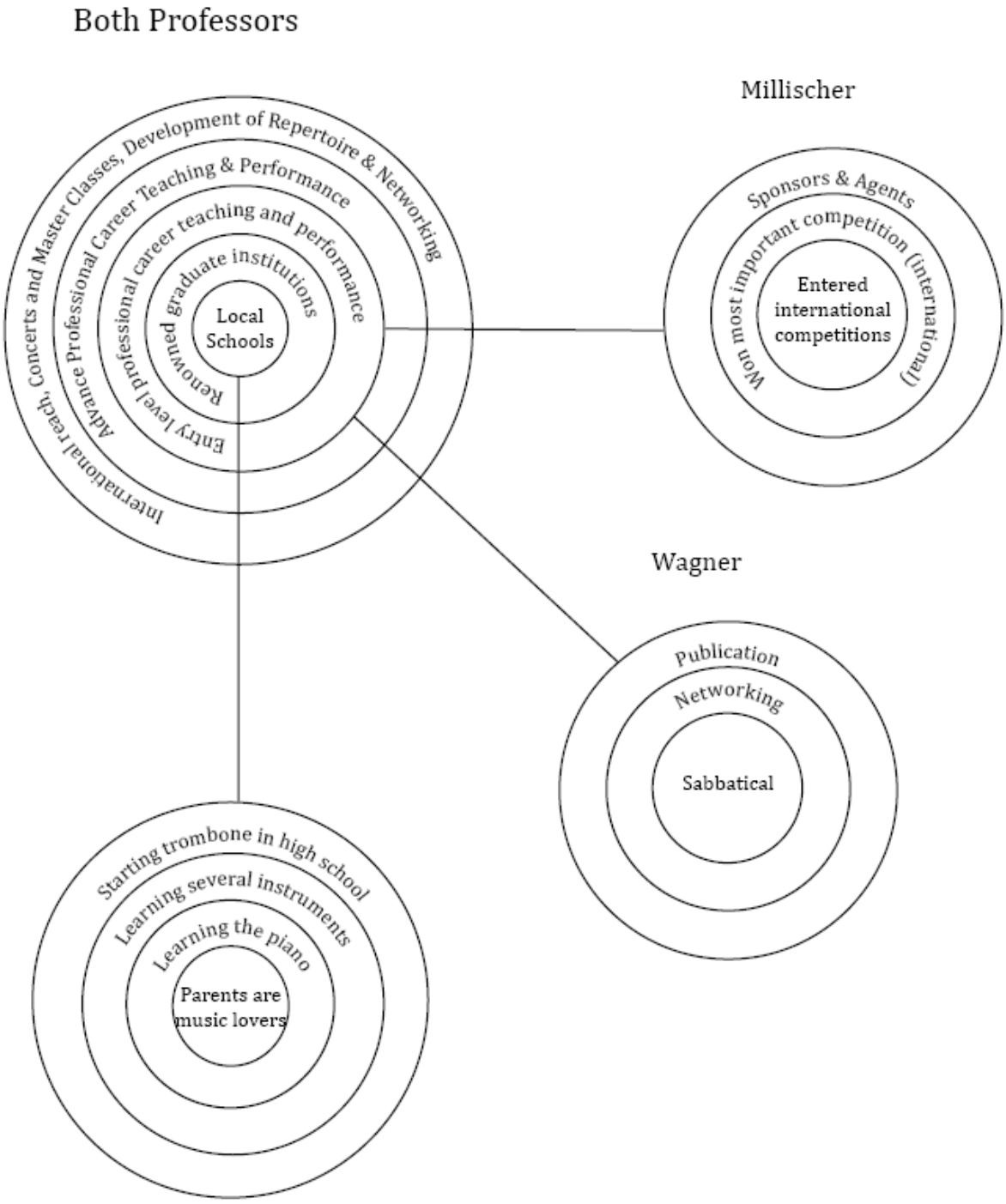
Trombone students aspiring to reach recognition in their field would do equally well by recording performances. Performances are an easy way to justify and prove a high level of performance. Recordings can be posted on media outlets like YouTube or on a website, as well as on commercial CDs. In the case of CDs, they provide an additional source of self-promotion. Millischer has recorded, on average, one CD per year, which reinforces his career and reputation as a soloist.

In the realm of classical concerts, an excellent way to launch a career is to participate in and win competitions. While it is not given to anybody, it can be an auspicious avenue. It may also lead to gaining sponsorship or an agent. These two benefits help a musician obtain paid, high-quality performance opportunities around the word. Sponsors provide a financial support often needed for more international exposure. Agents can negotiate prestigious performances around the world by having special contacts with major orchestras. Millischer won several national and international competitions, granting him both an agent and Courtois as a sponsor. Both opportunities gave him many of his international music concerts and tours in which to grow his personal brand.

To excel as a classical trombonist, one must place a primary focus on this musical style, which Millischer did tirelessly. While learning several different musical activities in college can be a plus, like it was for Wagner, it will surely take time away from practicing a

primary instrument. On the other hand, being skilled at extra activities outside of performance can be useful as a self-marketing strategy, as only a few people make it in the business. Cultivating multiple skills will always help with work opportunities. However, just as in teaching, students should not go into composing, arranging, and conducting without the talent and, more importantly, passion it requires. See table 9 below displaying the commonalities and contrasts between the education and careers of Millischer and Wagner.

Table 9. Conditional Matrix



CHAPTER 12: CONCLUSION

ANALYSIS

From their perspectives, Millischer and Wagner are both happy with their careers and would not change anything about them. Millischer says he believes he has done his best in his career, and even if he has made any mistakes, he would not change what he has done. Additionally, any mistake provided an opportunity to improve and strive for better musicianship. Millischer also believes that luck factors into a musical career. Luck is not something a person can control, but it does contribute to their outcomes. For instance, Millischer considers himself lucky to have had such valuable professors and to have received first prize at the International ARD Munich Competition. He explains the role of luck in a musician's career by referencing the fact that the talented Michel Becquet deserved first prize when competing years before him, but was unlucky and received second prize.

As a family man, Millischer prioritizes his wife and children and tries to choose only the best out-of-town activities. He rejected various job opportunities from ensembles that would require him to tour for ten days. Those choices are not always easy, but he believes that with appropriate compromises, career and family life can be balanced. Millischer believes hard work is what pays off in creating and maintaining an international music career; talent is important but cannot sustain a career on its own. For his part, Wagner enjoys playing the trombone, teaching, writing music, seeing people, and traveling. He believes that being productive, creative, and sharing his experiences in life have yielded a successful career.

Wagner and Millischer share certain commonalities in terms of the way they have attained success, but there are also differences in their careers. As of this writing, Professor Wagner has an extensive career; his children are now grown, and his family responsibilities are significantly different from those of a younger musician. Having grown children and grand-children, balancing family and career is not as much of an issue for him, though he does enjoy taking his family on professional trips. On the other hand, Millischer has young children for whom he cares very much and, consequently, has different constraints on his performance opportunities. Wagner chooses to work within a wider range of musical material and engages in a wider range of activities due to his eclectic interests. Millischer teaches at several renowned music institutions thanks in part to their geographical proximity and the availability of high-speed transportation. Wagner's career covers multiple decades, and he established his career without the aid of modern communication technology (social media, emails, websites, etc.). On the other hand, Millischer's professional life spans roughly ten years; he has been able to use recent technological developments to further his career.

Most professional classical trombonists perform in an orchestra, teach, or both. Sometimes they may participate in a trombone quartet or be part of a brass ensemble, but this is the extent of their career activities. What sets a professional classical trombonist apart from an internationally successful one is the mental, physical, and technical ability to perform solo work. It requires strong confidence to play recitals and to be a soloist with orchestras. Not everybody has the mental stability and the talent to do so. To be an international trombonist, one must be courageous and take a leap of faith by concentrating on a few activities that yield the international career he/she intended to have. For example,

Millischer upgraded his professional career rapidly; he went from playing in a military ensemble, to a major classical orchestra and taught at a smaller conservatory, followed by a German university of music, and finally at the prestigious Paris Conservatory. Those with dreams of becoming successful international trombonists can look to the experiences and paths of Professors Millischer and Wagner in order to develop success in their own careers.

FUTURE RESEARCH

As I aimed to gain familiarity with a phenomenon that had not been studied clearly, I designed the types of interview questions in this study and created categorized graphs as an analytic strategy. Using these graphs, I crafted close-ended questions based not only on my original questionnaire but also on additional point of interests revealed in the interviews. These topics are based on the finding of this study and this survey (see below) could be a tool for future interviews research. By creating such a survey, future research could be rooted in Grounded Theory Study, employing a larger number of participants. Grounded theory involves the collection and analysis of data for the purpose of developing a theory. The theory must be based on the data of a large number of participants in order to be valid.

Participants would answer survey questions, while having the opportunity to add short comments for each section. Participants could be from various countries and performing various genres. This future research could lead to a theoretical framework with descriptive statistics. By combining qualitative and quantitative research, this future project would add to the body of literature on international careers as a trombonist.

Table 10. Close-ended survey form

	Participant Name
1. Performing within the family	
2. Parents as professional musicians	
3. Supportive family	
4. Learned the piano	
5. Learned several instruments	
6. Chose the trombone on their own	
7. Trombone as secondary instrument learned	
8. Started the trombone as a teenager	
9. Very fast learner / faster than average	
10. Strong exposure to classical music	
11. Strong exposure to gospel, blues, country, and jazz music	
12. Enrolled in an intense classical music program	
13. Attended a conservatory	
14. Attended music classes at a public school	
15. Received regular private lessons before undergraduate degree	
16. Had committed and passionate music educators	
17. Prestigious undergraduate school	
18. Dual majors with two different instruments	
19. Undergraduate degree focused on performance	
20. Undergraduate degree with a holistic approach	
21. Prestigious graduate schools	
22. Dual graduate degree	
23. Renowned professors in graduate school	
24. Parents as music role model	
25. Taught first student at 16 years old	
26. Taught first student at 24 years old	
27. Being a graduate student alumnus of a top school led to quality employment opportunities	
28. Teach collegiate music students	
29. Taught several applied instruments	
30. Created trombone choirs	
31. Worked as a band director	
32. Teach at summer academies	
33. Give international master classes	
34. Accept most student in his studio	
35. Carefully select skilled students in his studio	
36. Performed administrative duties	
37. Pedagogy inspired by their own professor	

38. Teaches as many students as possible	
39. Only teaches students who went through a very selective recruitment process	
40. Teaches by imitation	
41. Teaches through critical thinking	
42. Teaches with encouragement	
43. Demanding and detail-oriented professor	
44. Receives many international guest trombonists in his studio	
45. Chooses approachable music program for concerts	
46. Teaches his students about marketing	
47. Teaches warm-ups	
48. Teaches technique exercises	
49. Advocates performance from memory	
50. Advocates performance with an accompanist	
51. Advocates intensive training to fight performance anxiety	
52. Warmed up as an undergraduate student	
53. Warned up in graduate school	
54. Makes his students practice daily full work-out technique	
55. Students must work technique through several method books	
56. Recommends students to use Bordogni's Vocalises	
57. Recommends students to use Arban's method book	
58. Recommends students to use Trombolympic method book	
59. Recommends students to use special legato method book	
60. Considers hardest issue to solve is poor tone quality	
61. Considers hardest issue to solve is poor lip slur	
62. Considers most important technique to master is flexibility	
63. Believes high range is improved through flexibility	
64. Offers several methods to improve high range	
65. Believes trills are achieved through lip slur a third apart going from slow to fast tempo	
66. Plays in church	
67. Plays in a trombone quartet	
68. Plays with trombone choir	
69. Played in a brass quintet	
70. Played in a military band	

71. Played in an orchestra	
72. Formerly full-time position in orchestra	
73. Had an instrument made for him	
74. Possesses a large collection of instruments	
75. Has a sponsor	
76. Has an agent	
77. Has a conducting career	
78. Performs unknown work	
79. Commissions trombone pieces	
80. Composes and arranges pieces for trombone	
81. Positions dedicated for them	
82. Goes on sabbaticals	
83. Researches ancient music	
84. Transcribes manuscripts	
85. Has recordings	
86. Did solo recordings	
87. Received awards	
88. Won international competitions	

CONCLUSION

After considering Wagner and Millischer's wide range of professional and life experiences, this study concludes that the most strategic elements of their successes are networking and taking part in a diverse selection of professional activities, including entering competitions, playing in orchestras, giving recitals, making recordings, obtaining sponsorships, teaching international master classes, exploring music research in Europe, conducting various ensembles, and composing or commissioning works to expand repertoire for solo trombone and trombone choir. Both Wagner and Millischer are highly industrious and have achieved exceptional careers through their networking efforts, entrepreneurial minds, and their participation in wide-ranging activities on trombone.

Although Professors Millischer and Wagner do not know each other, they have many common career goals and strategies. In their quests to develop and sustain performing careers, both Wagner and Millischer are entrepreneurial and well connected.

Millischer's and Wagner's high achievements led to their receiving several awards for performance and teaching. They have performed as members of orchestras in their respective countries and as soloists all over the world. Overall, a symbiosis of awards, connections, superior commitment, and talent are all determining factors in a successful musical career. In conclusion, being brave, entrepreneurial, motivated, and diligent are the major keys in developing an international career as a musician.

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APPENDIX A: INTERVIEWS WITH PROFESSOR IRVIN WAGNER

Date of Interview: 5-4-2017

Time of the Interview: 1:45pm CDT

Place of the Interview: Norman, OK

Interviewee: Professor Irvin Wagner

(Start of interview)

PIGUET: How old were you when you started your musical journey? Was your family musically inclined?

WAGNER: I have to start by honoring my parents. My father was a farmer, but in the evenings and weekends we always sang a lot as a family. I have an older sister, and we were good enough that people asked us to sing at various occasions. For example, somebody would ask us to go sing at a school or a church. We developed a musical heritage there, singing gospel, blue grass, and country music. My mother played the guitar and my sister played the accordion. My family even made two records singing. Because my father was a tenor, I started singing the bass part an octave higher before my voice changed. That was the beginning of my musical journey, which is a very nice question.

PIGUET: How did you start playing the trombone?

WAGNER: Regarding the trombone, there are two stories I would like to share. I lived in the state of Washington growing up. Because we lived on a farm, we often went into the big city of Yakima, Washington. I remember we once went to Yakima

for Christmas shopping, and we walked by a music store where I saw a trombone sitting in the window. I expressed some fascination with this shiny instrument, and it prompted my parents to inquire about it. That was during Christmas vacation when school wasn't in session. As school started back up in January, my parents went to the elementary band director, whose name was Dallas Finch. They asked Mr. Finch, "Do you think this young man could play the trombone?" and he replied, "Yeah, he looks like he's husky enough to play the trombone. That would be good." They went back to Yakima over the weekend, and purchased the trombone that I saw in the window.

I started playing in the band at the end of January when I was in the fifth grade, maybe about 10 years old, around 1947. I am indebted to my first professor and band director, Dallas Finch. As it turns out, he was a trombone player, and a good one, who took an interest in me and taught me many things in band class. I didn't actually take private lessons from him, but he worked with me from time to time and gave me suggestions. I blossomed rapidly, because I was a featured soloist by May, after starting in the middle of January that year. Each May, an all-district band concert was held with all the different bands from different grades. After only four months of practice I was a featured soloist, playing a song called the *Gaiety Polka* with piano accompaniment. Years after, I had a doctoral degree in trombone and I went back to the state of Washington to personally thank Mr. Finch for starting me off on the right track.

While being the President of the International Trombone Association, one of Dallas Finch's children saw my name online and sent me an email. I have since kept in contact with his family.

My second story comes from when my parents told me about a trombone player by the name of Homer Rodeheaver. My parents heard him perform on the radio many times and thought he was a brilliant player. Homer Rodeheaver was the most listened to trombone player ever in history at that time. He did guest appearances all over the world with the famous evangelist preacher Billy Sunday. Rodeheaver led the music and played trombone in the services. It's estimated that he played for about 5 million people in the world, before recordings or television. He had a major influence on my parents, teaching them what the trombone was and making them happy that their young son was interested in playing that instrument. Rodeheaver's playing also influenced me, as I always played hymns accompanied by my sister on the piano.

Looking back decades later, I think to myself, "My goodness that was great training! Playing lyrical things all the time, being expressive making a melody -- that was really amazing!"

PIGUET: What instrument did you first play before the trombone and why?

WAGNER: I formally took piano lessons. The piano professor had an old style of teaching, where every piece I played in a lesson had to be from memory. She would say, "Okay, play measure eight for me." You had to memorize it and know which measure you were playing. I remember I liked her, but I think she had a ruler and hit

your hand if you played a wrong note. That's probably why I played the trombone, because my professors didn't hit me. (Laughing.)

Along the way my mother told me I should practice the piano more, telling me, "You'll be sorry someday." Now I wish I did play the piano much better, as it would have been very helpful, especially as an arranger or music composer. I can play chords and basic accompaniment but cannot play Beethoven's *Moonlight Sonata*. That would be a disaster!

During my undergraduate studies, I had to study piano for four years and play a piano recital every semester. Therefore, I had some piano skills when I graduated. I had to play piano as a secondary instrument at the audition, along with a simple theory test, and a history test to be admitted into Eastman's Master's program.

PIGUET: Let's say you did not have strong piano skills; do you think you would not have been accepted?

WAGNER: I am sure not, and it was like that everywhere. I did not actually go to Rochester to audition, I had to go to St. Louis, as I was living in Kansas. They also held auditions in Dallas and Los Angeles. The person who heard me perform was called the Registrar in those days. After I got accepted at Eastman, I got to know him [the Registrar] a little bit and found out that he had been on the piano faculty at the University of Oklahoma. I can remember him saying at the audition, "Well, I guess you won't need the piano quite so much going on to the trombone." I'm a big believer in piano education as a secondary instrument. I should have practiced more, and I wish our students had a chance to learn more.

PIGUET: How would you describe your style of playing? What pieces of music do you play on the piano?

WAGNER: My piano skills are not so great but I would say that I play like a writer or like an arranger. I like to play older popular songs from the big band era such as "Saints Go Marching In," "Satin Doll", and other tunes I just learned to play on the piano. "Rainy Day" is one of my favorite pieces; the chords are so nice.

PIGUET: Did you learn other instruments?

WAGNER: I was always fascinated by and curious of other instruments. I can remember being sick in high school and having to be in bed for several days. I had previously been down to the local music store of McPherson, Kansas, and saw an old, junky euphonium down there. I had my mother go and buy it for me because I couldn't play the trombone in bed. That is how I learned how to play the euphonium. I kept that instrument for a long time.

I have accumulated various instruments over the years. I would take the old instruments that the repairman in McPherson's music store would throw out. I attempted to make a clarinet lamp but never finished it. Today, I have a bassoon lamp I made myself. I also have an old clarinet and an old saxophone. I liked to play them from time to time but never played anything professionally.

When I went to McPherson College for my undergraduate degree, there were too many trombone players for the orchestra. I ended up playing bassoon for four years in the college orchestra. Consequently, I developed some degree of proficiency, and enjoyed playing the bassoon.

PIGUET: You have not mentioned the spoons, which everybody talks about.

WAGNER: Yes, I know. That is the most famous part of my career, I think.

PIGUET: You know, when I run into people in Oklahoma, they do not ask me when the next trombone concert is, but they ask me when the next concert is scheduled where you play the spoons.

WAGNER: Well playing the spoons is very fascinating; it is an identity that has followed me all over the world. I didn't have a plan to start playing the spoons at all, but I can remember being on a variety show, and I had no clue what that was all about. I remember backstage, there was a man entertaining people, playing the spoons. When I saw him playing the spoons, I was so fascinated by this folk instrument that I decided to teach myself.

I have run across a lot of spoon players in my life and to my understanding, many countries have music where people play the spoons. For instance, there is a national spoon competition in Australia, and there is a tradition of playing spoons in Russia as well as in Scotland. Spoon is a totally rhythmical instrument and is a part of old bluegrass and country music. I learned some from a barber here in Oklahoma. He grew up in a church community called the Mennonites. There was a settlement of Mennonites out in Western Oklahoma where he grew up. They do not believe in dancing, but they would come together and play the spoons for entertainment on Saturday night at the church. He said he knew at least 20 men who played the spoons for recreation.

PIGUET: It is almost like a spoon choir. Did you get a chance to see it?

WAGNER: No, I did not, but I know it happens all over. In my particular case, because of my musical training, I developed a skill at a higher level than the average

guy, and it fulfilled my fascination and curiosity with instruments. Curiosity is one of my favorite words that I try to teach.

Lawrence Welk had a big band on television and I saw a man play the trombone and tie his shoelace onto the bottom of the slide to move the slide with his leg. I suppose that prompted me to try my routine. I developed this technique into an act and did it for the first time at a church camp.

PIGUET: How old were you?

WAGNER: I was probably in eighth grade to early high school, around 13 or 14 years old.

PIGUET: So you learned the spoons soon after the trombone?

WAGNER: Frankly, I do not remember and I do not have a way of looking it up. My mother happened to see or hear on the radio that they were holding auditions for the *Ted Mack Amateur Hour* [*The Original Amateur Hour]*. TV did not come in until the end of the 1950s, and we did not have a TV right away in our house. By 1952-53 we had a TV. My mother heard Ted Mack was having auditions in Kansas City and I decided to try out. It was a four-hour drive by car. I remember distinctly how indelible it was for my musical experience. I wanted to play the song "Bye-Bye Blues" with the trombone and spoon. I brought the sheet music with me because they said there would be a piano player. I handed the sheet music to him and he asked, "You do it in this key?" I said yes, and he folded the music up in front of me and says, "How fast do you go?" I told him and he played it for me from memory. I was 15 or 16, but I had never heard anything like that before. He knocked it dead! He was great. He was what was called a studio pianist. He was…

PIGUET: Unbelievable?

WAGNER: Unbelievable! Yeah! That was my first experience.

PIGUET: Was he a professional musician?

WAGNER: Yes, that was his job. It was my first experience to that kind of thing, which also was indelibly printed on my life because I wanted to play like that.

PIGUET: So when you played "Bye-Bye Blues," how did they react to your spoons act?

WAGNER: Yeah, they liked what they heard. In those days I had one more segment that I have since dropped. I would play the trombone, then the regular table spoons, and finally I would use these 18-inch big, sturdy spoons. But today I use the trombone, the spoons, and then both at the same time while playing with my foot.

PIGUET: What about the spoon award I saw in your office?

WAGNER: Someone came up with that as a joke, its nothing official. (Laughing.)

PIGUET: Oh that is nice!

WAGNER: Once in a while someone will see some spoons, play them, and hand them to me. When I play they look shocked.

I can remember at an art festival there was someone playing the spoons. They asked me to go up and play together with him, but he got lost. It was kind of funny in a way!

Anyway, back to the Ted Mack show. At the audition they called me back a second and a third time, and I was on the show! National television.

PIGUET: As a teenager, that is quite impressive!

WAGNER: Nowadays they would use a band, but then they used two piano players for the show and it was a monstrous hit, both of those guys were sensational!

I think about this night often, because this is how my public speaking life began. At the dress rehearsal, they had the first person that was going to be on the show that night get on the stage, and whoever was producing the show would say, 'Now Mr. Mac will ask you what's your name? What's your name?' I'm making this up but they would say, 'uh, hello my name is uh, Joanna…. and I'm from.' 'Talk louder…no, no, you have to talk louder!" They would chew you out in front of everybody. You would be made an example of so everybody would talk really loud. The point in hindsight is that you can't get out on camera and be frightened and not say anything. That was easy to do for me compared to some others.

PIGUET: If you are used to speaking really loud in front of an audience then, even if you get shy, you will still be loud enough. A little bit like playing the trombone: if you are too shy, then you might not have enough air.

WAGNER: Exactly, I don't know if you ever watched the game show *Wheel of Fortune* on TV. I noticed that when they ask a question, they have some contestants that speak really loudly because they have been grilled in rehearsal. I always think about that.

Anyway, I go on stage and they show me where I am supposed to stand and they say, "Mr. Mack will ask you some questions. I understand you have an unusual act, what do you do?" I said, "I play the trombone and spoons and then play them together." So I did my act. Back then in those shows, the public called in and voted for their favorite act. If you won 3 nights in a row, then at the end of the year you got to

appear on a special. It didn't happen for me because there was a singer and it was his third time winning, so I assume they liked him. Now, there is no way to check the validity of who called in, but I didn't win. However, it was a great experience.

PIGUET: Good thing your mother told you about that show! Was she very involved in your musical career?

WAGNER: Yes, she wanted to promote her son. I remember she used to listen to a TV show about a music contest where you identify what you are hearing. I was not particularly strong at doing that, but she signed me up for it even though I did not want to do it.

PIGUET: Did playing on national television give you more opportunities to play and led you to bigger gigs?

WAGNER: Yes absolutely! People heard about it, and my name was known in circles. I have never played in the White House, but I have played in front of four United States presidents on various occasions.

One of my favorite spoon stories is about a very famous musician who is an inspiration to countless people in a lot of ways. Here is some personal background about Doc Severinsen, a great player and the band leader of *the Johnny Carson Show* [*The Tonight Show with Johnny Carson*]. Even after he became a rich and famous man, he still practiced many hours a day, and players would say he was the greatest trombone player. He is now an inspiration because in July he turned ninety years old, and he is still playing strong. People say he has not dropped off at all. For his 90th birthday he played a solo with the Minnesota symphony. What a monumental trumpet player! Interestingly, we have stayed in contact. His daughter lives just

south of Norman. She married an Oklahoman and her husband has a horse ranch in Purcell. Severinsen comes here occasionally, and she wanted him to play for his grandson's elementary school. I hired a jazz combo to go to Purcell Elementary School in the gymnasium.

While here in Oklahoma, Doc wanted to learn to play the spoons for his Las Vegas act. I crossed paths once with him in Lawton Philharmonic. He wanted some spoon lessons, and I improved his technique holding the spoons by changing his grip. The last time he was a guest at the OKC philharmonic, he wanted to call me up front to play the spoons and surprise everybody. In the middle of the show he said, "One of the nice things about traveling around the country is you meet people and I learned to know Dr. Irv Wagner, in the trombone section. He's a great spoon person, so come on up and play." We played "Tea for Two," with me on the spoons at the Civic Center. Doc, the rhythm section, and I brought the house down!

Date of Interview: 5-5-2017

Time of the Interview: 2:10pm CDT

Place of the Interview: Norman, OK

Interviewee: Professor Irvin Wagner

(Start of interview)

PIGUET: Have you considered having a spoon workshop, because people have said they wanted to learn from you? Many people in the community know you, and I bet many would sign up.

WAGNER: I have never thought of that locally, but I have thought about it in terms of a national spoon workshop. However, getting the word out might have been difficult. Now, it could be easier with social media.

PIGUET: Locally, I have run into people who asked me about it. If you had a Saturday morning free it could be something people would like.

WAGNER: I will think about it, because I have thought about it on a national level, where people could play for each other and do their act. You never know how many people could show up, which makes planning difficult.

PIGUET: Can you tell me more about spoon design? You use regular spoons right?

WAGNER: Yes, I use table spoons.

PIGUET: Is there a type of spoon that could be better, and would you consider designing something?

WAGNER: No, I have never given any thought about designing anything like that but I guess that could be a good idea too!

PIGUET: I am giving you more work. (Laughing.)

WAGNER: I guess I have a career ahead of me as a businessman. Normally, old heavy spoons work the best.

PIGUET: For the sound?

WAGNER: Yes, you cannot use silver because silver is too soft. Newer spoons have a specific pitch but I do not want that. It is hard to find good spoons, by the way. The first ones I had must have been regular ones from my mother's drawer. But with my act, people would give me spoons to see if I liked them or not. By the time I got to the University of Oklahoma, a former organ professor, famous lady Mildred Andrews, gave me some spoons out of her deceased mother's heirlooms. Those were great for a long time, but they broke.

About that same time, I was with a group in Europe in Southern Switzerland. After dinner, I played there with the hotel's spoons. They were so great that I offered to buy them, but they gave them to me. I went back some time later by myself to get some more and they remembered me, calling me "the spoon man." One of those finally broke, so now I am just using some from Walmart that work pretty good. They were a dollar or so. (Laughing.)

PIGUET: What pieces did you play with the spoons?

WAGNER: Well, when I play with the spoons and trombone together, I play "Bye Bye Blues," and I have often wondered to myself how I came with that tune. It is a slow melody, but the rhythm is what I call "old soft shoe" from the '20s. It just works out perfectly because the slide does not have to move much.

PIGUET: What does "soft shoe" mean?

WAGNER: The term "soft shoe" comes from tap dancing. It is always in that style that I perform the song "Bye Bye Blues".

PIGUET: What other instruments did you play and for how long?

WAGNER: I played the clarinet for a little bit, but I also played the bassoon for four years. I liked to tinker around with many of them.

PIGUET: What influences did playing other instruments have on your trombone performance or vice versa?

WAGNER: Interesting question! When I was younger, playing the euphonium was advantageous for my trombone practice. Not only does the euphonium have the same range as the trombone, but it is easier to be more lyrical. There is no legato tongue, as you can just blow and move the valves. That was a good lesson to me when it comes to making a nice melody. I tried to transfer that smoothness with the valves to the trombone. It helped me to make that correlation.

As far as other instruments go, they have all helped my musicianship, because I do a lot of conducting. They may not relate to my trombone performance, but it definitely helped when it comes to conducting and writing, I do not have to look in a book for an instrument's range or problem spots. Even in early high school, I would be interested in conducting. I listened to the radio or some records and pretended to conduct.

For instance, the clarinet is cylindrical instrument, so when you push the octave key, you don't get an octave higher, you get an octave and a half. You skip a partial [octave], which is good to know. Whereas a saxophone, as a comparison, is a conical instrument, so when you push the octave key, you go an octave higher. So on the

clarinet, when you push your fingers down an octave from a G, you get a C. It is good to know that, play it, and experience it, as opposed to reading it in a book. Right now, I am working on an arrangement of a composition where I cannot substitute a violin part for an oboe part because of the practicality of all of the instruments. In relation to the trombone, there are little things you learn about blending or playing in an ensemble. Playing the smooth clarinet and trying to blend it with the trombone can be a wonderful thing. It is helpful to know these things.

PIGUET: How many hours did you practice the trombone in graduate school, or even before graduate school?

WAGNER: In hindsight, I practiced a lot, starting back in early high school. I would get the book to practice a lot in the spring. Usually from the middle of March to the end of May, I would practice 5, 6, 7 hours a day. On weekends, I would have a competition with myself to see how long I could practice. The longest I have ever practiced was 15 hours.

PIGUET: Wow! You were not afraid of getting injured?

WAGNER: No, but sometimes I would get so tired that I would put the mouthpiece in the refrigerator to cool my sore lips.

PIGUET: Some people can get injured by playing that long!

WAGNER: Yes, it is true, but I was not afraid. I think I was relaxed enough to last long enough. On those long practice days, toward the end, I would get out a beginning method book and play from them. They often have rests built into them, so that would be helpful. Resting and playing at the end really built up the endurance and muscle tissue.

PIGUET: Now I understand why you are not afraid to make your students play a whole lot in trombone choir, recitals, or for concert.

WAGNER: No, I am not, but I am also sure I still practice more than any of my students do.

PIGUET: How did you manage your time as a student? Graduate school is full of classes, reading, and homework.

WAGNER: I just took the time! In graduate school, it was a little bit more difficult because I lived in an apartment, but I practiced at school in the practice room or I would find a way to practice with a mute. I practiced a lot, and still do. Nowadays, I practice two hours a day with a practice mute sitting in front of the TV.

PIGUET: What was your motivation to practice?

WAGNER: I always wanted to be good. I was lucky to be around good professors. No one had to tell me that if I wanted to be good, I had to practice. I always had idols, players who I thought were really good, and I wanted to play like them. My mother would encourage me as well. I remember once really early on, if I learned to play the pop song "Indian Love Call," she would then make me a pie.

PIGUET: What a motivation! (Laughing.)

WAGNER: I would also go out of my way to hear other people play, and then I would emulate them.

PIGUET: Why did you have the practice bug in the spring?

WAGNER: Well, I was also a student athlete in school, taking football in the fall and basketball in the winter. I also took track in the spring, but it was not so intense. There were people running sprints, doing cross-country and dispersed, doing all

sorts of activities. My senior year of high school, I used to suit up for track, then sneak down to the band room and shoot the breeze with the substitute band director, who I really liked. The coach would be over there worried about the runners and wouldn't even know I was gone, practicing down in the band-room.

PIGUET: Who were your main professors?

WAGNER: From the beginning, my elementary bandleader was Dallas Finch. I've been so lucky all along the way. I have had such nice people as professors. They were good musicians and good people.

Then my family moved back to Kansas, in McPherson. My high school band director, who passed away my senior year, was August San Romani, an old Italian man. I learned so much from him even though he was a cornet player, not a trombone player. I did not take private lessons, but we would talk quite often. One day he drove up to my parents' farmhouse, right on the edge of town, with a stack of music. He gave it to me because he cared about me as a music student. He grew up in the coal mines and used to pass the time away with his mouthpiece—or without a mouthpiece—practicing. He passed that along to me, which was great. He played in many bands and was a great musician. He had a big part in the community, which is a big part of a musician's life: to share life, your skill, and your musicianship with people. He was a good role model in my young life!

Looking back on it now, he was a good man. Every week he used to go to the hospital and shave all the men. It was just something he did, and everybody in town loved him. Sometimes, on Fridays during our band time, we would march from the high school, go down Main Street, and then back to the high school. It was good

community relations. He was not that old when he died. He was helping an elderly lady up in a tree and fell off.

After that, I went to tiny McPherson College, where they did not have a music professor. Fifteen miles away was another place with a long-standing musical tradition, which was very important back then. It was called Bethany College, which was a Lutheran Church-related school. They had a fine brass professor, and I would take private lessons from him twice a week. He was a trumpet and cornet player and was still pretty young at the time. He eventually became the cornet player with the Navy in Washington D.C.

After that, Mr. Remington was my main professor.

PIGUET: Can you tell me more about Remington please?

WAGNER: Yes, I can go on forever about Remington. Where to start? He was already a famous trombone professor at the Eastman School of Music, and I was lucky to get accepted there and to work with him. He was a nice, easy-going man, and to study from him was a unique experience. Trombone students would always do the Remington warm-up. He did not talk much and would just say "ok, B-flat" and we would play. He never said to lift the horn higher, or to use the lips this way, or anything like that at all.

One of the things I remember was him saying to take as little breath as possible. That is totally contradictory to what people teach nowadays. I don't agree with it. Nowadays, everyone says take a huge breath, and even have breathing machines and various trick devices that help to take a huge breath. Huge breath can make all your muscles in your body tight. I think it contributes to more physical disabilities

for playing the trombone. Remington avoided all of that by saying, "do not take a big breath; just take what you need."

PIGUET: Maybe the standard or the expectation of the style has changed. People now feel compelled to play louder, and therefore they have to take a big breath in order to match others.

WAGNER: Yes, and the whole style from Remington changed throughout the years. So many people play hard, loud, and forceful now. Remington was just relaxed and took such little breath.

PIGUET: Like a regular breath?

WAGNER: Yes exactly! He used to say "use a conversational breath". That was a common expression of his. Frequently, professional people used to come into Eastman and say to him that they would do all sort of things to practice. All he'd do was, "let's go hear your B-flat," and they would end up getting the best lesson they ever had.

PIGUET: Would you warm-up with others or mostly play by yourself while studying at Eastman with Remington?

WAGNER: Sometimes together, but mostly by myself. I did not really get into warming-up that much until my graduate work with Remington. I did not know about warming-up because my professors had not made any point in doing so. Now I am a big believer in that because of my professor Remington. The Remington warm-ups are known internationally and are good for musicianship.

PIGUET: Would Remington make the warm-up a group activity?

WAGNER: No, we just had trombone choir once a week, and we would do it then. Some people now have daily warm-ups with their students, but I have never gotten into that, and I have never done it with my students. Some professors make their students get up at 7 am to do warm-ups together. I sure do not want to do that, and I do not think the students do either. They have enough on their plates.

PIGUET: I know he helped you with the actual playing the trombone, but did he influence your career? You were prepared to be a trombone player, but was it up to you to make a good career out of it?

WAGNER: He mostly let me figure that out on my own. I have been here, teaching at the University of Oklahoma for 47 years, and the name Remington helped a lot when I was interviewing. People knew the Eastman School of Music and his name as well. While I was still in Eastman, I auditioned for the Chicago Symphony, and I did great, came in second out of 80 or 90 players. I played in the morning and stayed around clear to the end of auditions, so got to hear everybody. The guy that beat me out of the chair was Glenn Dotson, former principal of the prominent New Orleans Orchestra. He stayed in Chicago for a year, and moved to the Philadelphia Symphony for a long time. He is a great player and I got to know him later, but Chicago made the right choice then, since he had more experience and I was still a student at Eastman. However, it was a wonderful experience to play for the Symphony Hall in Chicago. It was a big deal for me!

PIGUET: What did your professor say to you beforehand?

WAGNER: Well, Remington did not say not to go, but it always stuck in my mind that he gave me, in a subtle way, the idea that I would be better at teaching than just

playing in an orchestra. He was right. He did not necessarily encourage me to go, but he was always helpful.

PIGUET: Still, it was good for you to hear other people play, to know who is out there and what the competition is like. It is always interesting to listen to different people, styles and ability, even without competing.

WAGNER: Absolutely, I would not trade anything for that experience! I played great, got in second so that was good for my confidence. That was a big-league orchestra!

PIGUET: How involved did you allow your professor to be in your personal life? Would you share information about your personal life with them? Did you try to have boundaries?

WAGNER: Actually, Remington was very much involved, but it was all just informal. Remington was a nice man who had many students, but my relationship with him was particularly good. I had a really, really, really healthy, positive one!

I remember one student did not follow Remington's advice, and that was not a good move on his part. The student was planning on buying a new horn and Remington encouraged him to buy a specific one. The student did not want to buy it and wanted to buy something else.

When I received my doctorate, I would have been about 28 years old. I kept moving right on through, a degree after another one. I would start as soon as possible, which means I would take summer courses to be ahead of schedule. When I was in graduate school, I was married and had my first daughter. In fact, my first home with my wife was in Rochester, NY. My wife was a public health nurse in Rochester, which was one of the first places to have [race] riots, and she worked in this area.

Anyway, Remington liked my family, and that was important. He would teach me a lot musically. I found out, for instance, that he essentially invented legato tonguing. He was a singer, and one day his brother gave him a trombone. He never took any lessons from anybody, he just played like he sang. If you think about singing, there is always a consonant for every word. He emulated text on the trombone. He did not know until he was 18 that nobody played like that.

In the summers, New Yorkers would come play in Rochester, and he told me that an old German French horn player once looked back [in orchestra] and told him to keep playing like that. He did not know that when you tongue that way, you can play the valve instruments better. Now a lot of people use the legato tongue when playing the trombone! He conveyed to all of us that he did not study much before, so he did not have any of the built-in prejudices or tricks. He just played music.

PIGUET: What information or advice from Remington was the most life-changing?

WAGNER: Well, you know, with Remington, he was just a nice person; he was well-liked by everybody. I think he had obviously gone through things in his life, because as he got older his playing had declined and he was forced to quit. However, he did not have any animosity towards it. This taught me that being a big famous musician, like Remington, you could also be a very nice person.

PIGUET: You can be famous and being a good person at the same time. He influenced you to be humble?

WAGNER: Exactly! You could do both. Humble is a great term.

PIGUET: Which musicians had the biggest impact on you, without having direct contact with them? Through radio or television for example.

WAGNER: After I started playing the trombone, I suppose one of the early ones would be Tommy Dorsey. I have never met him, but he had a big band and was a famous player. He travelled a circuit like big band players did in the '40s. I also marveled him because he had a summer replacement show. He would be the emcee, and it was on every Sunday night. I always tried to watch that, because it was great. He would play with his band and always had a few solos. His theme song was "I'm getting sentimental over you." He was a big inspiration, and I tried to emulate his sound.

After Tommy Dorsey, I got interested in Dixieland players. As time went on, I had more access to players. Today, this generation has access to everything. Young players cannot comprehend not having YouTube to find somebody. As an example, when I was in early college, there was a series of books by a French guy, Levas, called *School of Sight Reading*. In volume one in the back is a list of trombone players that endorsed that book. One was Robert Paolucci**.** He was the first trombone player from Toscanini, and he was in NBC's symphony orchestra in New York for a long time. I heard he was going to be at the University of Kansas in Lawrence doing a solo. I drove over three hours to be there and to hear his recital. That shows my interest! Nobody told me I had to go up there, I just did it. I remember Paolucci wandered onto the stage and took a squirt bottle out of his pocket. He sprayed the piano, wiped it off, and then sprayed his armpits as a sort of act. Then he starts to play a piece called, "The Swan." It was terrible. The organizer came and took him off stage, and that was it. I drove three hours from McPherson to see the famous Robert Paolucci and that was it!

PIGUET: What happened?

WAGNER: Two things; for starters, he had never been on the "hot seat." He had played in the orchestra, but never in a recital with a piano player, so I guess he was nervous about that. Plus, he had a problem with alcohol. He drank too much before he played, I guess to calm his nerves, but it was pretty bad. I drove almost seven hours for that!

PIGUET: So the spray bottle was not part of the act?

WAGNER: At first, I thought it was part of the act, but everyone quickly realized he was out of it and was drunk.

PIGUET: Wow, ok. So how about other trombone players who inspired you?

WAGNER: I would listen to Glenn Miller Big Band and it had a big influence on me. Don Jacoby, a great trumpet player from Dallas, was playing in Kansas. He talked about playing at a clinic, and that was helpful. Don was a cocky son of a gun and would joke around, but goodness he was such an amazing player.

I heard Rafael Mendez, from the Mendez Brass Institute, who was such a fine trumpet player. Later came Urbie Green from New-York with a few records of his own. He is still alive but does not play anymore. He had such a pretty sound that I would try to emulate that.

Paul Tanner, from Los Angeles played the studios, and I attended a clinic which was interesting and helpful.

As I became more and more involved with international activities, I met a lot of trombone players. I am respectful to all of them because many have made major contributions and real marks around the world, such as Christian Lindberg, Bill

Watrous, and George Roberts. I became so involved in the Trombone Association, because I wanted to make more and more music available for trombonists, especially young people. It is important to hear great artists and to have a chance to emulate them.

In college, I learned to play a version of *The Carnival of Venice*, a famous, technical piece, arranged by Cimera, and I did a band transcription, because there was not one at the time. I like to play it once in a while. At some point in my life, I was invited to play this band version of the *Carnival of Venice* with the Westside Chicago Community Band. Turns out Cimera's brother was in the audience and really enjoyed my version. I have never met Cimera, but Tommy Dorsey would always get a lesson from Cimera when he was in Chicago.

Another person I admired was Jack Teagarden, one of the first jazz players with modern twists and lots of improvisation. He was born in Vernon, Texas, and spent most of his life in Seminole, OK, 60 miles away from Norman. He would go to Europe on tours, or New York, but then come home and play right by us in Seminole, OK. He was a great player and I enjoyed listening to him.

PIGUET: Great things happen in Oklahoma!!

WAGNER: Oh, for sure! Another famous big band leader was Harry James, out of Oklahoma, from Ada. That is where he learned how to play the trumpet. Anyway, I always tried to learn when I could, hearing, seeing, and buying recordings. I have never been one to limit my music to one style or another. It is all one big conglomeration of playing the trombone to me.

PIGUET: When it comes to your teaching style, how much comes from Remington?

WAGNER: Oh, everything! Almost everything comes from Remington. Sometimes I have something or use something from other professors that I studied with, but mostly it was from him. He always had us working on something melodious, something that trombonists just have to do like soloing, working and improving on technique. He was another good person too, a nice man. I used to sometimes go for a drive and would stop by and say hello to him while he was outside his house. When I was getting my doctorate, my oldest daughter, Brenda, was a young child. He liked her, so I have some good pictures of Brenda sitting on Remington's lap.

PIGUET: Do you have your students play with an accompanist? If so, how often and why?

WAGNER: I would love for my students to play with accompanist a lot more often, but it is the logistics, the cost, and the availability that limits that considerably. I encouraged my students play with an accompanist as much as they could so that, at least, students had the experience of being with the piano player for juries.

You know, at the University of Oklahoma that is one thing that has changed dramatically since I first started teaching here a long time ago; we used to have three full-time professional staff accompanists, and they were faculty positions. But the administration cut down, and we do not have anybody anymore. It is fairly important for trombonists to play with pianos. You should learn the totality of what the music sounds like to be able to relate and present the music with another musician. Performing with an accompanist is important for pitch, articulation, and musicianship. I so wish my students could perform more often with an accompanist.

Date of Interview: 5-9-2017

Time of the Interview: 1:45pm CDT

Place of the Interview: Norman, OK

Interviewee: Professor Irvin Wagner

(Start of interview)

PIGUET: Should students perform from memory? In what circumstances, and why?

WAGNER: I am an advocate of playing from memory. Everybody used to play everything from memory back in my day. I think it is a helpful element to have in your artistic ability to play from memory as you learn and play the music better. However, so many people do not agree with playing from memory anymore. None of my colleagues do it, anyway. Somebody will say, "I'd rather have a student come in and use their music and play better than someone who's playing from memory, as sometimes younger people lack experience and will babble notes." I still play from memory for myself as I think there is another whole echelon, a whole level of musical ability that you can grasp by playing from memory. I am a big believer in it!

PIGUET: You think that the overall result will be better when learned by memory?

WAGNER: For sure, and the results are going to be better down the road. I mean, you may stumble when you are not experienced at it, but it is a good gesture because it tells you how well you know it.

PIGUET: Why do you think brass players tend to not play by memory, when it is a requirement for the piano and the violin studios?

WAGNER: There's no reason why they cannot do it just like anybody else.

PIGUET: What do you think of students who perform solos with their eyes closed?

WAGNER: Oh, not too much to that! I think music is an art form where you are communicating with other people. It is not something that you are just doing for yourself. Having their eyes closed is to me missing the whole point of music.

PIGUET: You need to share your musical experience with the audience, right?

WAGNER: Exactly, sharing is a good word!

PIGUET: How long should a trombone recital last in your opinion?

WAGNER: There are several factors involved regarding recitals. But you know, somewhere around an hour, to an hour and 10 minutes total is fine. It also depends on the endurance of the player. Also, audiences do not like to listen to a recital for more than an hour or so. An hour's worth of trombone and piano is all the same texture. It is not like orchestral music. Also, I think the attention span of people is quite short.

With the trombone choir, I try to offer a variety of interesting things that are happening, so the normal music concertgoers have some entertainment factor. If you go to an orchestra concert and there is nothing happening except just good music, you could just stay home and listen to a record.

PIGUET: How often should students give recitals?

WAGNER: Well, they probably should do them more often than they are, because the more you can perform, the better off you are going to be. All music degrees require at least one recital. I like to have people play a couple during their four years of undergraduate college.

The more opportunities you have to play with a piano in front of people, the faster you will progress and the more exciting performances you can do. Part of doing a recital is learning about yourself as a player, because anytime you are in what is called "the heat of the battle," meaning playing in public, or for other people, you will get nervous. Consequently, sometimes your biggest flaws are exaggerated and vice versa. Sometimes you play more beautifully just because you are thinking and trying harder and serious about it. Performing in public is a matter of discovering one's self and how you react under pressure. For example, your mouth could be dry when you are nervous or your arm could be shaking. All those things are common. Then, you need to learn how to overcome them, and how to make yourself mentally and physically relax so you can perform at a high level.

PIGUET: What are all the method books you would recommend?

WAGNER: I would do a large dose of Rochut, better known as the Bordogni because they are really vocalises written by an Italian professor, Bordogni. Rochut was a trombonist in the Boston Symphony who discovered those and adapted them for the trombone. These method books have common features idiomatic to the trombone because they are all legato style, and they are based upon music written for singers who would sing them without a text, which is called vocalise. Singers can practice the vowels they have trouble with and increase their ability within all vowels. The trombone player approaches the vocalise like a piece of vocal music, which is right down our alley, using a legato tongue and playing lyrically.

PIGUET: How do we adapt the vowels as a trombone player?

WAGNER: We must use the legato tonguing. Everybody uses a softer "ta" while playing or a "da" in the roof of the mouth. Some books say a "rah" sound. I have never quite figured that one out, as it is too high for me with not enough definition. Your goal when playing legato is to sort of emulate the piano if you play one note and then play another. There is a definite beginning to the next note that is not gradual. If you are playing a valve, once you lift up a finger or put down a finger, it pops to the next note. This is what you are trying to emulate with the tongue to create a legato tongue.

PIGUET: Do you think female students can or cannot achieve the same results than male students do and why?

WAGNER: Ah, sure, the female students can achieve every bit as much as a male. There is no issue there, as far as I am concerned. Nowadays, fortunately, we have gotten to that level of equality, so there are a lot of fine female players. For a long time, the trombone had the stigma of being a male instrument, but that has broken down.

PIGUET: Why do you think there are not as many female trombone players?

WAGNER: There will be someday. It is just growing. And there are musical organizations of female brass players with national meetings every year. Last year, for instance, there was an all-female trombone ensemble in New York at the International Trombone Festival. They were marvelous players! I am so far past gender consideration that I do not even think about it.

PIGUET: What is your teaching philosophy?

WAGNER: Let me see, my teaching philosophy -- that's a complicated question!

Maybe that sounds too idealistic, but I would say my teaching philosophy is to, of course, teach people to play their instrument, but on a broader scale, to become nice people, to be able to serve the world in which they live, and to make a contribution, probably through music, because that is what they were studying with me. I always thought it was important to share oneself with others and to be positive about that. For instance, as that relates to how I teach now or have taught for ages, I always try to make sure that I am teaching something that is practical to the students, so they have an image of somebody that is practical. Then, when they go do their own programming, hopefully, they are more practical in programming. For example, I have a pet peeve in trombone circles because, often, trombonists around the world program very complicated trombone music, which is only of interest to other trombone players and not to the general people that would go to a concert. I have always been fairly aware of that and tried to consider the non-trombonist audience. I want them to listen to my trombone choir for a few minutes and forget that this is all they are hearing. I want them to have a good musical experience all the way around. I have always tried to achieve that in programming.

PIGUET: That is good! Where or how did you learn to be the professor?

WAGNER: I owe to Emory Remington so much, but also to all my professors: Dallas Finch, to my high school band director, August, and also to Roger Thorstenberg, for my undergraduate. All those were really critical and really fine professors. I have been really fortunate to have such fine people to be associated with and to learn from, especially Mr. Remington, because he is a legend as a professor. Also, he was internationally known as a professor and still is remembered in that regard. For

example, the Remington warm-ups, which are more than warm-ups or just like daily routines, are well-known in the trombone circles.

One time, a couple of years ago, I was in a junior high band room in Kansas and the professor said, "Okay, Remington on F." His group started out. He was not a trombone player and had not a clue who Remington was. None of those students had a clue who Remington was, but that is how it is established. When he said Remington on F, everybody knew what that meant. That was a long tone starting on an F for his whole band. That is how famous the technique has spread. I am indebted to having had the exposure.

PIGUET: What made him a legend in your opinion? What was that innovative?

WAGNER: His teaching technique was innovative because he developed his own and was just trying to pass along what he learned himself. He did not study with anybody and therefore was not doing what other people did.

PIGUET: It had worked really well for him!

WAGNER: Yes, it worked for him and he passed it on. He was not bound by having to study with somebody who slapped his hands when he made a mistake or so. He just developed his own skill level and it was also simple. He never had a lesson in his life, totally self-taught. He was just friendly and genuinely tried to make every student play better. He had a system of warm-ups, but they're really daily routines that just include the fundamentals of playing an instrument.

You do those fundamentals every lesson, and then you start a piece of music that he assigned to you. We would get through the Rochut book, clef studies, Bach Cello Suites, and just technical studies, including Arban. There is a lot of various books out

there such as Bloom, Kopprasch and Conconi. All that got copied from one book to another. Those were all fine books!

He would sing the music for you and then you would try to play it. He did not tell you, “No, don’t do this, don’t do that, do this, do that.” He did not say any of that. He just said, "Here, try to play it like this.” And he would sing it for you.

PIGUET: He was teaching you by imitation.

WAGNER: Exactly! It was a great teaching technique. I am just lucky that I had that kind of exposure, and that he was so famous. In those days, the most reputable trombone sections in the orchestra in the world were his students, especially the old New York Philharmonic section. They were all his students. They would have established a norm for what a trombone section in an orchestra should sound like. Even, to a certain degree, with jazz players that went on, too.

PIGUET: Was he playing jazz?

WAGNER: He did not play any jazz at all, which is interesting. He had two sons, one of which was a pretty good trombone player who only played jazz. He had moved to Illinois, had his own band, and played in a club for a long, long time.

PIGUET: What about his other son?

WAGNER: He was a lawyer or something. Remington had a daughter who was a harpist in the Pittsburgh Symphony for a long, long time.

PIGUET: What do you teach your students when they are having performance anxiety?

WAGNER: Performance anxiety…probably no real secrets to get out of that. First of all, you want to make sure that they are comfortable. Yes, you have got to know your

music. I try to make sure students know their music and have had ample opportunity to perform partially in front of people so that they know how their body reacts.

PIGUET: Training is the best cure?

WAGNER: Yes. That is just the training, and then, to be confident enough in your own playing that you do not get so nervous or shell-shocked when you are doing it. For instance, that is what I am doing at trombone choir. I am having all the students play their solos for each other before juries. It is actually much easier to play for a jury than it is to play for your friends. It gives them experience to know how their body works. They get the real live experience of doing it. Performance anxiety is a big topic. I, fortunately, overcame any anxiety that I once had by just over-preparing. I figured out if I could read the music in my mind then I did not have as much to worry about.

PIGUET: The more prepared you are, the more confident you feel. With experience combined you can overcome anxiety.

WAGNER: The people that had the most trouble were people who did not prepare enough or tried to cram the practice. You cannot wait till the day before and practice 20 hours, because then your lips are gone.

You have to learn about yourself, too, and stay on top of it. There have been people who have gone through psychoanalysis or psychiatrists to overcome performance anxiety.

PIGUET: What do you think of people taking medication? Do you know any student taking medication just for the performance?

WAGNER: There are a lot of people who take medication. I do not know of any students, but there are some professionals that I know of that have done that. There is one famous one, a Russian piano player. I cannot think of his name. He was a great player, but he stopped playing in public for 10 years because of stage fright. He finally came back to play. He was a marvelous player.

PIGUET: Sometimes, people at that level can be so perfectionist that they put a lot of pressure on themselves. Even if they have no reason to, their mind backfires on themselves.

WAGNER: Absolutely! For sure!

PIGUET: What is your advice regarding getting along with your colleagues, even with the ones that are not easy to get along with?

WAGNER: I would be supportive of them because everybody has things to deal with in their own studios. I think I have always done well at getting along with my colleagues. I respect them and admire their achievements and their work. I think that it has been helpful. I have had really good colleagues all along, and they have been supportive of me, too. I do not make enemies with people, because sometimes there is more than one way to look at issues.

Being open-minded and examining solutions for problems that come up along the way is maybe a better approach than being dogmatic and saying, "No, no. This is the only way." That goes clear into international activities as well. There are many people around the world that do not like Americans, for example, because they think that they are too haughty and that they know all the answers.

I have always adopted this philosophy: I try to learn as much as I can from other cultures or the culture that I am visiting and not shove down their throats what I am doing, but instead to learn from them. I think that has paid big, big dividends and has been very positive for me, and this is probably why they keep inviting me.

PIGUET: What do you do if you cannot get along with one of your colleagues, especially if they are seated next to you in orchestra?

WAGNER: I do about the same. I just try to accommodate whatever the situation is. I have been lucky that it has not been much of an issue, really!

PIGUET: Do your best with what you got!

WAGNER: Do your best with what you got! That's right, yes!

PIGUET: Have you been involved in administrative duties?

WAGNER: Yes, sure! I was the graduate liaison for 10 or 12 years, which is the head of the graduate area in the music school.

PIGUET: Did you apply for this extra position?

WAGNER: No. I was asked by the director if I would assume that responsibility which I did.

PIGUET: Did they renegotiate your contract?

WAGNER: No. The original agreement was that I was supposed to get half-time reduction in teaching, but I never did that. I kept teaching full-time and being the graduate liaison at the same time, which was fine. I enjoyed doing it!

I suppose my most positive role, or most positive aspect of my role, was to always be a champion for the student. A lot of them had issues to deal with. I try to help them as much as I could with the Graduate College and make a case for certain

graduate students with the Graduate College. I had to make sure that the School of Music satisfied all the necessary requirements, but at the same time, be respectful of individual situations that students may have.

PIGUET: Do you think a music professor should be involved in administrative duty? If so, what are the benefits?

WAGNER: Probably not everybody has the skills of being an administrator, but if you do, you learn a lot just by doing it. They are probably not very many people that actually have the skills of being an administrator because it takes personal skills and knowledge.

PIGUET: Have you taught at summer academies?

WAGNER: Not so much, but I have done a lot of master classes. I have never done any real full-time summer academies, because I have always been traveling during that time. I enjoy doing more short-term teaching in several places.

PIGUET: What are some common performance behavioral issues among trombonist? What kind of bad behavior did you see happening in your studio with some of your students?

WAGNER: Probably other instrumentalists think that trombonists are biased, but basically, trombonists are pretty easy to get along with and congenial. I have always found that, internationally and within my own studio. That has been rare, that I have had any problems coming up. There have been a couple. For example, one issue that I had to deal with was a student that kept getting up in the middle of rehearsals, just to go get a drink of water, or go to the bathroom, for no reason. You cannot do that in the professional world.

PIGUET: Without asking for permission? Just leaving and coming back?

WAGNER: Even that! In the New York Philharmonic, if you need to use the restroom you must plan ahead so you do not just get up in rehearsal and go. I try to make a point to him one time, privately. He took offense and went to see the Director of the School of Music saying I was abusive to him.

PIGUET: What happened at the end?

WAGNER: It just blew it over as I was not being abusive. It was a good lesson for him to be taught!

Another issue I had was several years ago when the brass faculty decided that students needed to play by ear a little bit as part of their grade. Six weeks before juries, we assigned everybody to come to juries and play "Happy Birthday to You" in all the keys. Some students signed a petition, because it was too difficult for them to do, and brought it to the Director of the School of Music.

PIGUET: It is very practical and very helpful because it is applying your own skills to your instruments. With a tune like that, if you practice, you will get it. It is not more complicating than the barrier with all the scales including the minor ones.

WAGNER: To those students, they thought that it was an excessive requirement.

PIGUET: What are the most common problems you have encountered teaching?

WAGNER: From a technical standpoint, a very common problem, for young trombone players, is cutting a tone off with your tongue.

PIGUET: It probably comes from playing in marching bands.

WAGNER: Yes, it is so it is hard to break that habit. That is pretty common!

PIGUET: What about uncommon problem?

WAGNER: When you are a professor, you always have to be aware of the student too, and their end of it. There have been three or four times that I have had students try to go see a counselor or something, or I would counsel them myself to the best of my ability on whatever the situation was happening.

PIGUET: They were experiencing a hard time?

WAGNER: Yes, something was going on in their life that was difficult to deal with. I could think of a couple cases. I have had students who had medical issues which affected their mentality. Even one student had to lay out of school for a year while getting medication for his mental situation to be under control.

PIGUET: They have to take care of themselves!

WAGNER: I am always aware or cooperative with the person. I think only in hindsight you know if you are right or wrong sometimes.

I had a young person that came that was a brilliant player and was a second generation student. His father had actually played in my trombone choir when I first came here. He was an all-state trombonist, a wonderful player. He came to the first week of school and signed up for a lesson, so I had a lesson time for him. I did not see him again. I sent word out many times, "Come see me," but he never did. I remember it and I did not know what to do. He showed up for juries and played, and he played well. I did not even tell the rest of the committee anything about what happened. I gave him an A based upon the jury because he was a brilliant player. Everybody gave him an A. In hindsight, later I have had his parents thank me.

I did not know for sure at the time, but, as it turned out, he got hooked up to the wrong people and was on drugs. I think I did the right thing!

PIGUET: Most of the problems you had to deal with were regarding what they were going through.

WAGNER: Yes, exactly!

PIGUET: Did you encounter students with any technical problems that were quite uncommon?

WAGNER: The most difficult thing to fix is students with troubled lip slurs, which is really critical on the trombone in order to develop the muscular control. You have people that just cannot get that, which hampers all their playing.

PIGUET: They may not be naturally inclined for a brass instrument?

WAGNER: Yes, that's possible. Some people have a high note problem depending on how high it is, but their range stops off too soon. Way back when I was a tenth-grader in high school and teaching younger students, I tried to help an eighth-grader trumpet player. I heard at that point in time that you need to change your embouchure to improve your range. So I tried to make him change his embouchure, but he got so frustrated. He quit the trumpet and moved on to clarinet. After that, I thought to myself "Well, maybe that is not a good claim to try to change somebody so drastically because maybe you could accommodate."

PIGUET: They have to be ready?

WAGNER: The world is full of people that play incorrectly and who are great players anyway. I had figured that it was important where he held his mouthpiece or what he did. I learned a lot from this because he just switched.

I have since used a case of Dizzy Gillespie who puffs out. His muscles are gone, so when he blows his cheeks and throat are like a big bubble. Nonetheless, he is one of the most famous trumpet players in the world. It has not hampered him.

PIGUET: Why do you think that trumpet players tend to play like that but not trombone players?

WAGNER: Because their instrument requires much more pressure than the trombone.

PIGUET: That is probably unhealthy!

WAGNER: Right, it is not healthy at all! It is more pressure on the part of the physical body.

PIGUET: Have you ever told a student who wanted to play professionally that he or she could not reach a professional level?

WAGNER: No, I never once said that in the last 50 years. I can name a few examples of people who were very mediocre players but worked very hard at it and had good careers and did just fine.

PIGUET: Have you met people who were so ungifted that no matter how much they tried they had limited potential?

WAGNER: Yes, that probably happened several times, but I have never told anybody to quit playing. I think, without exception, they have all figured out they could not do it, and they change to another career, something they could be successful at. I ran into that situation in my trombone choir, because I do not hold auditions.

PIGUET: They will improve eventually.

WAGNER: They come a couple times, and if they are not able to play at that level, they mostly just take care of themselves and go onto something that they are more successful at. I will not kick them out.

PIGUET: I have seen some really young kids trying the trumpet and trying and trying and it would not work well. They would struggle not having any high range. Finally, a professor would say, "Why don't you try the euphonium?" then it would work perfectly.

WAGNER: It is still a brass instrument, but the range of their natural ability would not match. Once they change to a range that would be more appropriate with them, or maybe the size of the embouchure would better suit their physiognomy, then they would work perfectly.

PIGUET: I know a case of one kid who switched from the trumpet to the euphonium and now has an international career going on. But if he had stuck with the trumpet, he would have quit because he was really limited and struggled.

WAGNER: Mediocre at best?

PIGUET: Yes. Have you ever told a trumpet player that maybe he should become a trombone player?

WAGNER: No, I have never told anybody. Probably some have decided that on their own. I would never recommend it, just because I let them decide for themselves. I have figured my job is to do as much as I can to help them achieve at their highest level on the trombone.

PIGUET: On a technical level, what are your strategies for achieving trills?

WAGNER: That is just a matter of practicing the muscles. Doing the lip slur like a third apart, and just practicing and gradually trying to speed it up. It's just a muscular practice.

PIGUET: There is not so much trick?

WAGNER: You have to master the lip slur, first of all. That is where you build that from. It is about mastering the lip slur and going back and forth between two notes and trying to increase the speed of it. Some people have a lot of trouble with that, by the way.

PIGUET: As a professor, I must agree with you; that is why I am asking that particular technical question. Have you ever taught students with braces?

WAGNER: Yes, but not internationally. I never had to teach international students with braces. I have taught several younger students with braces and I always made them keep playing. They should keep on doing their normal playing but try to exert less pressure on the lips and play lightly. It can be beneficial for students to play that way in the long-term: the less pressure, the better. Most people play fine after their braces get off, but it happens that a few of them cannot play anymore. I guess the braces changed their teeth, the aperture of the lips, and their embouchure so much, that playing the trombone can no longer be an option.

PIGUET: They had to readapt.

WAGNER: Yes. Readapting would have been too much work.

PIGUET: Maybe they did not have the patience to wait for a few months.

WAGNER: Yes, could be.

PIGUET: To start from probably zero is difficult.

WAGNER: People with braces always have to be careful about using too much pressure. It cuts into the lips themselves. It can damage the muscles or the tissue enough that the lips just won't vibrate anymore.

By the way, I had two brothers, as my students, who were two years apart and both had braces. The first one could not play so well. His younger brother, however, went ahead and won the Young Artist Competition of the former Oklahoma City Symphony.

PIGUET: What are your strategies for achieving a high range?

WAGNER: High range is an issue with a lot of trombone players, probably most everybody to a certain extent, depending on how high you are talking about. Various techniques for the development of high range are available. One method is just to play up there or gradually work your range up higher and higher by playing scales. Secondly, when buzzing in a mouthpiece, you do not know what pitch you are on and so there is no mental limitation hitting the higher notes. You are actually tricking yourself and can go much higher. A long time ago, there was a music professor in New York City called Carmine Caruso. I went to hear a clinic of his in Chicago to hear how he approached his pedagogy. He was not a regular professor, as he ran his studio like a doctor's office. Most of the trombone players were interested in getting in what we call the screech range. Students would come and sit in a waiting room just like you do at a doctor's office. Then the lessons lasted anywhere from 3 minutes to 30 minutes. He wrote a method book called the *Carmine Caruso Method,* which is based on the psychological aspect of performance. For instance, you do lip slurs so you like exaggerating your lip slur from a B-flat up to an F and on

up to another B-flat. Let's say you can't get the upper B-flat where you think it. You keep lip slurring up, even if the lip doesn't respond. You keep going up and then you may even think and do a lip slur clear up to two octaves. And then when you come back down, the note starts responding and buzzing and you don't even know that it did not buzz properly: you are tricking your mind. This is actually a good method for development of high range.

A third way, which is one of my favorite, is called "against the grain glissando". If you start in the first position and go out to sixth, you can get all the notes of the upper harmonic.

Another method is to play a note in an alternate position. For instance, a person who can't get a high G, usually played in the sharp second position, can sometimes get it in fourth or even out in sixth position. Tricking the brain to make a note helps the muscles to get stronger and to eventually be ready to handle a higher range.

PIGUET: Lots of ways to get the higher-range improving. What is your advice for competing? How often should students enter competition?

WAGNER: I look for competitions, and I encourage my students to be involved. The rest of the world is more involved with international competitions than Americans are, so you have to look for them.

When being involved with the International Trombone Association, I was one of the early ones to encourage having a series of competitions, all named after some good trombone player or donors. One category for younger players is called the Genius Competition. Then there are separate competitions for classical music solos, orchestral excerpts and bass trombone. First, everybody would submit a tape and

then if you're selected as one of the finalists, you would go to the international trombone competition taking place during an International festival and perform live. A panel of judges would then award prizes for all those different categories. Beyond that, our own School of Music at the University of Oklahoma has a Concerto Competition. I encourage as many of my students as possible to enter the first round, even if they won't make it to the second round. When it comes to playing for juries, I like for students to play with a piano accompaniment, and to play from memory, as well. In the real world, you need to make sure that you can function when the chips are down, so it is good to train a lot.

There are other competitions in the Oklahoma City area, too, that I encourage them to enter, and many have over the years. Once in a while, I had some winners, too.

PIGUET: How should students prepare for orchestral excerpt?

WAGNER: Orchestral auditions are about learning excerpts that are the most difficult passages for trombone players extracted from the orchestral repertoire. There is a standard list that appears on orchestral auditions around the world. Practicing orchestral excerpts is a matter of listening to many different recordings of those pieces, which is really easy to do nowadays with YouTube.

You have to know the style and the tempi by listening to others and to the piece in its entirety, so you know how your part fits into the total context of the composition you are playing. How to interpret those and which articulations to use. Some of those passages are really difficult, and you must know how to interpret the articulations as well. Trombonists should be able to play them "upside down and backwards". You should be able to practically get up in the morning and roll out of

bed and play them. They need to become second nature for you. This way, in the heat of the battle, you are ready.

PIGUET: What teaching advice do you have for musicians once they are in the orchestra?

WAGNER: Once you are in an orchestra, you need to not only show up on time but even to be early. You also need to be a good colleague by being congenial. You need to be prepared in advance, so you are not just sight-reading the music in the moment, but you actually can play your part before showing up at the first rehearsal. That is not so easy to get across, because students are normally required to do this in college environments. However, there is too much coddling going on, and most of them do not quite learn the proper behavior and preparation. In the real world, you have to prepare your part because no one likes to sit beside a bad egg. So, be a nice person and friendly to your colleagues that you are sitting around. Last piece of advice: observe the rules of the orchestra and keep your mouth shut. For instance, if somebody misses a note, you do not look at them or make a face or comment for that matter. Those are just aspects of orchestral etiquette which are as important as the playing itself.

PIGUET: All right. Do you have any specific advice for how to interact with colleagues when being a principal player? If you are the principal of the section teaching others, how should you act?

WAGNER: I think you should do exactly the same as the rest of the players. The only difference is that you are the one that determines articulations. So, you have to be confident in what you are doing and then you either demonstrate, or you explain it,

but you do it congenially. For instance, “why don’t we try to articulate this section this way or why don’t we take a breath here instead of here”.

You must work things out together, more like a committee. I don’t think any great principal player is dogmatic and says, "Here, this is the way we are going to do it, bang.” That just never works, as it makes people nervous, and they play worse, then. That usually creates too many hard feelings and you do not get the best performances out of people. It should be a congenial relationship between the principal player and the rest of the section. In order to get desirable results within the context of the music and the conductor, one must maintain a good, close working relationship with their colleagues.

PIGUET: How important do you think it is to teach in a gentle way or to work towards installing good relationships?

WAGNER: It is crucial! I always teach according to the musicians’ personalities. Of course, one must be knowledgeable at what they teach, but really teaching is all about having the personal skills to make people play better without animosity. This applies to my international conducting activity as well. For instance, when I am in Argentina conducting the fine orchestra, Santa Fe Symphony, my whole goal is to avoid being adversarial to all those musicians. I have to be a friendly conductor working with them. When cooperating with them, they cooperate with me right away. You must develop a camaraderie so that you know you are on the same page. I am thinking about a very difficult piece we had to do in Argentina, rhythmically complicated. We had to work on it very hard. The first violins section came an hour before the concert to have their own sectional. I did not even know it was

happening. I showed up at the concert hall and heard all the first violins working on their part. Of course they wanted to play well, but it was partially because of their respect for me and my congeniality.

PIGUET: That's good. So the main strength a teacher should demonstrate is to be a genuine human being and be respectful of others?

WAGNER: That is right, because everybody may be dealing with severe issues at some point in their lives: mental issues, physical issues, technical issues. Being a caring person with them always produces the best results. No exceptions to that!

PIGUET: What motivates you to teacher others?

WAGNER: I want to give of myself to humanity and to other people. I wish I could do more and I feel sorry for people who do not have the opportunities I have had. People do not have to come from poor African countries, we can do that right at home with the local high school band, for instance. I have always strived to be a teacher, listen to them, attend their concerts, and be genuinely engrossed in their musical development. I have that internal desire to do my part to make the world a better place.

PIGUET: What is a perfect student, in your opinion?

WAGNER: I do not know, maybe there is not one. The people that make it in the business are the ones that have the qualities we were talking about. They want to do well and they also want to share.

For instance, I conduct the Oklahoma Community Orchestra, whose members have limited skills, as they are not professional musicians. They are there because they want to be, they have a passion for it, and they want to share themselves and the

music they are making with the audience. This positive behavior communicates louder to the listener than whether or not they missed a note. What is in your heart, in your soul, in your very being is often more important than the music you are playing.

PIGUET: What kind of students do you wish you never had?

WAGNER: I do not enjoy students who do not care, who do not want to do well, and who are maybe just in it because they don't have anything else to do, but I try to help them, too. If they choose to do another occupation, they will still learn from their musical training the need to have some discipline, to practice a little bit, and to share music with others. Those are all important ingredients even if you go into medicine or whatever else the case may be. Yes, it's important.

PIGUET: What do you look for in a student?

WAGNER: You can sort of analyze whether students have all of those qualities you are looking for: personal, playing-wise, a desire to get better, the brainpower, the natural physical ability. It does not mean you have to be smart, necessarily, but having a little bit of brain is probably beneficial. Working hard far outweighs your mental capabilities. You can rise way beyond what those are. I am always looking for people who really want to learn, are cooperative, want to be around the group, fit in with the other students or other people in a section, want to make music, and want to share without being dogmatic. The ideal students are the ones who are cooperative.

PIGUET: Have you ever had to deal with the parents of some of your students? Can you describe the situation?

WAGNER: I have had to deal with a few parents here and there, but one of the nice things about the University of Oklahoma is that you are not allowed to talk to parents, really. There have been a couple of parents I had to deal with. They would contact me or send a letter to the president or the administration about something that I did. If they want to do that, it is okay.

I can think of one instance where a boy did not come for any lessons. He came, signed up for lessons but never showed up. Then, to be nice to him, I put him on an Easter job. The director at that Easter gig called me on Easter morning and said he was not there. I had no way to know where he was. Anyway, I called his parents about it. He claimed later he could not find the church and that I had given him the wrong directions. Of course I told him, "But you just cannot miss a gig like that, you just cannot miss an engagement like that you are contracted for. That is serious." His mother didn't like that I chewed him out and complained. However, she ended up calling back to apologize and thanked me for making him learn some discipline.

PIGUET: What happened when one of your students disagrees with some of your advice? What do you do?

WAGNER: You have to deal with the individual situation. I had a student who was constantly getting out in the middle of trombone choir rehearsal to just get a drink or go to the bathroom. I told him he just could not do that and had to sit down. One day, he went to complain to the Director of the Music School that I was being hard on him so I just had to deal with it. He already knew what I thought so I just let him do whatever he wanted to do. I still know him and he is now a successful band

director. I am sure he learned a lot from that experience himself and probably does not let his kids get up at all.

PIGUET: As a teacher, how would you describe your relationship skills? Let's say you give a clinic: what kind of atmosphere do you set up?

WAGNER: Friendliness, a passion for wanting to help whomever is there achieve what they want to learn.

PIGUET: What should a student look for in a teacher in the music industry?

WAGNER: If you want to get the best education or advance your own skills, you look for somebody who has those qualities, who is not dogmatic, and who lets you grow, lets you have an experience and experiment with techniques that work best for you.

PIGUET: Do you have specific advice on how to interact with colleagues as a principal? If you are the principal of the section, should your behavior be exactly the same as the second?

WAGNER: I think you should do exactly the same but the only difference is that you are the one who determines articulations. You have to be confident in what you are doing and then you either do it through demonstration or by talking aside, but you do it congenially. For instance, you could say, “Why don’t we try to articulate this section this way, or why don’t we take a breath here instead of here?”

You work things out together, more like a committee. I don’t think any great principal player is dogmatic and says, "Here, this is the way we are going to do it, bang!" That usually creates too many hard feelings, and you do not get your best performances out of people. It is a congenial relationship between the principal player and the rest of the section. To know how to get desirable results, within the

context of the music and the conductor, you must maintain a good close, working relationship with your colleagues.

PIGUET: Do you think that trombonists can have a successful career without a special teacher in their life?

WAGNER: Yes, sure, and that has been proven many times. Look at Remington, for instance. He is a prime example because he did not ever have a lesson in his life. I could think of several people who were totally self-taught, though they did something in music besides the trombone, so they could temper the trombone sound and knew what good perception of music was.

For instance, Mr. Gallardi from Brazil, who did not have access to anybody in the world, is also totally self-taught, but taught lots of students. He even wrote his own method books and his own ensemble literature for the students to play, and made a great contribution to the trombone world.

PIGUET: What awards or recognitions have you received?

WAGNER: I have always received awards, along the way, all the way back from high school. Later in life, I was awarded Oklahoma Musician of the Year, from the Governor's Office, and received the Neill Humfeld Teaching Award, from the International Trombone Association. I was selected for the International Trombone Association Highest Achievement award. Those are big awards to win, and I am very much appreciative of those.

I was recognized with two of the University of Oklahoma's highest awards for teaching and teaching. I have a David Ross Boyd Professorship and I also have a Regents Professor, which are very nice awards.

I have gotten some other awards for helping an organization called Trombonanza in Argentina. I have been there so many times that the Parliament of Argentina recognized Trombonanza and myself as the most important international event that that country ever sponsored.

PIGUET: What did you aim to develop regarding the trombone repertoire?

WAGNER: Well, I have always been trying to encourage people to write for the trombone, both in solo capacity and especially for trombone ensembles. I have written a lot myself, because trombone ensemble repertoire was not developed, so I wrote many arrangements. Then I found a publisher who wanted to publish some of them.

PIGUET: How did you find your publisher?

WAGNER: He heard one of my arrangements and said, "Wow, we ought to get that out and published. I have a little company." So, that is how I started! It is hard nowadays to get music published unless they hear about how much performers and audiences enjoy the piece. Then it is not so difficult to have it published and available to other people.

PIGUET: Do you arrange and compose music as well?

WAGNER: Lots of arranging and some composing.

PIGUET: All your compositions and arrangements are for trombone choir or for orchestra?

WAGNER: Most of my arranging and writings are just for trombone choir because they did not exist. But then, I have also written extensively for the symphony

orchestra, especially doing pops arrangements. I have written for all kinds of other groups too, including string quartets.

PIGUET: How many pieces do you think you have composed or arranged?

WAGNER: I have not a clue! I think there are about 60 arrangements for orchestra up in the Oklahoma City Philharmonic Library, and about 100 for trombone choir.

PIGUET: Quite a lot! What pieces have been dedicated to you?

WAGNER: The composer Vaclan Nelhybel wrote "Tower Music" and dedicated it to me and the University of Oklahoma Trombone Choir. A long time ago, at a Music Educators National Conference in Atlanta, my trombone choir was playing. That was a very tiny audience, but he just happened to come to it because he thought it would be interesting to hear a trombone choir. He had never heard one, so he asked if he could write a piece for us. He did, then he even published it himself and dedicated it with my name on the top, which was very nice.

There is another piece that I have played several times called "A Ballad for Irvin." The composer wrote the melody without any words, and I made an arrangement of it for trombone choir.

PIGUET: Why do you think these pieces were written for you, and do you think they have increased your popularity as a trombonist?

WAGNER: For sure! For instance, the "Nellie Bell" piece has been played by almost all trombonists around the world, and people have been able to see my name on it. Then my own arrangements and some trombone choir compositions made me quite famous, because they became part of the standards for trombone choirs everywhere.

When it comes to orchestral music, two conductors who travel a lot around the world promoted my music. One of them is an Australian conductor, a former trombone player, who did some concerts in Romania, Bulgaria, Zagreb, and Serbia. Half his programs were my arrangements for symphony orchestra. I am glad I was able to make a contribution to the music played around the world.

PIGUET: How do you manage your time? Does it include resting?

WAGNER: Probably not enough resting, but it depends what you call rest. I am lucky because my temperament is such that I am probably always resting. I find enjoyment in playing the trombone, writing music, seeing people, and traveling. I find it restful. In my opinion, rest is not just plopping down in the chair or sleeping all day. It is not restful to me. Doing something, being productive, being creative, sharing your life, trying to make someone else's life better, that's restful!

PIGUET: What brand and model of trombone do you often play?

WAGNER: I used to play an 88H Conn for a long time. Then, companies have asked me to play their instrument, and I would say, "You do not have one that I like." Well, a couple of different times they made me one. They would take my old Conn 88H and try to replicate it within their product line and, basically, they did a good job.

PIGUET: Which company did it?

WAGNER: Holton was the first and, boy, they made a beautiful trombone. I still play that, except that when you go to the store and you buy that same number, it was not as good as my prototype.

So, I left them and then went on to another one, the Shires Trombone, now which have component parts. I mean, the company knows what component parts I have in my Shires, what my preferences are and therefore, what I recommend to students.

PIGUET: What are you currently playing?

WAGNER: I normally play Shires, which you cannot buy in a store here. You have to go directly to the factory and specify what you want, as they have several options there. You have to explain to them what it is you are trying to sound like and they will help you to choose the thickness of the metal and the color of the metal.

PIGUET: Where is the factory?

WAGNER: It is right outside of Boston, about 40 miles outside of Boston in Hopedale, Massachusetts.

PIGUET: Are you being sponsored by a trombone brand? When did it start? For how long?

WAGNER: No, I am not sponsored by anybody. There have been times that I have been promoted by various companies, but I have kind of stayed away from that to a certain degree, because I did not want to get locked in. Many people are sponsored by a company, but the only time they play that horn is when that company is sponsoring the event, and that horn is not what they really play. People do it for the commercial aspect.

PIGUET: Since you play Shires, would you be interested to have them sponsor you? If they were to ask you, is it something you would consider?

WAGNER: No, I would not because I like my freedom to play any horn and do not want to be bound.

PIGUET: You have many trombones in your studio. Do you have a special story behind them, because you have a whole collection? Are some of your trombones historical? Is there something special about them?

WAGNER: They all probably have some sort of a story. Some people gave me older pieces of equipment that are quite good. But the most historical one I have is an Alexander trombone. It was a German company which still exists, but they were making trombones mostly back in the early 1800s. The one I have is from 1840, and it is significant because it is a different design than our modern trombones. For instance, the bore size is measured by where the mouthpiece fits into the instrument. It has a really tiny bore size but with the bell flares bigger than most of trombones that we use today. It has a distinctive color to its tone, which was what he was trying to achieve. It shows the development of the sound of the trombone from the 1840s to the early 21st century. When you played loudly, it just splattered all over the place, but it plays softly just fine. Now, we try to manufacture a horn to sound homogenous in every range and with all dynamics. So, that is the main difference there.

As far as historical goes, I have some replicas of some 16th century instruments -- but they were not made then, they are just made with the same designs -- usually sackbuts, which are replicas of instruments that would have been used in the 1600s.

PIGUET: What do you look forward to when picking a new instrument?

WAGNER: You have to develop a concept of what it is you are trying to achieve on an instrument, see if the instruments you are playing help you achieve that sound. That is harder for young people because they have not yet developed how they

really want to sound. Well, they may have an idea, but I do not like for a young student coming to the University of Oklahoma, for instance, to go buy a new horn right before they come to school without consulting me. I like to have them play their trombone for a while and know what instrument will help them achieve their results. Students must be able to get just the standard middle of the road manufactured instrument.

PIGUET: Have you been a full member of a trombone quartet?

WAGNER: No, never in a quartet. I have never been a member of a small ensemble that stayed together for a long time.

PIGUET: What about a brass quartet, trombone choir, baroque ensemble?

WAGNER: No, not really, but here at OU we had a brass quintet with the other brass professors, and we played and rehearsed regularly. In addition, I have played in orchestras for 50 years.

It would have been fun to have a professional quartet with whom you get together and really learn the literature. It is nice to have a really good program and devote yourself to it. Quartet literature is fun music, but I never had that opportunity.

PIGUET: What is your favorite type of ensemble to perform with? Do you prefer playing with orchestra, with trombone choir, as a concert soloist? That is an open-ended question.

WAGNER: Yes, I do not know. Probably any and all of them, really. I like playing in an orchestra because there are such famous orchestral pieces from the greatest composers, and it is fun to play in an orchestra. Maybe even more fun to play in jazz ensembles. They all have something different to contribute.

PIGUET: How would you describe your personal style of playing?

WAGNER: My personal style of playing is that I have always tried to make the trombone pleasing to the listener. I do not play with a harsh, loud, blatty kind of approach. Mine is a gentle, lyrical, musical approach to the instrument, which is what I try to convey out to the audience too. Then, I also try to make the trombone just a part of my personality, an extension, so to speak. Just like when you are talking to somebody in a genuine way, well, I am trying to do the same on the instrument. It is a tool to communicate with the people. I have never liked to make music in a vacuum or just for itself or to play for another trombone player, but I try to make it to a broader audience. It communicates with a wide range of people and is a pleasant experience, sometimes funny and sometimes challenging.

When I do recitals, I try to do something that challenges the listener to hear some modern sounds. They experience something different, but it is always done in a friendly way.

PIGUET: How do you deal with performance anxiety?

WAGNER: I just decided not to be scared anymore.

PIGUET: It is a mental thing, a decision to make that you are ready to go?

WAGNER: I encourage people to play from memory, and I play from memory a lot, too, this way you don't just guess what is next. I practice the piece so many times that I can actually visualize the music sheets while playing it. I am not really playing from memory; I am reading it in my mind.

PIGUET: That is a great way to put it. What are the secrets behind your success?

WAGNER: I do not know if there is anything more that we have not already addressed. Just a personality, genuine desire inside your heart, your mind, your soul of sharing what you are as a human being and through music to other people. Being genuine means I am not doing it to get something back. If you do something to get something back, it is not right. If you do something because you are really wanting to share, it is more valuable and will have a far greater impact on yourself and on other people too.

PIGUET: What are your favorite solo pieces to perform?

WAGNER: That is a long list!

PIGUET: Maybe you can give the names of your top five or top three.

WAGNER: Yes, it is hard to tell. I do not know. I always want to learn new pieces for the recital I do every year. One of my favorite is the "Ballad," by Eugene Bozza. I particularly enjoy that marvelous piece of music that's got everything in it, and I've played it many, many times in a lot of different places in the world. I love playing the Grøndahl *Concerto*. It is just a marvelous concerto because the composer captured lots of different styles and aspects of living. The Larson *Concerto* is another one I like and have had the chance to play in lots of parts of the world. Then jazz pieces are usually something meaningful or pretty to listen to. One of my favorite solos is called "Someone to Watch Over Me," by Gershwin. It has a great arrangement with strings, and I love to play it with orchestras because it is such a beautiful melody.

PIGUET: What are your favorite symphonic works to perform?

WAGNER: Well, there are too many. There is such a wide range of things that I like. I cannot answer that one.

PIGUET: Can you describe, in detail, your recordings?

WAGNER: I have never published or had a commercial solo album, but I have two CDs, which are out worldwide, of music I have transcribed from old music. Those still are out there and they do very well, especially in Europe.

Then we have two CDs with the OU Trombone Choir: one jazz with the soloist from New Zealand, and one with Jacques Mauger from Paris Conservatory. Those keep doing well, especially the one with Jacques, as he sells them all over the world, wherever he is soloing. Those are four good, big CDs that I have done.

PIGUET: When did you start playing jazz? Right away, when you started the trombone?

WAGNER: Right away. I guess depending on how you put it, but I used to sing country and gospel music with my family.

PIGUET: You grew up with it?

WAGNER: In some respects, I grew up singing that kind of music and then I wanted to start playing it on the trombone. By the time I was a senior I had a little Dixie Land band. It was not officially a school activity. They were just high school friends. We just got together and decided to play for the fun of it.

PIGUET: How do you modify your playing, going from jazz to classical, with regard to sound and technique? Do you really need modification, or is it really more in your mind than in your lips?

WAGNER: You just have to listen to a lot of jazz to play it in style, but, after a while, you automatically make the adjustments from classical playing to jazz. For example, in jazz, you cut your tone off with your tongue a lot, but you never do that in classical music. That would be terrible! There is a lot of vibrato in jazz, but if you do that in some of the classical works it will be a catastrophe. You just learn the stylistic things and try to play within that style.

PIGUET: When did you start teaching and where? Please describe your teaching journey.

WAGNER: I started teaching when I was just a kid. My very first student was in McPherson, Kansas, and I was probably a freshman in high school. Another younger boy, about two or three years younger than I was, was starting the trombone and his parents asked me to him give lessons. I taught him all the way till college. I went away to Eastman for my doctorate and then got my first job at McPherson College, which was my home. This same student did his undergraduate degree with me. Then he went away and got his master's degree. He even studied with Remington a couple of summers. Then he was teaching at Bob Jones University in North Carolina but he resigned his position, came here to the University of Oklahoma, and pursued a doctorate degree with me.

PIGUET: Oh wow! A real fan of yours!

WAGNER: While he was here in Oklahoma, there was an opening in the old Oklahoma City Symphony Orchestra, and he auditioned and won the audition.

PIGUET: He played in the Oklahoma City Symphony Orchestra with you?

WAGNER: No, It was before I joined the orchestra but I was subbing all the time.

He was a regular on the Oklahoma City Symphony Orchestra and I would sit beside him. He was a great player, but one day he decided to quit playing the trombone. He became interested in bird watching.

PIGUET: What did you do at your first job at McPherson?

WAGNER: My official title was Director of Bands, but I taught all the applied music too. I was the only instrumental professor, and I taught the clarinet, flute, trumpet, trombone, and percussion.

PIGUET: I did not know you were a flute player as well.

WAGNER: I had learned to play the flute a little bit. I had said earlier that I had played the bassoon for four years and therefore, I understand the woodwinds pretty well. I was okay, but, of course, it is a small college. As a band director, I was quick to discover that if I eliminated one rehearsal per week and had them be in little ensembles they would improve faster. I had a clarinet group, a trumpet quartet, trombone quartet, percussion ensemble, and a saxophone ensemble.

PIGUET: Did they improve their intonation?

WAGNER: Yes they did! Along with their reading skills and musicianship.

PIGUET: Because it's a small group, they do not count on each other. They feel like whatever part they are playing is important.

WAGNER: Exactly! That was the best thing I did. They played very well. I do not have a recording but I know it sounded very good. Of course, I was always interested in conducting as well. That played into that role there, too.

I'll add this story, which maybe I already told you earlier. I had a young man come to go to that small school from Ravenna, Nebraska. He was a trumpet player who I

taught for a couple of years. McPherson College had a junior year abroad program, which he partook of and went to Germany, and studied there at Malberg University. After that, he went to Chicago to study with the world-famous Adolph Herseth, and then went back to Germany. He became the principal trumpet in the Stuttgart Philharmonic for 26 years until he retired. I taught him trumpet for two years in a little school here, and he ended up having a great career.

I should also add that after my second year at McPherson, there was an opening at the Wichita Symphony, which was only 60 miles away, a little over an hour drive away. I auditioned and won that position. For three years after that, I played in the Wichita Symphony in the evening while teaching at McPherson during the daytime. It was a fine orchestra and a great experience.

I wanted bigger and better positions. While I was looking for jobs, I interviewed in Minnesota at a state school, Winona State University. They offered me the job but I wanted something even bigger, because I was always aspired to be in a big place. So, after four years at McPherson, I resigned and decided to further my education by getting my Doctorate at Eastman. After that, I got a last-minute job at Louisiana State University in Baton Rouge, where I was only teaching the trombone, because at that time in my life, I wanted to narrow down my activities instead of doing everything. Though, I had a few euphonium students as well, and maybe a tuba student or two at LSU, and I had some fine students there.

That is where I really started developing a trombone choir, just like Mr. Remington had already been doing at Eastman. I had a nice -- not big, but nice -- trombone choir at LSU, with some really fine players. Some of them went on to do various things.

Maybe one of the most significant students there was a guy by the named of Jeff Sturgis, who actually played in my trombone choir and took lessons. He would come and mow my lawn to pay for his lessons.

PIGUET: That is trading!

WAGNER: This student was very much into a big band leader of those days, practically worshipping him. Anytime Si Zentner was nearby, Jeff Sturgis would go hear him. One time, Si Zentner had a need for a trombone player, and he called Jeff for the gig. Jeff toured all over the country with this big band and ended up in Las Vegas. Later, Jeff got his own rock band called Jeff Sturgis in Universe, had a couple of CDs out, and became a conductor for famous singers such as Neil Diamond and Tom Jones. Jeff would have the band backing them and traveling the country. He had the house band at the Caesar's Palace in Las Vegas for a long time too. That was just one of my students at LSU.

PIGUET: That is really good!!

WAGNER: After teaching at LSU, and for various reasons, I came to the University of Oklahoma. I have been here for 48 years now. That's pretty much it! Why did I leave LSU to come to OU? At that moment in time, I always thought that OU maybe had a better reputation nationally. Although I had some wonderful players at LSU, probably the majority of them were better here, that I could ascertain. I had some stars, but I also had some that were not as good. Here, it seems to be more consistent, from what I could tell when I interviewed and all. Anyway, they offered me a position here and I accepted it.

I never had the feeling that I needed to be in New York, but the opposite, being in Oklahoma. I have never had the feeling that I was being hampered by being here. In fact, I thought it was good to be in Oklahoma, as I am halfway between New York and Los Angeles. In hindsight, I have created a whole movement for the trombone at University of Oklahoma. So it has been a good place for me.

PIGUET: I know you have an international career. You have been invited locally, regionally, nationally, internationally. Where have you been invited to teach as a guest professor?

WAGNER: As a guest professor, I have been very, very fortunate. One thing was built up on another. First, I started traveling internationally in the '70s, early '70s because I went to Europe for the first time accompanying a choir. That was a good contact! A couple of years later, the people who were organizing that choral festival asked if I would come and be a part of their tour as a solo person, to which I said, "Yes." The following year I became the director of that institute in Venice. I was in charge of the programming, rehearsing, and the conducting of it. One thing kept leading to another and gave me an international reputation. In 1976, I lived in Austria. My European musical experience led to me doing a clinic in Austria talking about American bands to Austrian band directors. I also lived in Vienna for almost a year with my wife and the children.

PIGUET: That is why they are also really gifted with languages, they were exposed to it.

WAGNER: Yes, my middle daughter, Janet, was only in the third grade at that point. She went to a regular Austrian school. She did not speak German, but I enrolled her

there and she did just fine, picking up enough German with her little friends. Well, then, that influenced her life later because she majored in languages. Now, she is the language coordinator for the Norman Public School System, and is fluent in French and German. It is good, but that all stems back to that.

Then, because I had that international foundation, I became the president of the International Trombone Association from '82 to '84. At that point, the organization was calling itself the International Trombone Association, but we were not international at all. It was mostly just Americans. I was due for another sabbatical, so I traveled completely around the world and made it international by organizing trombonists and trombone festivals in lots of countries. For instance, I organized the Japanese Trombone Association. Some of those organizations did not last too long and others are still going strong. I organized, for instance, the South African Trombone Association, the Israeli Trombone Association, the Greek Trombone Association, Norwegian Trombone, and maybe one of the most successful that is still going, the British Trombone Association. I figured there were lots of great trombonists in Britain, but they did not have an organization to communicate with each other.

PIGUET: All of that was before internet and social media.

WAGNER: That is exactly right! It needed somebody to organize, and sometimes somebody from the outside can organize things better.

Elaborating on that story, I knew a trombonist, Don Lusher, with whom we had been touring together in international festivals. When I was in London, he invited me to his recording session with the London Symphony. The recording featured an

American singer, and they hired a commercial player to play on the top of each section. For example, there was a commercial trumpet player that played first with the symphony players of the London Symphony, and then he was playing lead trombone with the rest of the trombone section. At the intermission, we went to get a cup of coffee. I met the other trombone players and we talked. Then, in the same recording studio, there was another group recording in that same moment. They had a break, and their four trombone players came in. So, here's eight plus me trombone players sitting around talking. I said, "I'm trying to organize a British Trombone Association." They discussed amongst themselves who ought to be the chairperson and gave me a phone number.

After the day was over, I went back to the hotel and contacted Peter Gane, who they had suggested would be a great. Anyway, that is how the British Trombone Association got started, and they are still going strong. Now they have their own journal and meet yearly. They have a whole organization of electing officers and passing chairmanship around. Creating trombone organizations made me even more known around the world.

Since then, I get invited back to all kinds of places. The most remote place I have ever been was in Kazakhstan. I did a three-week trombone seminar there, played solos by myself, with piano, played with a symphony orchestra, and taught lessons during the day, and conducted a big trombone choir.

I have traveled to many countries. When I was in Russia, I had met Mr. Skobolev at a trombone festival. He invited me to come to Moscow at the Tchaikovsky

Conservatory and do master classes, teach, and do a recital. They were very cordial, helpful and very friendly people.

When I was in Kazakhstan, for example, there was a conductor who was in town conducting the opera. He was at a Sunday noon informal luncheon at a trombone player's house. I met him and we hit it off, and he said, "You need to come to St. Petersburg sometime." Later we worked it out, and I went three times to St. Petersburg to play in solo with his orchestra.

Then, to show you how those things happen, one time there was a guy from right by you, from Monte Carlo, he married a Russian girl. You met him.

PIGUET: Michael.

WAGNER: Yes, that's right, Michael. He was in Russia visiting his in-laws and he came to the concert I did and loved it, especially the spoons. At another occasion, he invited me to play my spoon act with the Cannes Symphony Orchestra, along the Riviera. That is how things keep going internationally.

That's part of the international exposure! What you are as a person, your genuineness, and the passion you have for helping others—not just doing it for your own glory, but sharing yourself with others—help build an international career. Being cooperative within their environment and helping them grow are really important ingredients as far as international understanding and also international growth. Probably should be applied to politics, too, for that matter, but that is another ball game!

Then, all those things kept leading to another. For instance, when I left St. Petersburg, I went to Belarus and did concerts there. Right after, I went to South

America many times to perform and give master classes: Curitiba, Porto Alegre, Rio, São Paulo, Brasília…

Then on one of those occasions, there was a guy from Argentina that was attending. He liked what I was doing, and what I had to say about the trombone and how I was approaching the students. He invited me to Argentina to an event called *Trombonanza* and I have been a participant 12 times. That is a very wide exposure, which led to becoming the conductor of the local symphony orchestra, which was cooperating with Trombonanza. I would program things that were heavy on trombones.

Among other things, I received an invitation to teach in New Zealand, another one to go to Hong Kong and one for Seoul, Korea, all at the same time. I had to make a choice.

PIGUET: When people invite you for master classes or performance, do they provide everything for you? Do they pay for the trip? Do they cover it all?

WAGNER: I am going to say that a lot of times, I have paid for the trip myself, but they always pay for my hotel, food, and all that.

PIGUET: Depending on their budget?

WAGNER: I usually figure that I probably have more money than some of them could even dream of. Take China for instance, where I have been so many times. It is slowly changing in China, but the main professor at the Beijing Central Conservatory of Music only makes a little over $1,000 a year. His whole year's salary was not enough to buy an airplane ticket, let alone buy one for me. I have invested a lot of

money, but that is really worth it so I get myself there. They put me in a little humble hotel and fed me, so that is okay.

PIGUET: I remember, you also host a lot of guest professors. You also organize master-classes with people coming here for your own students and the community. You are the one taking care of them.

WAGNER: Yes, that is a very good point. I have always felt responsible for my students wherever I am, but especially at the University of Oklahoma. In early years, I did a little bit more traveling than finances will allow, because the schools never helped too much financially. Maybe I will find some other donors, or something like that, but that gets to be difficult too. I still feel like my own students should never feel like they are trapped here in the middle of the United States, so I create opportunities for them.

I frequently bring in guest soloists performing with my trombone choir. I get whoever I can afford, or whomever is on the circuit, but my name is well-known now so people contact me when they are coming through. For example, already next year, the principal trombone of Detroit Symphony wants to do a little tour right in this section of the country. He contacted me to help him organize the tour and other places he might go. I will have him here and I have to pay for that myself but it is good for my students to be able to hear, take a lesson from, and do a master class with.

PIGUET: Is it okay for professionals to contact other professionals and say they would like to come, but that they would like to be paid?

WAGNER: Yes, within reason. There are some people who contacted me and would want a lot of money and I just say, "We don't have any money." Last year, we had the Costa Rica Trombone Quartet which is such a world-class group of performers. They are right down my alley philosophically, because they program music that is approachable by the non-trombonists. Their programs are fun to listen to and pleasant, and are played at the very highest level. They do their entire concerts from memory and play at an extremely high-level. They are very fine players and nice people, too. Having them cost me a lot more money, but it is still worth it to have my students and the public here be associated with such high-class musicians.

PIGUET: How do you measure how much money you put into something, whether it's an investment or not?

WAGNER: Just like you are investing money, you get returns on that. The Trombone Association has two big awards: the Trombone Association Award and the Neill Humfeld Award for teaching. In my case, when I was presented the Neill Humfeld Award three years ago, it was mentioned that my name is probably the most recognized name in trombone circles in the whole world. That is humbling in a way, but it is also a result of the genuineness of performing seriously, making a contribution to the people of the world and my own students here.

PIGUET: That is good, if you invite musicians or if you accept the invitations, you might be invited back, and that creates more opportunities for your career, to the benefit of the students.

WAGNER: Exactly! Jacques Mauger and I have done that four or five times now. I went to his schools in Paris and in Switzerland.

Two years ago, I went to Germany, for the German Trombone Association meeting, and conducted a big trombone choir. Since I was already in Europe, Jacques wanted me to come down to Switzerland to prepare his trombone choir for concerts as he does not feel comfortable conducting. I went to Switzerland and taught there for three days, all day long, and even in the evening I rehearsed his trombone choir. Jacques was not even there. Actually, I never saw Jacques, he was someplace else.

PIGUET: That is not surprising coming from Jacques!

WAGNER: It was great that he felt comfortable with me taking over, and wanted me to train his students for a big performance. I did that one other time, but he was there. I prepared his students for a performance at the International Trombone Festival in Paris in 2012.

PIGUET: What about obtaining a visa when guest professors come see you? Do they just come as tourists? Do you have to do something for them or do they have to take care of that?

WAGNER: They have to take care of that on their own.

PIGUET: Do you provide them an official invitation?

WAGNER: Sometimes I have, yes. Otherwise, like in the case of the Costa Ricans, they wanted to make a tour in the USA. The relationships between our countries are fine, so I was just part of the tour. They secured their own visas to come to the United States.

PIGUET: You did some master classes in many countries including Russia, China, Brazil, and Costa Rica. On an international level, when you were doing master

classes, would you teach them the same way you would teach your own students in the USA?

WAGNER: Yes, absolutely! I usually divide up a workshop or a master class into several parts. I talk about the Four Ts of playing. I would start with tone and make sure everybody is clear on that, and will move on to tonguing, tuning, and finally technique. Those are all Ts that I deal with and formulate opinions. I do not just talk about it, but I also usually have people demonstrate: either the whole group, or sometimes I have a so-called guinea pig come to whom I give a lesson in front of everybody else. This way I can demonstrate that my teaching can make students achieve more positive results in their performance ability.

The last two times I did a master class with groups of trombone players I hardly talked about the trombone, but I talked about being curious. Having the mental curiosity to try to see how to play better or to see how others do passages and just being curious. That is the best word I know. If you are curious about how something is done, then you are going to figure out how to do it.

With our age now, with computers and cellphones, less thinking is required, so I try to encourage people to think about what they want to learn and how they want to perform something. Just having the mental interest in bettering yourself or playing significant music is probably as important as getting technical skills.

Now, when it comes to international teachings, you have got language barriers to deal with. In this case, I do maybe less talking and more performing or demonstrating. I am always willing to demonstrate how to do something because I think a person learns by imitation.

I will tell you this story: my most complicated master class I ever did was in Japan. I do not speak Japanese, but the person organizing this workshop, who was supposed to translate from English to Japanese, was not there. However, someone did speak German, which happens to be a language I speak besides English. So I am in Japan, with a big room full of Japanese trombonists, and I am trying to think in German. That was funny and challenging, to do a trombone clinic in German while being in Japan, and without previous notice.

PIGUET: Holding a position at a university is also a way to develop and further your international career, as you can use sabbaticals to travel, right?

WAGNER: Absolutely! At the University of Oklahoma, you are entitled to a sabbatical every seven years where you can take a semester off with full pay. I would take the Spring semester off and will combine it with the summer, so I was gone for nine months. I actually almost always left in December, so you got schools out in the middle of December.

PIGUET: Were semesters different before? Because now, we start school mid-August. I heard that, maybe 40 years ago, people used to start the semester more in September?

WAGNER: Yes, that was true. We used to start the first semester in September, after Labor Day, and went into the first week or two of January. Then you had a couple of weeks off, and then you came back to start the second semester end of January into the end of May, or even early June. Later, they moved the beginning of the fall term up into August to be done at Christmas. Then you have a longer break!

PIGUET: When you request a sabbatical ahead of time, what are the rules? Did you have to explain what you will do, or can you just say you want some personal time for a private project?

WAGNER: No. The university has a special form that need to be filled out regarding what research you intend to do that will further your career. You are supposed to be doing research. You cannot, for instance, take a sabbatical and go get another job.

PIGUET: It has to be valuable to the university?

WAGNER: Exactly! It has to be contributing to your body of knowledge. That is how I have always done this.

PIGUET: How many sabbaticals have you taken? Could you just mention a few things that you did during your sabbaticals?

WAGNER: I have always been interested in old, original music for trombone. During my first sabbatical, I lived in Vienna. I was in the library every day, working on finding old, original music for trombone. It would be like the Library of Congress, having original pieces of music from back in the 1500s and even from 1200s. I learned how to access materials that might possibly have an interest to trombone players. Then I ordered it, and the next day, they would get it to me. The next day, I would look at it and then be looking for new material. That was a routine that I went through.

In the course of that study, one of my former students, from Nebraska, was playing in Stuttgart, and his family heritage was Czechoslovakian. He wanted to go to Czechoslovakia and the apartment that I had in Vienna was across the street from the Czech Embassy. He came to Vienna, and we went through the Czech Embassy

and both got visas to go to Czechoslovakia for him to talk to a couple composers about writing new music for trumpet.

While we were there, the old communist regimes had music centers. At the Czech Music Information Center, the lady spoke very fine English. She helped my colleague get fixed up, but then I told her I was looking for old music and she said, "You know something? I think Mr. Klukar, who plays trombone here, knows something about an old piece in the library here." She called Mr. Klucar, and he came right down. He brought his horn and we played some duets. We could not even talk to each other, as there was no common language, but through music we would communicate. He was a fine player!

PIGUET: Music is a common language, a universal language.

WAGNER: We went to the library because he knew about some music he wanted to show me. There was a sonata for trombone and basso that has never been published before. Anyway, that was not so easy to pull up, but I got the library to make a copy for me and went back to Vienna.

Then I made a modern edition of it and I went back to Czechoslovakia two or three times to double check the authenticity of what I had done. I tried to get as much history as I could about the book from which it came and found out a lot. Then I could date the sonata and the book. I published that piece just a couple years later in 1976. That is the oldest piece, the oldest solo that anybody has ever found for the trombone. That was a real find!

I found other things too. For instance, some of the monasteries in Austria had holdings. I went out to two or three monasteries to check their music. One of them

was in a little village called Herzogenburg, which is maybe an hour outside of Vienna, up towards the Czech border. We went there and introduced ourselves. He let me in, but he knew he had some valuable stuff. In fact, there were a lot of violins and cellos in a storage room back there. I guarantee, some of those were Stradivarius instruments. He knew what he had!

PIGUET: Do you know the joke about Stradivarius?

WAGNER: What?

PIGUET: How do you know if a violin is a Stradivarius?

WAGNER: What's that?

PIGUET: You put it in the fire, and if it turns blue, it is a Stradivarius!

WAGNER: I have not heard of that. That is good! (Laughing.)

Well, he knew what he had back there and told me to be there in the next morning. He locked me in and I couldn't get out or even to go to the restroom. He would come back at twelve o'clock, unlocked the door, so I could go have some lunch and went back at one o'clock. He let me back in and was supposed to come again at five o'clock to let me out, but five o'clock came and he was not there. Six o'clock came, he still was not there. It actually did not matter because they had that terrible copy machine that would shut itself off after it get hot, and I had to let it cool off to use it again. I frantically copied as much as I could from that library. Then finally, two hours later, about seven o'clock, it had dawned on him that he had me locked in there. Anyway, I brought that music back in the USA with me, and I transcribed some of it.

Vienna had the holdings of other libraries in Europe. For example, I was put in contact with the library of the University of Bologna in Italy.

PIGUET: I see. Did you know it is the oldest university of Europe? Even older that the University of Paris-La Sorbonne that I attended. It would make sense that the University of Bologna would have a lot of manuscripts or information that other places may not have.

WAGNER: Well, I always thought there were so many little things that were interesting. Like in Vienna, you had to sign your name any time they brought you an original manuscript from the 15 or 1600s. That was a big deal! You had to be checked that you did not have razor blades or anything like that to cut a page out. Although, it happened more than you can believe. But in Bologna, in 1976, there were no problems. I walked in with a list of things and they would bring me everything at once. So I had access to 10 or 12 volumes at once.

PIGUET: Your suitcase was probably very heavy with all the manuscripts.

WAGNER: What I did was to take notes. In Bologna, the manuscripts were already organized into microfilms, so I made a list of things that I would like them to provide to me.

PIGUET: Microfilms are a good idea, and this way you did not have to carry manuscripts around. Today, you would have a scan sent to you by email.vvffff

WAGNER: I looked at other libraries but I ran out of time. I went around the world creating Trombone Associations during my second sabbatical in 1984. During the following sabbatical I continued looking for old music.

Over those years, I has learned so much about old music and transcribed so much of it that I recorded two CDs out of old music. I had found out that Francis Gabrieli, down in Venice, spent time in southern Germany for a couple of years.

Many Germans went to Venice to study from him. It was like studying at Julliard or the Eastman School. I did two sabbaticals studying the influence of Gabrieli in the Northern Alps.

I have done lots of research all the way up into Berlin, Leipzig, Kussel, Augsburg, and a little town Buchel where Praetorius, a famous early musician, lived. Their library was magnificent. I never got to go to Nuremberg even if it was very close, nor to Munich, because they did not actually have so much.

I did one CD with those manuscripts for five part brass and one with eight part brass. Both CDs were done in Stuttgart in Germany, and the music was written by composers that most people had never heard of. They were all prominent compositions from 1610 to 1615, and I have transcribed their music into modern notation. I have never actually tried to publish any of those transcriptions because there probably would not be that big of a market for it.

When I say "transcribing music," I mean that old music from that period of time was written in what was called "white mensural notation." It's not the same as the notation we use now. For example, there are no bar lines, and you have to learn how to read that and then transcribe it into modern notations so that today's musician can read it.

PIGUET: Modern notations are easier to read, unless you are trained.

WAGNER: Yes, unless you train in it. None of that music was printed in score form, for example. There were mistakes sometimes! All you had was a part of a book to perform with, and could not relate to the other part. Making a full score and making sure that it works is really important, but that takes a lot of time and knowledge to

be able to transcribe this music into modern notation so that it is playable. It is rewarding too because it is such fine music. I am happy that I had that opportunity!

PIGUET: Dr. Wagner, you have had such an incredible career. In your case, is teaching an offspring of your career or is performing an offspring of your teaching?

WAGNER: Probably teaching is an offspring of the performance, because you have to have that first to be able to teacher. I have heard some people talk and they were very nice people, but they did not have a clue about what they were doing on the instrument. It was pointless!

PIGUET: In order to be a good trombonist you need to have the two of them going hand in hand. Whether you spend more time doing one or the other, they are complementary.

WAGNER: Yes, absolutely! But you always have to have the performance skill.

PIGUET: All right, this is the end of this interview. We talked about a whole lot of things. I wanted to see if you wanted to add any advice or anything else about building an international career.

WAGNER: No, not really. I have just been appreciative of all the experiences I have had, and I hope they are not done yet. It has been a great journey to meet thousands of people all around the world and to be able to share some of myself through the trombone and through music in general. They were marvelous people. I have got more out of it than they have, I am sure.

PIGUET: Sure, we all look forward to more teaching and performing. I want to thank you so much for your time and for sharing about yourself and your career with me.

WAGNER: Thank you!

APPENDIX B: INTERVIEW WITH PROFESSOR FABRICE MILLISCHER (ENGLISH TRANSLATION)

Date of Interview: 4-19-2017

Time of the Interview: 3:50pm CDT

Place of the Interview: Norman, OK

Interviewee: Professor Fabrice Millischer

(Start of interview)

PIGUET: How did you start playing the trombone?

MILLISCHER: My father was a trumpet professor at Toulouse Conservatory and the principal trumpet of the Capitole Orchestra. My mother was a music professor, and my brother and sister also played instruments. I started with the piano, because my parents wanted me to play a polyphonic instrument, and then I switched to the cello. As my father was a trumpet player, there were always trumpets at home. I do not remember at when I blew the trumpet for the first time, but I know that by 5 or 6 years old I had already done it.

My dad showed me different method books, but I wasn't practicing every day. I practiced when I felt like it. Sometimes, I would do five pages of methods at once, and then nothing for 10 days. I used to just pick up the trumpet and play concertos that my dad had on his music stand. It was never a serious activity.

I was in an intensive music program at Toulouse Conservatory, and when I finished my classes, I'd go see my father in his studio to drop off my instrument and to listen to his students, rather than to do nothing. He would then tell me to pick up my

trumpet and would make me practice. It had always been informal, as I was not officially enrolled in a trumpet course. In fact, I wanted to play in the Jazz Band of the Conservatory. There were already a lot of trumpet players, but only a few trombonists.

PIGUET: It is like that everywhere! There are always more trumpet players and saxophonists than trombonists.

MILLISCHER: I was advised to apply to the Big Band as a trombone player. There were no jazz trombone classes, and therefore I had to be enrolled as a classical trombone student to play in the Big Band.

Around the month of June, my dad told me: "Let's prepare you for the fall trombone entrance audition." He went to the music library and borrowed solos for all levels, from beginner to advanced levels, and we tried them all. But the beginner and intermediate levels were too easy. Therefore, I decided to audition for the advanced levels. I had a good trumpet technique, but I didn't yet have the sound of a trombonist—well-rounded and large. They accepted me in the late intermediate level, just before the advanced level. So, I finished the advanced levels and graduated in three years.

PIGUET: Who taught you trombone slide technique, since your father was a trumpet player?

MILLISCHER: I learned it by watching videos of jazz trombonists.

PIGUET: On YouTube?

MILLISCHER: No, YouTube did not exist at that time. I'm talking about 1999 or 2000.

PIGUET: Did you like your new instrument?

MILLISCHER: Cello was my instrument, and I practiced it every day. On the other hand, the trombone was the instrument that I played on the side. I started working seriously in my fourth year of trombone, which was right after I graduated. Until then, I did not practice much because I wanted to get into Paris Conservatory in cello.

Except that I did not pass the cello audition that year. There were 14 people who placed in front of me. I had the skill to get in, but I did not play my audition well, so I was not accepted.

PIGUET: Did it shock you that you were not ready?

MILLISCHER: The problem was that I was in my year after my high school diploma, and I needed to do something with my life. I was not going to stay 10 years at my parents' house and practice my instrument in my room. I needed to get into higher education. The next plan was to audition for Lyon Conservatory, but in trombone this time.

I was not sure I would be accepted as a trombone student, so I first auditioned to get into the sackbut studio, in June. That way I could be sure to be enrolled somewhere for the coming fall semester. The audition in modern music was in September. I absolutely wanted to go to Lyon Conservatory and to already be in contact with the trombone professor Becquet. Daniel Lassalle, who is the sackbut professor at both Toulouse and Lyon conservatories told me: "Listen, I'm taking you in my sackbut studio no matter what." Therefore, I entered Lyon in sackbut in June, and in

September I also entered the trombone studio. The following year, I auditioned again in cello at Paris Conservatory, and I was accepted.

PIGUET: You have two degrees?

MILLISCHER: Yes, but the sackbut is a more of a minor, I want to say.

PIGUET: I thought the sackbut was an elective that the students could choose.

MILLISCHER: That system came later. When I was there, it was really two separate degrees. I think it changed only a few years after I graduated.

However, there were two options for the sackbut: a four-year long track, and a short track of two years. At first, I was in the long track, but since I also got accepted in the trombone studio, I decided to do the short version of the sackbut along with the long track of trombone, so that I could combine some courses.

PIGUET: Eventually you had three degrees: the trombone and the sackbut in Lyon and the cello in Paris. How long did these degrees take you?

MILLISCHER: To combine these three degrees, I did the sackbut degree over 3 years instead of 2 years. The trombone degree was a four-year track. And the cello, too, but I started it a year after. Consequently, I graduated with my degree in sackbut in 2006, the one in trombone in 2007, and lastly I received my degree in cello in 2008.

PIGUET: Each year you were busy with a degree!

MILLISCHER: Yes, it would not have been doable to do two or three degrees at the same time.

PIGUET: Of course, because it's a lot of work, a lot of stress, and then it's complicated to manage things from a logistical point of view.

MILLISCHER: To do everything poorly would have been pointless!

PIGUET: Yes, it's not worth it! You really are a special case. Do you know anybody like you who enrolled in several courses at the National Conservatories? I know people who have completed their degrees in Nice in both piano and violin, and then got accepted to the piano studio at Paris Conservatory. But except for you, I don't know anyone who crossed disciplines.

MILLISCHER: Oh, I know several people. For example, Jean-Philippe Cochenet, who is principal horn at Lyon Opera, got into both horn and percussion at the Conservatory. I also knew some double major students, but most students were enrolled in non-performance practices, such as, for example, organists and pianists who also majored in composition.

However, it was all in the same Conservatory. I'm the only one to have been to schools in two different cities.

PIGUET: And you were enrolled in two instruments! How long did the commute take you? You took the TGV (the high-speed train) between Lyon and Paris?

MILLISCHER: Yes, it took me two hours. The TGV is fast, which is good! If it wasn't for the TGV, I wouldn't have done it, that's for sure! Besides, door to door was three hours of travel. I left Paris Conservatory, and three hours later I was sure to be in class in Lyon. It's great, and it's a chance most people wouldn't have, because not all countries have the TGV.

PIGUET: Do you think the fact that you started the trombone at age 14 as a secondary instrument while having prior knowledge of music helped you to learn and improve faster?

MILLISCHER: Definitely, for sure! My cello professor really cared that we practiced a cello concerto every month in a different style: Baroque, Classical, Romantic, contemporary, and then all of them again. In fact, it was something I had trouble understanding, because we would study a period where we had to taper the sound, and then another period where we had to maintain the sound. When you are young you do not understand that much, but with time and practice, eventually you get used to it.

When I started the sackbut, I already knew how to play in the appropriate style. On the contrary, my peers who started on the sackbut started from scratch and did not know anything about Baroque music. They did not know what Baroque music was. It's hard to believe, but that was the case! I had all this knowledge prior to the sackbut thanks to my study of the cello. Playing another instrument previously really helped.

Playing sackbut the way I played modern trombone was out of the question. Consequently, when my peers played the sackbut the same way they would a modern trombone, I thought it was lame. It is here that I gained a lot of time, because I had nothing to learn from the style. Of course, I had some things to learn on the instrument from a technical point of view, but from the point of view of musicality, it was not a big revelation to me.

PIGUET: You were ahead of the others, at least from a musicality standpoint?

MILLISCHER: Yes, it's true! I had different musical experiences than others. But you know, it's like that for all the instruments. Pianists have incredible musical

experience because of the many great composers who have written for them. Their musical exposure was more in-depth than that of brass players'.

PIGUET: Who were your professors?

MILLISCHER: In trombone, I started with Daniel Lassalle and David Locqueneux, who are the two professors in Toulouse. I did four years of trombone in Toulouse, and then after that I did four years in Lyon with Michel Becquet and Alain Manfrin. In fact, these are the only professors I had. I was lucky!

PIGUET: In cello, who were your main professors?

MILLISCHER: In cello, I had a very good professor, really incredible. She was a great professor, a lady called Annie Cochet. I got really lucky! She was really the music professor that mattered the most to me, because she really was an amazing professor. She has trained a multitude of great cellists since their youth, such as Capuçon or Thomas Durand of Paris Orchestra. I had this professor for 10 years, and after that she went directly to Paris Conservatory.

For the record, the Director of Toulouse Conservatory, who came from Paris, had three children: a pianist, a violinist, and a cellist, and therefore they had the best professors. When he was appointed as director in Toulouse, he brought these professors from Paris to Toulouse with him. So, I had my cello professor who was in Toulouse on Monday and Tuesday, and at Paris Conservatory on Thursday and Friday.

PIGUET: That's good, you were lucky!

MILLISCHER: I was beyond lucky! But that is why we say it is important to fall into a good program with the right teaching philosophy, and good professors. With good directors, you can have good professors and good students everywhere.

In America, schools are much privatized, as in Germany. We were lucky in France to have a socialized system. I think we are in a socialized system, a well-established community, so that studying is accessible to all.

PIGUET: Did you have other professors who really influenced you?

MILLISCHER: The assistant professor of cello in Paris influenced me a lot. His name was Xavier Phillips, a great cellist. I really liked the lessons with him, because he is very interesting musically, and I learned a lot. It was a very nice encounter, and he is one of the reasons why I loved completing this double degree. It was a lot of work, and it was not easy at the time. But in hindsight, I am very happy to have made this choice, because it brought me a lot. People like him are simply exceptional people.

PIGUET: Did you have professors that gave you advice about the competitions that you should enter, or advice beyond the teaching of the instrument?

MILLISCHER: Yes, my trombone professors were helpful at the beginning of my career by guiding me on the contests to enter and giving me direction. I had professors who had knowledge to offer.

PIGUET: Do you still share some aspects of your personal life with your former professors?

MILLISCHER: Cello, it's a world apart. It's more a courtesy that we keep in contact. In trombone, we are much closer, especially with Daniel Lassalle. As we have a maximum of 20 years of age difference, the gap is not very important while

compared to my cello professor. She was from another generation, from before '68, much more formal.

PIGUET: Now you're an adult, and even if they are 20 years older than you, you are now in the same professional category. In addition, you have finished your studies, and with your career, you have become a peer, a colleague. I was wondering if there are some musicians who influenced you without you having direct contact with them.

MILLISCHER: I think that there is a musician who has fascinated me greatly: Rostropovich.

PIGUET: Ah yes! I thought about him but did not say it.

MILLISCHER: I think I am really a fan of "Rostro". He has fascinated me so much. I saw him in Toulouse, and that is one of the things that I am very proud of. He came to Toulouse and gave a concert two nights in a row. I went there the two nights, and it is something I will never forget.

I think that is one of the reasons that a soloist career really attracted me and that I later played concertos with symphony orchestras. I always liked Russian music and learned to play the cello with Rostropovich records; he always influenced me.

Regarding the trombone, I love jazz, and among the jazz musicians that I really love, there is James Morrison. He is a trumpet player and a trombonist. I started playing the trumpet as a young child and I know what it takes to go from one instrument to the other, and it's really hard. The switch from one to the other is impressive.

PIGUET: Those seem like two close instruments, but it is difficult to adapt between mouthpieces. To me, it seems more complicated to go from the trumpet to the trombone than from the trombone to the cello.

MILLISCHER: That is not easy! The hardest difference, according to me, are the different sensations, as you do not work the same muscles. It adds to muscle fatigue, which is not easy to deal with. I admire James Morrison, because he goes from one instrument to the other admirably well. He is one of the best in trombone and one of the best in trumpet. It is not just good in one and average in the other; he is at the top level in both instruments.

PIGUET: Awesome! Did the fact that your father is a trumpet player influence you? Did he help you? Do you think that it played a role?

MILLISCHER: Yes, it is certain that this played a role. To what level, I don't know. I have parents who are musicians, so music for me has always been pretty obvious. I have always seen my parents practice their instruments, play at concerts, so this is the life I have lived since I was young. I first started on the piano, then on the cello, and finally on the trombone, because I had the spirit of a brass player. The fact that my dad practiced his trumpet, and was turned toward brass instruments, guided me toward the trombone.

My dad helped me to develop my passion. Even today, I speak with my dad a lot. We think a lot about brass instruments, their workings, how we produce sounds, the physiology of human beings, and how do you produce a sound in a trombone, in a trumpet, and how all these concepts go together. Back when I was a student in Lyon, we were exchanging ideas almost every week.

Nowadays, we speak a lot and he is someone who is very close to me. However, my father has not had the same career as mine, because he focused on an orchestral and teaching career. Me, I was always fascinated by a solo and teaching career.

PIGUET: Where did you learn to be a professor?

MILLISCHER: Since I was a child, I watched professors. For starters, I was listening to my father's lessons, and then I observed my cello professor and my trombone professors a lot. I analyzed them a lot, as I already had a very critical mind as a young child. Again, I have always had a relationship with my father where we analyzed and reflected on how and why. All of this allowed me to have a foundation of pedagogy.

I also want to say that one becomes a professor by teaching, and I had to begin somewhere. I started teaching at the Conservatory of the 12th Arrondissement in Paris, and I have been teaching almost 10 years. I have come a long way, and I can say that "practice makes perfect" is really a good theory.

However, three-quarters of what I teach comes from the teaching that I received on the cello. I think my cello professor was one of those people who have an ability to think, analyze and observe, which allowed her to succeed. She learned how to solve the problems that students may encounter.

Great professors are often hard-working people who must have worked harder than others to achieve the same results. Some musicians are very talented, but they do not know how they are doing what they are doing, and therefore, are not necessarily good pedagogues. How did they get to that level? They don't really know, they just play.

PIGUET: What motivated you to become a professor?

MILLISCHER: I think that it's in the genes, because both my parents were professors, and I probably followed in their artistic footsteps.

I see the class as a laboratory of collective progress. I find that teaching is more active because we are the source of motivation and the progress of the class. That's really something that I enjoy!

When you're in an orchestra, you're a little passive, because you're working with a lot of company. I'm not saying that it is not productive to be in an orchestra, but it is just another type of satisfaction.

PIGUET: If you could describe your teaching philosophy, what would it be?

MILLISCHER: My teaching philosophy is to make students independent. I base my teaching on listening, and I train my students to realize their good qualities and their weaknesses. I think it is a method that allows the student to self-manage their learning. Once they graduate, they find themselves alone, and that is why I must educate their ears to be able to identify problems and find solutions. Of course, I am also very attentive to their sound, which is known as a French feature.

PIGUET: What is your main quality as a professor?

MILLISCHER: I am picky and detail-oriented. I am demanding, but at the same time I am close to my students while being a good listener

PIGUET: How would you describe the perfect student of trombone?

MILLISCHER: The dream student? I have nothing to do: they arrive and they play perfectly! (Laughing.) First, someone talented who plays well, and then someone who is flexible enough to listen, who is respectful of what I do, and who is a joy to be

around. I care a lot about the good atmosphere of the studio and the added value of their humanity.

PIGUET: Is there a type of student that you do not accept in your studio?

MILLISCHER: Yes, the student who would be the opposite of this description. I'm lucky; I can choose my students.

PIGUET: How do you choose if you do not know them?

MILLISCHER: As a matter of fact, I always know them. I do not take someone I do not know.

PIGUET: So, you only take people who have taken lessons with you to see how it goes?

MILLISCHER: Yes. It is a tradition in Germany; they come to see the professor, to see his teaching, and that is something that is totally free for students. It allows them to have a first contact, and take a first lesson and potentially know if the professor's teaching would be a good fit for them. For the professor, it is a tryout lesson, to test the water, to see how the student reacts, and to detect the potential and the possible range of development.

I would never take anyone I do not know at all. A student who never took the time to meet the professor, when it is free, shows a lack of motivation. Very often, a student who never came to meet me is a student who applied everywhere, and therefore, does not particularly care to enter my studio. Of course, this kind of student does not interest me at all. I prefer students who are interested in how I teach and who are interested in me.

PIGUET: That is part of the culture. In France, it can happen, but is not very common either.

MILLISCHER: That is because in France we do a summer program or the professor tries to organize an invitation to his studio. I taught lessons in almost all the conservatories of France such as Tours, Paris, Strasbourg, Toulouse, Lyon. Even if I do not go every year, I go every 2, 3 or 4 years. By coming back to the same studio, I can see the students' progress.

PIGUET: Have you ever had to deal with the parents of one of your students?

MILLISCHER: Yes, I had a student who had psychological problems, and his mother wanted to know if his lessons were going well and if he was likely to have a job. It is the only time where I had to meet a parent, because my students are over 18.

PIGUET: How do you deal when a student is not in agreement with your advice? How do you react?

MILLISCHER: I'm pretty attentive and quite open-minded. First, they must tell me why they do not accept my advice, because it is possible that I am wrong. After that, if their argument is not valid, I do not deprive myself of telling them, "you do it my way and that's it." I have sometimes changed my mind on little things, like the choice of where to put the breaths. We can discuss!

PIGUET: Now that you are a professor, what is the most important advice that you give to your students?

MILLISCHER: I want to say that to be respected in this world, you have to stay natural. That is the way it is in all trades. You have to stay in your place and go up the ladder slowly but surely.

Additionally, I help them to market themselves. In France, we give students a degree, and then we say "goodbye." For instance, I wanted a solo career, but it was complicated to market myself, as marketing is not a French concept, so I had to learn on the job. The United States know better how to sell themselves.

PIGUET: Did you learn by being inspired by others?

MILLISCHER: Exactly, you learn by looking at what others are doing. Careers are not stable in France, because musicians launch theirs but don't go the distance. Launching a career is good, but you must learn to adapt yourself. Sadly, there was no teaching about that while I was in school. New electives are now created to support students in their professional lives, precisely to prevent students from being completely on their own.

PIGUET: Do you train your students to launch their careers?

MILLISCHER: My class has a trombone ensemble, for which I ask the students to be in charge of the management of the group. For example, we are going to Hong Kong, and students manage the organization of performances and travel.

PIGUET: You give your students responsibility of achievement and the realization of a project.

MILLISCHER: Exactly! And Lyon Conservatory, we never did it. We never had a class project, or if there was a project, it was easy and we had nothing to do regarding the planning. There are several professors from major studios who are about to retire, and I think that the next professors will need to teach differently. Of course, they will hire a professor who plays very well, but also someone who knows how to use social

networks, mobile phones, emails, and the internet. In addition, they will need to know how to help their students build careers.

PIGUET: What is your advice regarding getting along with your colleagues? This counts a lot, especially in the orchestra, because you are sitting next to someone and you cannot change places geographically.

MILLISCHER: This is something that I learned from talking with people who are not in the music business. It is a phenomenon that happens in all companies and the orchestra is just a special company.

The best way to do it is to always have a positive attitude, to be open-minded, be respectful to your colleagues, have respect of the rules, be on time, and know when to stand at the table during business meetings. These are very simple things! Even in Japan where it seems that everyone loves each other, you have to work around difficulties and put your pride aside.

PIGUET: What do you recommend to your students who have stage fright? There are people playing well who panic in competitions.

MILLISCHER: There are people who are more nervous than others as they have personal issues to resolve. I have already advised some of my students to go see a shrink. Some others need to go to the gym, because they are very stressed out by nature and must learn to channel their nervousness. There are professors who are interested in relaxation therapy and yoga, which is fine, but my work lies in the field of the trombone, not yoga.

There are things I can bring to my students. First of all, students can work on visualization and mental preparation. But the most important thing is to not leave

any room for fear or for butterflies to settle, which means mastering everything from A to Z.

My method of working is also based on this idea. I'm trying to make talented students understand what the mechanisms that create their performances are and how their talents work. Because the day they have stage fright, their talent disappears, and if they haven't thought about how those mechanisms work, they won't control them.

PIGUET: What are your tips regarding auditions?

MILLISCHER: One of the best tips is to prepare well in advance. One of the keys for a competition is being ready at the day and time of the event. You must prepare mentally, overcome stage fright, and perform in competition regularly. It is rare that a person arrives at his first competition and wins it. It's like everything—with habits we become experienced. For example, I did the contest in Budapest, and in Toulouse, before doing the one in Munich.

PIGUET: How often do you think students should compete?

MILLISCHER: Once per year is sufficient. I had a student who was competing every semester, and we spent all our time preparing for competitions and had no time left to fix technical problems. Obviously, it is good to enter contests, but there should also be time between competitions to analyze what to do better in the next one.

PIGUET: Do you think that a woman can get the same results on trombone as a man and why?

MILLISCHER: Yes, why? Because it's not more complicated! I have a student at the moment, a petite Japanese woman, so necessarily she can't breathe as much, but she

knows how to play as well as others. I think men or women can play the trombone very well.

Obviously there is a bit of a cliché that brass is for guys and the flute is for girls. The trombone is a bit more physical, so I can understand why. There are old clichés, but there are enough examples to demonstrate that the pictures in the history of the music are not always right. There are fewer girls who play the trombone just because it attracts fewer girls. That's it! In the end there is no worry that girls cannot play as well. We accept everyone.

PIGUET: The fact that girls do not see girls playing does not motivate or attract other girls to play.

MILLISCHER: Exactly! There are studios in France where there are many girls and it goes very well. I think, that as you say, we see very few girls, so more girls do not come.

Last March, I was in Villefranche-sur-Saône, north of Lyon in the Beaujolais, and a professor told me that he had a Romanian student, and her father did not agree with his daughter playing the trombone because the trombone was not a feminine instrument. So there are also parents who get involved in the choice of the instrument of their daughters. Stereotypes are also perpetuated by parents, because it is also the parents who decide what students can play.

PIGUET: Have you ever told a student that they could not reach a professional level? Have you ever said to a student that they should stop?

MILLISCHER: Yes, it has already happened to me with some students who were not motivated enough, or were not good enough for their large ambitions. It's my job to tell them that it will be too complicated for them to make it professionally.

Students come to a school to be trained in a profession, and if we feel that they are unable to make music, we do not train them until the end. After a year of study, it is better to stop there than wasting everybody's time.

There are students who are 18 years old, graduating from high school, who want to be musicians. A year later at the Hochschule, they realize that it will not happen for them and they drop out without hard feelings.

On the other hand, I had a very gifted student, a great player who never practiced and who left the school on his own, as practicing was not his thing. He preferred to play once a week in the local band.

PIGUET: When you were at Lyon Conservatory, did you know that some students would have no professional career, or that they would not go very far?

MILLISCHER: Yes!

PIGUET: Do you think that these students knew they were in that position?

MILLISCHER: Most students just don't realize they are in that position. Students can be the best in their city and have no idea of who plays in the city 10 km away. When it comes to competition, you have no idea what level the players will have, how many people will compete.

The situation is the same in all trades. There are people who want to become a doctor, but who are not gifted in that. They do not make it, and they do something else.

PIGUET: But these students, they are still in a higher-education institution and were selected initially.

MILLISCHER: It is the principle of graduates who cannot find jobs. There are 10 people applying for a job, and out of 10, 9 people are just less talented. There is also the problem that we try to keep enrollment high regardless if the students will or will not make it. It is the same in most schools: 30 students enroll. Of the 30, 10 are very good, 10 are average, and 10 are not as good. The final 10 will not have a trombone career. That is not my case, because I choose the best students before they get in.

It is a societal problem. Maybe I will surprise you, but in France, I believe that for Paris and Lyon Conservatories we should open only one spot per trombone player per year. Each year, we have 6 students, 3 in Paris and 3 in Lyon, but there are not 6 trombonist jobs that open up. Obviously there are other types of job positions, but do we need 6 trombone player every year? It's still an open question.

PIGUET: Just like doctors who have a *numerus clausus*, do you allow only the number of students according to the number of jobs that may be opening?

MILLISCHER: Yes, that's it!

PIGUET: The future is difficult to predict. Some people do not keep their jobs until retirement. For example, you were the principal chair in ensembles, and then you made the choice to let the ensemble go, because you had other opportunities that you liked better. I do not know who took your post, but I am sure that this person was pleased to have been trained and to have taken your post.

MILLISCHER: Of course! The question is whether we can offer a job to all the people who have entered the trombone class, and it is not a sure thing. When there are a lot of interested parties for a few positions, we will take the best. It's the law of nature; we take the strongest.

PIGUET: What do you think of a group warm-up?

MILLISCHER: Before I was at Lyon Conservatory, there was already a tradition of warming-up together. In Lyon, we did a lot of warm-ups together and we sometimes would work with peers to help each other.

I have British students telling me that they not only do warm-ups together, but they practice everything together, including orchestral excerpts. It's almost a religion!

I teach the French way, which is that we are more individualistic, and we spend quite a lot of time working alone. However, warming-up in a group is important.

PIGUET: Do your students have a dedicated pianist in your class, and do you have a quota of hours of accompaniment that you can use? How does it work?

MILLISCHER: Yes, I have an official accompanist for my class at the rate of one hour per student per week.

PIGUET: Do you ask your students to play by heart, and if so under what circumstances?

MILLISCHER: I ask them to play from memory. Whether they do it is a different story. I ask my students to play the David concerto and orchestral excerpts by heart. We worked on those pieces a lot, and I encourage them very quickly to know it by heart. Then for pieces, it takes time to know them by heart.

I don't make them memorize them all, but I'm a big supporter of playing by heart. I find this very positive in any case. I'm someone who plays by heart all the time and I love it, but it just comes from my cello training.

PIGUET: What are the advantages to playing by heart?

MILLISCHER: The first advantage is the concentration. When you have the score in front of the eyes, 2/3 of your concentration is not on yourself and your instrument. Another advantage is simply being. It's also better to be less tense and more free musically and aesthetically speaking,

PIGUET: What do you think of some students who play their solos with their eyes closed?

MILLISCHER: That's a good question! As long as it isn't bothersome for the audience it is fine by me. If it is helping them, why not? Everyone reacts to stress differently. Some are super excited, others are very quiet. It's what makes each performance unique.

However, I am assuming that a performance is also visual, and it should not interfere with the show. I feel very strongly that the people are well-dressed on stage, because it is a tradition that should be respected. Good posture, bowing, presenting a piece are things that I find important and, therefore, that I preach to my students.

PIGUET: Regarding playing by heart, why are some instruments, such as the cello, the piano, the violin, required to play from memory from a very young age, while this is not the case with the trombone?

MILLISCHER: So there are two things: first, there is an old legend conveyed by Maurice André who says: "playing a brass instrument, and especially the trumpet, imposes huge pressure on the cerebral cortex, which would more easily cause memory lapses." He never played by heart all his life, and has repeated that story throughout his career, so of course, this legend has impacted entire generations. It is still something that I hear.

My own experience does not validate this theory. Is there a pressure exerted on the brain? That is true. There is a certain pressure when you play loudly or in the high range, so that pressure is not the same as a pianist, for example. Does that play on the phenomenon of playing by memory? Not in my case.

Secondly, I think pianists and violinists have so many notes in the score that playing by heart is unavoidable. Clearly, that helps you, because you are more focused. There is so much information on the sheet of music that, if you have everything in your head and under your fingers, you will perform much better. Some conductors, for example, also learn their parts by heart. It is a matter of habit. There are leaders who conducted pieces 5,000 times and may do so by heart without problems. When you are learning a score, you must take the time to digest it, and then after that be confident with it. It is true that, since some instrumental study begins at a very young age, some players are used to consuming large amounts of music. For those people, memorizing the music goes very quickly.

PIGUET: It's still much easier to start and to get into the habit at an early age.

MILLISCHER: Definitely!

PIGUET: How often do you think your students should do recitals?

MILLISCHER: I think once a month would be ideal. But that is not easy. You need to find an occasion and also need time to get the piece together. The student may not have the time to perfect something different weekly, so once a month sounds good. At the Hochschule, we do it twice per year. It is not a lot, but at the same time they work on orchestral excerpts and are not focused on a solo career.

PIGUET: How long do you think recitals should last?

MILLISCHER: For students who are not yet confident, they can share a recital and each spend 20 minutes on stage. Apart from the confidence issue, there are also problems of muscle fatigue that we cannot ignore. Students do not have the same resilience at 20 as they will at 40. So if they perform a recital every month, it is not bad. Plus, they work on different things every month.

PIGUET: At the University of Oklahoma, student recitals go for an hour with a minimum of 45 minutes of music.

MILLISCHER: It's the same thing here for the final recital for graduation. They play an hour program, with a 20-minute break.

PIGUET: What method books for trombone do you recommend? For example, some professors advise students to follow the *Vademecum* or such other methods.

MILLISCHER: The *Tromb'Olympics* of Daniel Lassalle is a very good method. There is also another method, Bordogni's, which I absolutely make my students work through to improve their air flow. I also make them work on *Special Legato* of Pichereau, and it is a very French method. There are 25 etudes that work very well to practice legato and air support. After that, the essential method book for the

trumpet or trombone is Arban. It is really good and it offers a bit of everything: legato attacks, scales, intervals, studies... it's awesome!

PIGUET: Have you noticed, among your students, any recurring behavioral, technical, or musical issues?

MILLISCHER: There are not really issues, but rather blemishes of their age. When they arrive, they do not always have a good sound or air flow, or good support. Technically speaking, there may be problems of attack, range, which are basic issues. Everyone has things to develop, and that is the normal evolution of a trombonist at this age.

However, some students from a very different culture from ours, such as Asian students, may need help musically-speaking.

PIGUET: Do you have a specific example of a student with a very rare technical problem?

MILLISCHER: Not specifically, but having a bad sound is a difficult issue to solve. If a student has a very bad sound, I know that I can't actually turn a donkey into a stallion.

PIGUET: What is your teaching strategy to teach trills?

MILLISCHER: I have students with major trill issues. Their lips are very tight, very maintained, and inevitably it is not working. These students need to work a lot on flexibility and physically feel the difference between the flexibility and speed of air flow. There are very simple exercises for flexibility where you start slow and move faster and faster.

The trill is something to feel. Once you find it, you can develop it on each note. There are some people who find it without searching; there are those who put more time into learning it before they find it; and there are some who never find it. As a professor, you must find multiple methods of teaching so that the student has time to find what works.

PIGUET: What are your tips for students who need to improve their high range?

MILLISCHER: The method is quite simple: that's flexibility. Very often, people who have problems with higher ranges have had the problem since the beginning of their studies. They reached the high range by putting a lot of pressure on the mouthpiece or by doing something tricky with their tongue. They reach the high range, but it is not very pretty. I try to teach them to instead begin at a position where they feel really comfortable. It could be from the medium or the low range. In fact, I try to help them develop the flexibility it takes as well as the quality of the sound. I do exactly the same for people who have serious problems in the low range, by starting in the middle or high range.

PIGUET: How do you prepare your students for orchestral excerpts?

MILLISCHER: An orchestral excerpt can be long or short. The first thing is to listen to the excerpt, then listen to the piece. You cannot listen to only 30 seconds but must know the context, how does it fit with respect to the orchestra and what instruments.

Then, you must know the piece well technically: the sound must be fine, homogenous, and everything must be perfect. After that, the last step is to add the music and interpret the thing.

PIGUET: How many trombones do you have?

MILLISCHER: Not that many! I have a Bach, two Courtois, some alto trombones, and a sackbut. So, actually, I only have 3 tenor trombones.

PIGUET: When did you learn to play the alto?

MILLISCHER: My professor Michel Becquet only plays tenor trombone and does not play the alto at all. Consequently, he cannot teach an instrument that he does not play himself.

I learned to play the alto for my first competition in Budapest in 2005. I was in the final round and had to play the Albretshberger *Concerto*, and at that time, I had played it on tenor. The jury complained because the piece is meant to be played on the alto. So, I started to practice the alto trombone from the moment the jury commented on it and pointed out that it was important to learn the alto if I did another contest. Because my professor did not play this instrument, I had to learn it on my own.

PIGUET: What are your criteria for choosing a new instrument?

MILLISCHER: It must be beautiful! It has to have a nice round well-centered sound, be easy to play, and the slide must slide well. These are matters of comfort. You can play on any instrument, but there are some where you feel more comfortable. There are people who like it when the instrument holds up the sound, but I don't like it at all. I like a sound that is free and easy to make. Those are my specific requirements but everyone has their own taste.

PIGUET: Are you currently sponsored by any trombone manufacturers?

MILLISCHER: I started to be sponsored by Courtois trombones in 2007, right after winning the first prize in the ARD Munich Competition. All the artists of the Courtois brand give their point of view and share their experience concerning the instruments on a technical and musical level. Antoine Courtois is now associated with the Buffet Group, which considerably helps brass artists. Consequently, they can financially support us while traveling abroad and help us further our international careers.

PIGUET: Where have you been invited to teach as a guest professor?

MILLISCHER: In France, Germany, China, Japan, Korea, Spain, and Poland. I have given 10 or 15 master classes a year for the past 10 years.

PIGUET: You teach master classes. But have you taught summer academies?

MILLISCHER: I am currently a professor at the Epsival Summer Program.

PIGUET: You did it once as a student, and now you are one of the professors. How many years have you been teaching there?

MILLISCHER: It is going to be my third year. Classes often have the same schedule, as we do warm-ups in groups and work basic sets. The atmosphere is casual. It's like being at the Conservatory but during the summer.

PIGUET: What about your position at Paris Conservatory?

MILLISCHER: It accepted it in addition to my current position. I wouldn't leave my current job, since the terms of employment are more advantageous. Furthermore, Germany is a country that attracts a lot more musicians. For example, Mexican students are much more attracted by studying in Germany rather than in

France. When I go to China, many students talk about studying in Germany, but never in France.

PIGUET: Why is that?

MILLISCHER: Germany has a cultural impact in the world that is incredible. Even Americans who come to Europe say that Germany is the "El Dorado," because there are 120 orchestras and 23 Hochschulen. When we know that there are fewer and fewer orchestras in the world, it is a country that attracts many musicians. Germany, from a cultural standpoint, is still a very attractive country anywhere in the world.

PIGUET: If you had to start your career over, is there anything you would do differently?

MILLISCHER: No! I am pretty happy where I ended up. I don't think I've made monumental mistakes in my career. I'm not saying I've done perfectly, but if I made mistakes, I could not have done otherwise. It brought me something good, and it's good that I did them. If I haven't done something, it's because it was not possible. Additionally, I believe in luck. It is a factor that I measure, for example, in the fact that I had good professors or won the competition in Munich. For example, Becquet should have had the first prize, but he wasn't lucky; the jury didn't judge him properly. There is always a percentage of chance in everything that we do.

PIGUET: You were part of a trombone quartet, weren't you?

MILLISCHER: Yes, the Quartbones. It is still active, even if we don't see each other much.

PIGUET: Have you done so-called commercial music, as in recording music for advertising? In the United States, commercial music is in.

MILLISCHER: Oh no, I never did commercial music!

PIGUET: So your brass quintet, is it still going?

MILLISCHER: No, Paris Brass Quintet no longer exists.

PIGUET: Have you ever played in a trombone choir, the way Americans do it with 30 trombones?

MILLISCHER: Occasionally, but not often. It's not really my thing.

PIGUET: You were also part of a Baroque group?

MILLISCHER: That is something I don't do any more. The economic situation is that they no longer have as much money. If they make me come, they have to pay for the transportation. They now have local people and they do smaller projects. That is the reason why I do not play with them anymore. Similarly, other ensembles offer to have me to play with them, but I would be required to leave for ten days, and that is too long for an absence, as I am also a family man now.

PIGUET: What repertoire do you play with the Quartbones?

MILLISCHER: Very traditional things. With my quartet, we play the first part of the concert on the sackbut, so older repertoire, and the second part we switch to the trombone and play Romantic, to contemporary, or even jazz music.

PIGUET: What is your favorite piece to play?

MILLISCHER: Tomasi *Concerto*.

PIGUET: What are your goals and projects for the development of the repertoire of trombone?

MILLISCHER: My goal is to develop and enrich the repertoire of trombone in partnership with composers, because we need new trombone concertos and new

chamber music. I think that there are still things that can be done for the trombone repertoire. By developing a new repertoire, we can develop new audiences and put the instrument in the spotlight.

That is really my goal and that is why I play contemporary premieres. Furthermore, it's rewarding and interesting to work with a composer, as we work actively on a project. It's not passive, like going to buy music in a store. There's an exchange with the composer. I participated in the composition process, asking the composer to remove or to add some things, and that is rewarding.

PIGUET: Do you think that the fact that there have been pieces composed for you or dedicated to you has increased your popularity?

MILLISCHER: Certainly. Playing them myself also allows me to make myself known. Of course, I don't think that people remember who premiered the piece, as the parts aren't written for me alone. The dedication reminds them of the collaboration I had with the composers.

PIGUET: Have you ordered parts, describing beforehand what you wanted?

MILLISCHER: Yes. *La Chute de Lucifer* by Patrick Burgan, for which I won an "Echo" in Germany. The main theme is based on my first name and my last name. Of course, nobody knows it, but that is just to tell you how much work has been done together. I asked for a piece of 25 minutes, with a specific orchestration. There is a specific set of requirements, a few main ideas, and it's up to the composer to write whatever he wants to write. I commissioned that piece in 2010 and played the premiere in 2011. The composer and I have known each other's since I was a child playing the cello. Burgan thought of a tone poem based on Milton's novel *Paradise Lost,* where the

angel Lucifer transformed into Satan. I feel connected to this character because I was a cellist who became a trombonist (Laughing.)

PIGUET: Can you tell us more about your recordings?

MILLISCHER: I have recorded six CDs as a soloist, and they all present different composers, styles, and accompanying ensembles.

Pérégrinations (2010), my first CD, is a medley of the trombone literature, mixing solo for trombone and piano, Albrechtsberger's *Concerto*, a non-common piece with brass quintet called "Sonatine" by Kassatti, and a piece performed with a sackbut.

Libretto (2011) is a CD with mainly solo pieces and brass band. Etienne Perruchon wrote a piece for me called "Libretto," and I really wanted to record it with the brass band EXO Brass, as they are amazing players and amazing people as well. The CD includes two standards concertos: "Rhapsody" by Gordon Langford and Derek Bourgeois' concerto.

Trombone All Styles (2012) is a CD accompanied by the organ and the harpsichord. In 2011, I was awarded "Best Instrumental Soloist Discovery of the Year" at the prestigious "Victoires de la Musique," a popular vote on best musicians of the year in France. The CIC, a major bank, sponsored this CD as a gift for receiving the award.

The CD *Tomasi* (2012) is accompanied by the best French military band, for which trumpet and trombone concertos had been arranged to fit the type of ensemble.

Sonate Concertate a Soprano e Trombone (2013) is a CD exclusively dedicated to the sackbut repertoire, accompanied by the ensemble Affetti Cantabili in which my sister, Anne Millischer, plays the violin.

The CD *French Trombone Concertos* (2014) is my 6th recording. Until then, my recordings overviewed eclectic styles with different kinds of ensembles accompanying me: duet with piano, organ or harpsichord; brass band; and chamber ensembles.

French Trombone Concertos (2014) is a CD I recorded with the Philharmonique Orchestra of the German Radio in Saarbrucken. The philharmonic orchestra is considered as the noblest type of ensemble in classical music. We recorded Henri Tomasi's concerto, which is one of the most important pieces of the trombone repertoire. I also recorded two concertos that were specifically written for me: *La Chute de Lucifer* by Patrick Burgan and Jean Guillou's concerto. I intentionally programmed these concertos together with the idea that one day those two creations might become standards, and may become as renowned as the Tomasi concerto. Furthermore, I am very much dedicated to enriching the trombone repertoire and to promoting new compositions.

Jean Guillou's concerto for trombone and brass ensemble is a piece that had been composed years before I was born, since it was composed for Michel Becquet and the French Brass Players. Unfortunately, the piece had never been premiered and was forgotten after the dissolution of the ensemble. Almost 20 years after, I heard about this piece and decided to give it all the attention it deserves. It was my great honor to include this piece on my last CD, since the various styles and orchestrations of these composers give a very contrasted and colorful feel to this recording. In addition, the orchestra which is accompanying me is nothing less than the orchestra for which I was the principal trombone for five years, between 2008 and 2013.

When I mentioned this recording project to the orchestra's manager Benedikt Fohr, the excitement was immediate. This CD is the testament of the common passion of all the participants to the project.

My 7th recording is a CD with the Léopold Mozart's *Serenade,* played with the Bayerische Kammerphilharmonie and conducted by Reinhard Goebel.

PIGUET: You are a very successful trombone player, do you consider that there are secrets behind your success?

MILLISCHER: Like in any career path, work pays off. I am not saying that the gift is not important, but nothing happens alone. It takes work!

PIGUET: Would you say that your teaching stems from your career as a trombonist, or is it the reverse?

MILLISCHER: I think I am above all a soloist who teaches. It's more in that direction, and the two are complementary. For some soloists, teaching is not a priority, but for me it is very important.

As a matter of fact, the Hochschule Musick, take this criterion into account. They want professors who are performers. They are very attached to professors' having a highly developed artistic career, because it is first [of all] my name that makes people come into my studio.

PIGUET: Finally, you travel a lot for your career. How do you balance your professional career and your family life?

MILLISCHER: Look, my wife is still here, and we are still getting along. (Laughing.) I confess that it was not easy and it requires compromises, but I am convinced that we can balance the two.

Sometimes, we must learn to say no to offers. I oriented my career in such a way that I cannot say yes to everything. There are things I did early in my career I do not do today, and instead focus on the important things. For example, I had a brass quintet, which I no longer do for lack of time. I also say no to orchestral jobs. I like them, but there are things that I like more. If I said yes to everything I liked, I wouldn't have time to be home, so I had to make a choice.

PIGUET: Last question, do your students think you're funny?

MILLISCHER: Funny? They think I am cool, at least I hope so. Teaching is what I want to do. I want to be a professor in phase with my time and into social networks. I think like a modern professor, and it sets me apart from others who do not use technology.

PIGUET: Thank you very much for all this information.

MILLISCHER: Thank you!

APPENDIX C: INTERVIEW WITH PROFESSOR FABRICE MILLISCHER (ORIGINAL IN FRENCH)

Date de l'entretien: 4-19-2017

Heure de l'entretien: 3:50pm CDT

Lieu de l'entretien: Norman, OK

Personne interviewée: Professor Fabrice Millischer

(Début de l'entretien)

PIGUET: Comment as-tu commencé le trombone ?

MILLISCHER: Mon père était professeur de trompette au Conservatoire de Toulouse et trompette solo de l'Orchestre du Capitole. Ma mère était professeur de musique et mon frère et ma sœur faisaient aussi de la musique. J'ai commencé par le piano car mes parents souhaitaient que je fasse un instrument polyphonique et puis je suis passé au violoncelle.

Comme mon père est trompettiste, il y avait toujours des trompettes chez moi. Je ne me souviens pas à quel âge j'ai soufflé dans une trompette pour la première fois, mais je me souviens qu'a 5 ou 6 ans j'avais déjà soufflé dans une trompette.

Mon père m'a montré différentes méthodes, mais je ne travaillais pas tous les jours. C'était plutôt à l'envie. Parfois, je faisais 5 pages de méthodes en une fois et puis plus rien pendant 10 jours. Ça m'arrivait de juste prendre la trompette et de jouer les concertos que mon père avait sur son pupitre. Ça n'a jamais été une activité sérieuse.

Parfois mon père me faisait travailler. J'étais en horaires aménagés à Toulouse et quand j'avais fini mes cours, il m'arrivait d'aller voir mon père dans sa salle de cours pour poser mon instrument et pour écouter les cours de ses élèves plutôt que de rester à ne rien faire. Il me disait alors de prendre ma trompette et me faisait jouer des morceaux. Ça a toujours été informel car je n'étais pas officiellement inscrit dans une classe de trompette. En fait, je voulais jouer dans le Big Band du conservatoire mais il y avait déjà beaucoup de trompettistes et peu de trombonistes.

PIGUET: C'est comme ça partout. Il y a toujours plus de trompettistes et de saxophonistes que de trombonistes.

MILLISCHER: On m'a donc conseillé de rentrer dans le Big Band en trombone. Il n'y avait pas de classes de trombone jazz et par conséquent, il fallait être inscrit dans la classe de trombone classique pour après avoir accès au Big Band.

Vers les mois de juin mon père m'a dit: « je vais te préparer au concours d'entrée du mois de septembre ». Il est allé à la bibliothèque et a emprunté les partitions de tous les niveaux, de débutants jusqu'au supérieur et on les a toutes essayées. Il se trouve que les morceaux du premier et du 2eme cycle étaient trop faciles. Du coup, j'ai passé le concours d'entrée pour rentrer en niveau prix. J'avais une bonne technique de trompettiste mais je n'avais pas encore le son de tromboniste bien rond et bien large. Ils m'ont pris niveau fin de second cycle, juste avant le prix. J'ai donc fait une année de fin de second cycle, une année de 3eme cycle et enfin une année pour le prix. J'ai ainsi eu mon prix en trois ans.

PIGUET: Puisque ton père était trompettiste, qui t'a~~s~~ appris la technique de la coulisse?

MILLISCHER: Je l'ai apprise en regardant des vidéos de trombonistes de jazz.

PIGUET: Sur YouTube?

MILLISCHER: Non, il n'y avait pas encore YouTube à l'époque. Là, je parle des années 1999/2000.

PIGUET: Ce nouvel instrument te plaisait?

MILLISCHER: Le violoncelle, c'était mon instrument et je le travaillais tous les jours. Par contre, le trombone c'était un instrument que je faisais à côté, pas sérieusement. J'ai commencé à travailler le trombone sérieusement à partir de ma quatrième année de trombone soit celle juste après mon prix. Jusqu'au prix, je n'ai pas fait grand-chose car je voulais rentrer au CNSM en violoncelle.
Sauf, que je n'ai pas réussi le concours cette année-là. Il y'avait 14 personnes qui sont passées devant moi. J'avais le niveau d'y rentrer mais je n'ai pas bien joué et donc je n'ai pas été pris.

PIGUET: Ça t'a ébranlé de ne pas y entrer alors que tu étais prêt ?

MILLISCHER: Le problème, c'est que j'étais dans mon année post-bac et il fallait que je fasse quelque chose de ma vie. Je n'allais pas rester 10 ans chez mes parents à travailler mon instrument dans ma chambre. Il fallait que je bouge et que je rentre quelque part. Ma solution était de rentrer à Lyon, mais en trombone cette fois.
Avant, à Lyon, pour rentrer au CNSM il y avait des concours d'entrée en musique ancienne en juin et les concours d'entrée dans les autres disciplines, dites modernes, se faisaient en septembre.
Je voulais absolument rentrer à Lyon en saqueboute pour déjà être en contact avec la classe de Becquet. Daniel Lassalle, qui est e professeur de saqueboute du

conservatoire de Toulouse et du CNSM de Lyon m'a dit : « Bon écoute, je te prends en sacqueboute quoiqu'il arrive ». Je n'étais pas sûr de pouvoir rentrer en trombone en septembre, alors j'ai d'abord postulé en saqueboute pour le concours d'entrée de juin. Je suis rentré en saqueboute en juin et puis j'ai réussi le concours d'entrée en trombone en septembre. L'année suivante j'ai été accepté au CNSM de Paris en violoncelle.

PIGUET: Tu as donc deux diplômes ?

MILLISCHER: Oui, celui de la saqueboute est un peu plus mineur, j'ai envie de dire.

PIGUET: Je pensais que la saqueboute était une option que les étudiants pouvaient choisir.

MILLISCHER: Ce système est arrivé plus tard. Quand j'y étais, c'était deux diplômes séparés. Je pense que ça a changé quelques années après avoir eu mon diplôme. Quand j'y étais, il y avait deux options pour la saqueboute : un cursus long de quatre ans et un cursus court de deux ans. Au début, j'étais inscris en cursus long, mais comme je suis rentré en trombone moderne simultanément, ça allait faire beaucoup. J'ai donc décidé de faire la version courte pour la saqueboute en même temps que la version longue du trombone, afin de combiner mes UV et options.

PIGUET: Finalement tu as trois diplômes ; le violoncelle à Paris, et le trombone et la saqueboute à Lyon ? Combien de temps ces formations ont-elles duré ?

MILLISCHER: La technique pour combiner les deux, c'est de faire le diplôme de saqueboute sur 3 ans au lieu de 2 ans. Le diplôme de trombone durait 4 ans, et celui de violoncelle aussi, mais je l'ai commencé un an plus tard. Par conséquent, j'ai eu

mon diplôme de saqueboute en 2006, celui de trombone en 2007, et celui de violoncelle en 2008.

PIGUET: Chaque année tu étais occupé par un diplôme !

MILLISCHER: Oui, de toute façon ce n'était pas gérable de faire deux ou trois diplômes à la fois.

PIGUET: Bien sûr, car c'est beaucoup de travail, beaucoup de stress, et puis c'est compliqué à gérer d'un point de vue logistique.

MILLISCHER: Si c'est pour faire tout mal, ça ne sert à rien !

PIGUET: Tu es vraiment un cas à part. Est-ce que tu connais des gens qui, comme toi, on suivit plusieurs formations au CNSM? Je connaissais des gens qui ont eu leur prix à Nice en piano et en violon et qui finalement sont rentrés en piano au CNSM. Mais à part toi, je ne connais personne qui soit rentré dans plusieurs disciplines.

MILLISCHER: Moi j'en connais plusieurs ! Par exemple, Jean-Philippe Cochenet, le cor solo à l'Opéra de Lyon, était rentré en cor et en percussions. Après, il y aussi des cursus doubles mais plus dans des disciplines d'érudition comme par exemple des organistes ou des pianistes qui sont aussi en composition en parallèle.
Ça existe, mais pour autant, ils étaient dans un même conservatoire. Je suis le seul à avoir été dans deux établissements.

PIGUET: Et là, c'est deux instruments ! Et combien de temps cela te prenait-il ? Tu prenais le TGV Lyon –Paris ?

MILLISCHER: Oui, cela me prenait deux heures, C'est rapide, c'est bien ! S'il n'y avait pas le TGV, je ne l'aurais pas fait, c'est sûr ! Et puis, de porte à porte cela me faisait 3 heures de déplacement. Je partais du Conservatoire de Paris, et 3 heures plus tard

j'étais sûr d'être en cours à Lyon. C'est génial et c'est une chance car tous les pays n'ont pas de TGV.

PIGUET: Penses-tu que le fait que tu aies commencé le trombone à 14 ans en deuxième instrument, tout en ayant des connaissances préalables, t'ai aidé à avancer plus vite et à apprendre plus rapidement ?

MILLISCHER: Largement, c'est sûr ! Ma prof de violoncelle était vraiment attachée à ce que l'on fasse un concerto de violoncelle chaque mois dans un style différent : baroque, classique, romantique, contemporain, et on reprenait. En fait, c'était quelque chose que j'avais du mal à comprendre car on passait d'une période où il fallait lâcher les sons, à une autre période où il fallait plus soutenir. Quand tu es jeune tu ne comprends pas trop, mais avec le temps et l'habitude, tu finis par t'y habituer.

Quand j'ai débuté la saqueboute, je savais déjà jouer dans le style. En revanche, les collègues de trombone qui commençaient la saqueboute partaient de zéro. C'est-à-dire qu'en fait ils ne savaient pas ce que c'était la musique baroque. C'est incroyable mais c'est comme ça ! Moi par contre, j'avais toute cette connaissance en amont de mes cours de saqueboute grâce à mes études de violoncelle.

Quand j'ai commencé la saqueboute il était hors de question que je joue de la saqueboute comme le trombone moderne. Quand mes collègues jouaient la saqueboute comme un trombone moderne, je trouvais ça nul. C'est là que j'ai gagné beaucoup de temps car je n'avais plus rien à apprendre du style. J'avais quand même des choses apprendre par rapport à l'instrument d'un point de vue technique, mais d'un point de vue du phrasé, ça ne m'a pas révolutionné.

PIGUET: Du coup, tu avais une avance sur les autres, du moins une avance musicale ?

MILLISCHER: Oui, c'est vrai, un vécu musical différent des autres. Mais tu sais, c'est comme pour tous les instruments. Les pianistes ont un vécu musical incroyable car beaucoup de grands compositeurs ont écrit pour eux. Si tu compares ça avec un trompettiste, forcément, les pianistes ont plus de vécu musical.

PIGUET: Quels ont été tes professeurs ?

MILLISCHER: En trombone, j'ai commencé avec Daniel Lassal et David Lockeneux qui sont les deux professeurs à Toulouse. J'ai fait 4 ans de trombone à Toulouse et puis après j'ai fait quatre ans à Lyon avec Michel Becquet et Alain Manfrin. En fait, ce sont les seuls profs que j'ai eu. J'ai eu de la chance, je suis bien tombé.

PIGUET: En violoncelle, quels étaient tes professeurs ?

MILLISCHER: En violoncelle, j'ai eu une très bonne professeure, vraiment incroyable, Annie Cochet.

J'ai eu de la chance. C'est vraiment la prof qui a compté le plus pour moi parce que c'était vraiment une pédagogue incroyable. Elle a formé une multitude de grands violoncellistes depuis notre plus jeune âge tel que Capucon ou Thomas Durand de l'Orchestre de Paris. J'ai eu cette prof pendant dix ans et après elle je suis rentré directement au CNSM de Paris.

Pour la petite histoire, le Directeur du Conservatoire de Toulouse, qui venait de Paris, avait trois enfants : un pianiste, un violoniste et un violoncelliste, et ils avaient de ce fait les meilleurs profs. Quand il a été nommé à Toulouse, il a fait venir ces

professeurs de Paris à Toulouse. Donc, j'avais une prof de violoncelle qui était à Toulouse le lundi et le mardi, et au CNR de Paris le jeudi et le vendredi.

PIGUET: C'est bien, tu en as eu de la chance !!

MILLISCHER: Ah mais là, pour le coup comme tu dis, je suis bien tombé ! Mais c'est pour ça qu'on dit que c'est important d'avoir la chance de tomber dans un bon établissement avec la dynamique qu'il faut, les profs qu'il faut. Ça compte pour beaucoup. Pour un peu que les directeurs se débrouillent bien, il peut y avoir des bons profs et de très bons élèves partout.

En Amérique, les cours sont très privatisés, tout comme en Allemagne. On a de la chance en France d'avoir un système un petit peu communautaire. Je pense qu'on est dans un système social, une société bien établie pour que ça soit accessible à tous.

PIGUET: Est-ce que tu as eu d'autres professeurs qui t'ont vraiment influencé ?

MILLISCHER: L'assistant de violoncelle à Paris m'a beaucoup influencé. C'était Xavier Phillips, un très grand violoncelliste. J'ai beaucoup aimé les cours avec lui car c'est quelqu'un de très intéressant musicalement avec qui j'ai beaucoup appris. C'était une très belle rencontre. C'est une des raisons pour laquelle j'ai aimé faire ce double cursus. C'était beaucoup de boulot et ce n'était pas facile sur le moment. Mais avec le temps, je suis très heureux d'avoir fait ce choix car cela m'a beaucoup apporté. Des gens comme ça, c'est quand même des gens exceptionnels.

PIGUET: Est-ce que certains de tes profs t'ont donné des conseils concernant les concours que tu devais passer, ou qui sont allés au-delà de l'enseignement de l'instrument?

MILLISCHER: Oui, mes profs de trombone m'ont été utiles au tout début de ma carrière en me guidant sur les concours à passer et en me donnant une direction. Je n'ai eu que des profs qui avaient des choses à m'apporter.

PIGUET: Partages-tu toujours certains aspects de ta vie privée avec tes anciens profs?

MILLISCHER: Le violoncelle, c'est un monde un peu plus à part. C'est plus par politesse que l'on garde contact. En trombone, on est beaucoup plus proche, surtout avec Daniel Lassalle. Comme on avait un maximum de 20 ans de différence d'âge, le fossé n'était pas très important alors qu'il l'était avec ma prof de violoncelle. Elle était d'une autre génération, celle d'avant soixante-huit, moins décontractée.

PIGUET: Maintenant tu es adulte, et même s'ils ont 20 ans de plus que toi, vous dans la même catégorie professionnelle. De plus, tu as fini tes études et avec ta carrière, tu es devenu un collègue. Je me demandais s'il y a des musiciens qui t'ont influencé sans que tu aies des contacts directs avec eux.

MILLISCHER: Je pense qu'il y a un musicien qui m'a terriblement fasciné : Rostropovitch.

PIGUET: Ah ben voilà ! Je pensais à lui mais ne voulais pas te le dire.

MILLISCHER: Je pense que je suis vraiment un fan de « Rostro ». Il m'a tellement fasciné. Je l'ai vu à Toulouse en plus et c'est une des choses dont je suis assez fier. Je suis arrivé à le voir en vrai. Il est venu à Toulouse et a donné un concert deux soirs de suite. J'y suis allé les deux fois et ces concerts c'est quelque chose que je n'oublierai pas.

Je pense que c'est une des raisons pour lesquelles le côté soliste m'a vraiment fasciné. Jouer des concertos avec l'orchestre symphonique, ça vient aussi de cette influence-là. J'ai toujours aimé la musique russe et j'ai appris à la jouer au violoncelle avec des enregistrements de Rostropovitch.

Au niveau du trombone, J'aime beaucoup le jazz, et parmi les jazzmen que j'aime beaucoup, il y a Joyce Morrison. C'est quelqu'un qui est trompettiste et tromboniste. J'ai commencé par la trompette et je sais ce que c'est de passer de l'un à l'autre et c'est vraiment dur. La facilité qu'il a de passer de l'un à l'autre est impressionnante.

PIGUET: C'est tout de même deux instruments proches et c'est difficile de s'adapter d'un point de vue de l'embouchure. Il me parait plus compliqué de passer de la trompette au trombone que du trombone au violoncelle.

MILLISCHER: Ce n'est pas évident. La grande différence, selon moi ce que je trouve le plus dur, ce sont les sensations car tu ne fais pas travailler les mêmes muscles. Ça rajoute à la fatigue musculaire en général et ce n'est pas si évident non plus. C'est sur ça que je suis admiratif car Joyce Morrison passe d'un instrument à l'autre admirablement bien. C'est un des meilleurs en trombone et un des meilleurs en trompette. Il n'est pas juste bon dans l'un et moyen dans l'autre, c'est top niveau dans les deux instruments.

PIGUET: Impressionnant ! Est-ce que le fait que ton père soit trompettiste t'a influencé ? Est-ce qu'il t'a aidé ? Est-ce que tu penses que ça a joué un rôle ?

MILLISCHER: Oui, c'est certain que cela a joué un rôle. Après, quelle puissance, je n'en sais rien. J'ai des parents qui sont musiciens, donc la musique pour moi, ça a toujours été assez évident. J'ai toujours vu mes parents travailler leurs instruments,

avoir des concerts, donc c'est un peu la vie que j'ai vécue depuis tout petit. J'ai débuté avec le piano, puis le violoncelle, et ensuite je me suis mis au trombone parce que j'avais un peu cet esprit des cuivres en tête. Le fait que mon père travaillait sa trompette et qu'il était tourné vers les cuivres, m'a orienté vers le trombone.
Mon père m'a beaucoup aidé à développer ma passion. Encore aujourd'hui, j'échange beaucoup avec mon père, on réfléchit beaucoup sur les instruments en cuivres, leurs fonctionnements, comment on arrive à produire des sons, le mécanisme de l'être humain, comment on fait pour produire un son dans un trombone, dans une trompette car tout ça se rejoint. Déjà, quand j'étais élève à Lyon, on échangeait beaucoup, quasiment toutes les semaines.
Et encore à l'heure actuelle, on échange beaucoup. C'est quelqu'un qui est très proche de moi. Par contre, mon père n'a pas eu la même carrière que moi, étant donné qu'il s'est concentre sur une carrière de musicien d'orchestre et d'enseignement. Moi, j'ai toujours été fasciné par une carrière de soliste et d'enseignement.

PIGUET: Ou as-tu appris à être professeur ?

MILLISCHER: Depuis que je suis tout petit j'observe les enseignants. Pour commencer, j'écoutais les cours de mon père et puis j'ai beaucoup observé ma prof de violoncelle et mes profs de trombone. J'analysais leur enseignement car j'avais déjà un esprit très critique étant tout petit. Encore, une fois j'ai toujours eu une relation avec mon père où on analysait et on réfléchissait sur le pourquoi de comment. Tout cela m'a permis d'avoir des bases d'enseignement.

J'ai aussi envie de dire qu'on devient enseignant en enseignant. Il fallait se lancer donc j'ai commencé au conservatoire du 12eme. Ça fait quasiment 10 ans que j'enseigne et j'ai fait un bout de chemin et vraiment « c'est en forgeant qu'on devient forgeron ». C'est vraiment une bonne théorie.

Cependant, je dois dire qu'à l'heure actuelle les ¾ de ce que j'enseigne proviennent de l'enseignement que j'ai reçu au violoncelle. Je pense que ma prof de violoncelle fait partie des personnes qui ont une capacité à réfléchir, analyser et observer, ce qui lui a permis de réussir. Elle s'est intéressée à résoudre les difficultés que ses étudiants pouvaient rencontrer.

Les grands pédagogues sont souvent des gens laborieux qui ont dû travailler plus que les autres pour arriver au même niveau. Certains musiciens sont très doués mais ils ne savent pas comment ils font et du coup ne sont pas forcément bons pédagogues. Comment sont-ils arrivés à bien jouer ? Ils ne savent pas trop. Ils savent juste jouer.

PIGUET: Qu'est ce qui t a motivé à devenir professeur ?

MILLISCHER: Je pense que c'est dans les gênes car mes deux parents étaient professeurs et j'ai probablement suivi leur voie de la transmission artistique.

Je perçois la classe comme un laboratoire de progression collective. Je trouve que l'enseignement est plus actif car nous sommes à la source de la motivation et de la progression de la classe. C'est quelque chose qui me plait !

Quand on est dans un orchestre, il y a un côté un peu passif car on est employé d'une grande machine. Je ne dis pas qu'on n'est pas productif à l'orchestre mais c'est juste une autre satisfaction.

PIGUET: Si tu pouvais décrire ta philosophie d'enseignement, quelle serait-elle ?

MILLISCHER: Ma philosophie d'enseignement a pour but de rendre les étudiants indépendants. Je me base sur l'écoute et j'entraine mes élèves a se rendre compte de leurs qualités et de leur défauts. Je trouve que c'est une méthode qui permet à l'étudiant de s'autogérer. Une fois leur diplôme en poche, ils se retrouvent seuls et pour ça qu'il faut éduquer leurs oreilles, pour pouvoir identifier les problèmes et trouver des solutions. Bien sûr, je fais également très attention à leur son, ce qui est une caractéristique très française.

PIGUET: Quelle est ta qualité principale en tant que professeur ?

MILLISCHER: Je suis pinailleur, pointilleux. Je suis exigeant mais en même temps je suis assez proche de mes élèves tout en étant à l'écoute.

PIGUET: Comment décrirais-tu le parfait étudiant de trombone ?

MILLISCHER: Le rêve ? Rien à faire. Il arrive et il joue parfaitement (Rires) ! Premièrement, quelqu'un de doué qui joue bien, et puis quelqu'un de flexible qui est assez à l'écoute, qui est respectueux de ce que l'on fait et également une personnalité agréable. J'attache beaucoup d'importance à la bonne ambiance de la classe et à la valeur ajoutée du côté humain.

PIGUET: Est-ce qu'il y a un type d'étudiant que tu n'acceptes pas dans ta classe ?

MILLISCHER: Oui, l'étudiant qui serait le contraire de cette description. J'ai de la chance, je peux choisir mes élèves.

PIGUET: Comment fais-tu si tu ne les connais pas ?

MILLISCHER: Justement je les connais toujours. J'essaye de ne plus jamais prendre quelqu'un que je ne connais pas.

PIGUET: Donc tu ne prends que des gens qui ont pris des cours avec toi pour voir comment ça se passe ?

MILLISCHER: Oui. C'est une tradition en Allemagne, on vient pour voir le prof, pour voir son enseignement, et c'est quelque chose qui est totalement gratuit pour les élèves. Ça leur permet d'avoir un premier contact, et de prendre un premier cours, et d'évaluer si l'enseignement du professeur lui convient. Pour le professeur, c'est un premier cours factice pour prendre la tension, pour voir comment l'élève réagit et éventuellement détecter un potentiel et la marge possible de progression.
Je ne prendrais plus jamais quelqu'un que je ne connais pas du tout. Un élève qui n'a jamais pris la peine de rencontrer le professeur, alors que cela est gratuit, ne démontre pas de beaucoup de motivation. Très souvent, un élève qui n'est jamais venu me rencontrer est un élève qui postule partout et donc cela lui est égal d'entrer dans ma classe ou ailleurs. Evidemment, ce genre d'élève ne m'intéresse pas. Je préfère des élèves qui sont intéressés par ma façon de faire et qui sont intéressés par moi.

PIGUET: Ça fait partie de la culture. En France, ça peut se faire mais ce n'est pas très commun non plus.

MILLISCHER: C'est parce qu'en France, on fait un stage ou alors le prof essaie d'organiser une invitation dans sa classe. Moi, j'ai fait des master classes dans presque toutes les classes de trombone de France. J'ai été à Tours, à Paris, à Strasbourg, Toulouse, Lyon etc. C'est-à-dire que même si je ne vais pas chaque année, j'y vais tous les 2, 3 4 ans. En revenant dans la même classe, ça permet de voir l'évolution des élèves.

PIGUET: Est-ce que tu as déjà eu à faire aux parents d'un de tes étudiants ?

MILLISCHER: Oui, j'ai eu un étudiant qui a eu des problèmes psychologiques et sa mère voulait savoir si ça se passait bien et s'il avait des chances d'avoir un poste. C'est la seule fois où j'ai eu à faire à un parent car les étudiants ont plus de 18 ans.

PIGUET: Comment cela se passe-t-il quand un étudiant n'est pas d'accord avec tes conseils ? Comment réagis-tu ?

MILLISCHER: Je suis assez à l'écoute et assez ouvert. D'abord, il faut qu'il me dise pourquoi il n'accepte pas ce conseil, car il est possible que je me trompe. Après, si son argument n'est pas valable, je ne me prive pas de lui dire « tu fais comme ça et puis c'est tout ». Ça m'est déjà arrivé de me rétracter sur des petites choses comme le choix des respirations. On peut discuter !

PIGUET: Maintenant que tu es enseignant, quel est le conseil le plus important que tu donnes à tes élèves ?

MILLISCHER: J'ai envie de dire que dans le milieu, pour être respecté, il faut rester assez naturel. Ça c'est dans tous les métiers. Il faut savoir rester à sa place en gravissant les échelons doucement mais surement.
De plus, je les aide à « se vendre ». En France, on forme des musiciens, on leur donne un diplôme et après « au revoir » C'est vrai que pour le coup, je voulais faire une carrière de soliste mais c'était compliqué de savoir se vendre alors j'ai dû apprendre sur le tas. En France, on ne connait pas trop ce concept alors qu'il semblerait qu'aux Etats-Unis ils sachent mieux se vendre.

PIGUET: Tu l'as appris en t'inspirant des autres?

MILLISCHER: Exactement, tu l'apprends en regardant ce que font les autres. C'est vrai que les carrières ne sont pas stables en France parce que les musiciens se lancent mais beaucoup ne tiennent pas la distance. Se lancer c'est bien, mais il faut savoir s'adapter.

Malheureusement, il n'y avait aucune information de ce côté-là. Des nouvelles options d'enseignement sont maintenant créés pour tenter d'accompagner les étudiants dans leur vie professionnelles afin justement de ne pas les laisser totalement livrés à eux-mêmes.

PIGUET: Est-ce que tu formes tes étudiants à se lancer?

MILLISCHER: Ma classe a un ensemble de trombone. Le but du jeu c'est que les étudiants soient en charge de la gestion de cet ensemble. Par exemple, on va à Hongkong et ce sont les étudiants qui gèrent l'organisation des concerts et des billets d'avion.

PIGUET: Tu responsabilises tes étudiants vers l'accomplissement et la réalisation d'un projet.

MILLISCHER: Exactement! Et ça, à Lyon on ne l'a jamais fait, on n'avait jamais de projet de classe ou s'il y avait un projet c'était du tout cuit et il n'y avait rien à faire. Il y a plusieurs profs de grandes classes qui vont partir à la retraite et je pense que le prochain prof devra enseigner différemment que dans le passé. Evidemment, il faudra un prof qui joue très bien, mais également qui sache se servir des réseaux sociaux, des téléphones portables, des mails et des sites internet. De plus, il faudra qu'il sache être rodé pour ce genre de choses pour être au courant et éduquer ses élèves dans ce sens-là

PIGUET: Quels sont tes conseils pour bien t'entendre avec tes collègues ? Ça compte surtout pour l'orchestre car tu es assis à côté de quelqu'un et tu ne peux pas changer de place géographiquement.

MILLISCHER: C'est quelque chose que j'ai appris en parlant avec des gens qui ne font pas de la musique. C'est un phénomène qui arrive dans toutes les entreprises. L'orchestre c'est une entreprise un peu spéciale.

La meilleure façon de faire, c'est toujours d'avoir une attitude positive, d'être à l'écoute, être poli avec ses collègues, avoir le respect des règles, être à l'heure, savoir se tenir à table lors de rendez-vous professionnels. Voilà des choses très simples ! Même au japon ou on a l'impression qu'ils s'aiment tous, il faut savoir vivre avec les difficultés et savoir les contourner, et mettre son orgueil de côté.

PIGUET : Que conseilles-tu à tes étudiants qui ont le trac ? Il y a des gens qui jouent bien et qui paniquent lors des concours.

MILLISCHER : Il y a des gens qui sont plus sujets au trac que d'autres car ils ont sans doute beaucoup de soucis personnels à régler. Ça m'est déjà arrivé de conseiller à mes étudiants d'aller voir un psy. Il y a aussi des gens qui doivent faire du sport car ils sont très stressés de nature et doivent apprendre à canaliser cela. Il y a des profs qui s'intéressent à la sophrologie et au yoga, ce qui est très bien, mais mon travail se situe dans le domaine du trombone car je ne suis pas prof de yoga.

Sur ce qui concerne le trac du côté de la performance, je peux apporter des choses. Tout d'abord il y a tout le côté visualisation avec la préparation mentale. Apres, il est très important de ne pas laisser une seule place à l'inconnu, et donc il faut tout maitriser de A à Z.

Ma méthode d travail est aussi basée dans ce sens-là. J'essaye de faire au comprendre aux élèves talentueux les mécanismes de leur jeu trombonistique et la manière dont leur talent s'exerce. De ce fait, le jour où ils ont le trac et que leur talent s'évapore, ils peuvent contrôler leur jeu.

PIGUET: Quels sont tes conseils concernant les concours ?

MILLISCHER: Un des meilleurs conseils est de bien se préparer en amont. Une des clés pour une compétition est le fait d'être en forme le jour J et au moment M. Pour les préparer, il faut être prêt mentalement, surmonter son trac, et puis il faut en faire souvent. C'est rare qu'une personne arrive à son premier concours et le gagne. C'est comme tout, avec l'habitude on devient une bête de concours à force d'en faire et de pratiquer. Par exemple, j'ai fait le concours de Budapest et celui de Toulouse en saqueboute, avant de faire celui de Munich.

PIGUET: Tu penses que les élèves devraient faire des compétitions à quelle fréquence ?

MILLISCHER: Un par an c'est suffisant. J'avais un élève qui en faisait tous les semestres et à la fin on ne faisait que préparer des concours et on ne s'occupait plus des problèmes techniques à régler. Evidemment, c'est bien de faire des concours, mais il faut aussi le temps entre les concours d'analyser ce qui n'a pas été pour faire mieux au prochain.

PIGUET: Est-ce que tu penses qu'une fille peut obtenir les mêmes résultats au trombone qu'un homme et pourquoi ?

MILLISCHER: Moi je pense que oui. Pourquoi ? Parce que ce n'est pas plus compliqué! J'ai une étudiante en ce moment, une japonaise, elle est toute petite,

alors forcément elle respire deux fois plus mais elle sait jouer aussi bien que les autres.

Alors évidement on a un peu le blason « les cuivres c'est pour les mecs et la flute c'est pour les filles ». Que ça soit un peu plus physique, je peux bien le comprendre. Il y a des clichés, mais il y assez d'exemples pour démontrer que ces clichés dans l'histoire de la musique ne sont que des clichés. Le fait qu'il y ait moins de filles qui jouent du trombone c'est juste parce que ça attire moins les filles. Au bout du compte y a pas de soucis, les filles peuvent jouer aussi bien.

PIGUET: Le fait que les filles ne voient pas d'autres filles jouer ne motive pas ou n'attire pas d'autres filles.

MILLISCHER: Exactement ! Il y a des classes en France où il y a beaucoup de filles et ça se passe très bien. Je pense, que comme tu dis, on en voit très peu alors les filles ne viennent pas.

En Mars dernier j'étais à Villefranche sur Saône, au-dessus de Lyon dans le Beaujolais, et un prof m'a dit qu'il a une étudiante roumaine et que le père n'est pas d'accord que sa fille joue du trombone car le trombone n'est pas un instrument féminin. Donc il y a aussi les parents qui s'en mêlent. Les clichés sont aussi véhiculés par les parents parce que c'est aussi les parents qui décident.

PIGUET: As-tu déjà dit à un élève qu'il ne pourrait pas atteindre un niveau professionnel ? As-tu déjà dit à un élève qu'il fallait arrêter ?

MILLISCHER: Oui, ça m'est déjà arrivé avec des étudiants qui n'étaient soit pas assez motivés, soit pas assez doués et avec des ambitions démesurées. C'est mon job de leur dire que ça va être trop compliqué pour eux.

Les élèves viennent à la Hochshule pour être formés à un travail et si on sent qu'ils ne peuvent pas faire de la musique, autant ne pas les former jusqu' au bout. Après un an d'études, c'est mieux de s'arrêter que de leur faire perdre plusieurs années. Il y a des élèves qui ont 18 ans et leur bac en poche, et qui veulent faire de la musique, alors ils s'y mettent à fond et puis au bout d'un an à la Hochschule, ils se rendent compte que ça ne donnera rien, ils s'arrêtent sans rancune.
J'ai eu un élève très doué et très fort qui ne travaillait jamais et qui est parti de lui-même car s'entrainer n'était pas son truc. Il préférait jouer une fois par semaine tranquille à l'harmonie du coin.

PIGUET: Quand tu étais au CNSM, savais tu que certains élèves n'auraient pas de carrière professionnelle ou qu'ils n'iraient pas très loin ?

MILLISCHER: Oui

PIGUET: Penses-tu que ces étudiants-là savaient dans quelle situation ils étaient ?

MILLISCHER: Ça dépend. Le problème des gens et partout la même chose, c'est qu'ils ne s'en rendent pas compte. Les élèves peuvent être les meilleurs de leur ville et n'ont aucune idée de qui joue dans la ville à 10 km de là. Pour les concours, tu ne sais pas quel niveau il y aura, combien de personnes vont se présenter. Ça c'est comme dans tous les métiers. Il y a des gens qui ont envie de devenir médecin et qui ne sont pas doués pour ça. Ils n'y arrivent pas et puis ils font autre chose.

PIGUET: Mais ces élèves, ils font tout de même une école supérieure ? Ils ont été sélectionnés au départ.

MILLISCHER: C'est le principe des diplômés qui ne trouvent pas d'emploi. Il y a 10 personnes pour un job et sur les 10, 9 personnes sont moins douées. C'est pareil

dans la plupart des écoles ; 30 élèves sont pris, sur les 30 il y a 10 élèves très bons, 10 moins bons et 10 mauvais. Les 10 derniers ne vont rien faire. Je n'en suis plus là parce que je choisis les meilleurs élèves avant qu'ils ne rentrent.

C'est un problème de société. Je vais peut-être te surprendre, mais je suis pour qu'en France, on ne garde plus qu'une place de trombone par an par CNSM. On forme chaque année 6 élèves, 3 à Paris, 3 à Lyon mais il n y a pas 6 postes de trombonistes par an qui se libèrent. Alors évidemment, il y a des postes d'autres types d'emplois, mais est ce qu'on a besoin de 6 personnes chaque année dans le milieu du trombone ? Ça reste une question.

PIGUET: Donc comme les médecins qui ont un *numerus clausus* qui correspond au nombre de postes par rapport au nombre de personnes qu'on laisse rentrer chaque année ?

MILLISCHER: Oui, c'est ça !

PIGUET: Le futur est difficile à prévoir. Certaines personnes ne gardent pas leurs ~~s~~postes jusqu'à la retraite. Par exemple, tu es rentré à l'orchestre et puis tu as fait le choix de lâcher l'orchestre car tu avais d'autres opportunités qui te plaisaient plus. Je ne sais pas qui a repris ton poste mais je suis certaine que cette personne est ravie d'avoir été formée et d'avoir eu ton poste.

MILLISCHER: Evidement ! La question est de savoir si on pourra proposer un travail à toutes personnes qui sont rentrées dans la classe de trombone et ça ce n'est pas sûr ! Quand il y a beaucoup d'intéressés pour peu d'élus, on prend les meilleurs. C'est la loi de la nature, on prend les plus forts.

PIGUET: Que penses-tu de la chauffe en groupe ?

MILLISCHER: Avant que je sois au CNSM, c'était une tradition de faire des chauffes tous ensemble. A Lyon, on faisait beaucoup de chauffe ensemble. Après, il nous arrivait de travailler ensemble entre copains pour s'aider.

J'ai des élèves anglais, et un autre qui a fait un Erasmus à Londres, qui me disent que non seulement les chauffes sont collectives mais qu'en plus ils travaillent tout le temps ensemble, y compris les traits d'orchestre. Ce mode de travail, c'est presque une religion !

J'enseigne à la française, c'est-à-dire qu'on est un peu plus individualistes et on travaille quand même beaucoup seul. Cependant, la chauffe en groupe est importante.

PIGUET: Est-ce que tes étudiants ont une pianiste attitrée dans ton cours et est-ce que tu disposes d'un quota d'heures d'accompagnement? Comment ça se passe ?

MILLISCHER: Oui, j'ai une pianiste attitrée pour ma classe à raison d'une heure par élève et par semaine.

PIGUET: Est-ce que tu demandes à tes élèves de jouer par cœur et si oui dans quelles circonstances ?

MILLISCHER: Je leur demande de jouer de mémoire. Après, est-ce qu'ils le font, c'est une autre histoire. Par contre, je les incite très rapidement à connaitre par cœur le concerto de David et les traits d'orchestres parce que ce sont des choses que l'on travaille beaucoup. Ensuite pour les morceaux, ça prend du temps pour les connaitre par cœur.

Je ne les oblige pas, mais je suis un grand partisan du par cœur. Je trouve cela très positif en tout cas. Moi, je suis quelqu'un qui joue par cœur tout le temps. J'adore ça mais ça me vient un peu du violoncelle.

PIGUET: Quels avantages penses-tu qu'il y ait ?

MILLISCHER: L'avantage premier est la concentration. Quand tu as la partition devant les yeux, il y a quand même 2/3 de la concentration qui ne sont pas sur toi-même et sur ton instrument. Un autre avantage est le fait simplement d'être plus libre. C'est quand même mieux d'être moins rigide et moins figé sur une scène esthétiquement parlant.

PIGUET: Que penses-tu de certains étudiants qui jouent leur solos avec les yeux fermés ?

MILLISCHER: C'est une bonne question ça! Tant que ça ne gêne pas le regard de l'auditeur. En revanche, si un étudiant ferme les yeux, que ça ne me dérange pas visuellement et que ça l'aide, alors pourquoi pas. Chacun réagit au stress différemment. Certains sont super excités, d'autres sont très calmes. C'est ce qui fait que chaque performance est unique.

Par contre, je pars du principe que l'on fait un show, une performance qui est aussi visuelle, donc j'attache beaucoup d'importance à ce que les gens soient bien habillés sur scène car c'est une tradition qui doit être respectée. Bien se tenir, saluer, présenter un morceau sont des choses que je trouve importantes et que je prêche auprès de mes étudiants.

PIGUET: Concernant le par cœur, pourquoi des instruments comme le violoncelle, le piano, le violon, s'imposent souvent dès le plus jeune âge, alors que ce n'est pas le cas du trombone ?

MILLISCHER: il y a deux choses. Premièrement, il existe une vielle légende véhiculée par Maurice André qui prétend que de jouer d'un cuivre, et notamment de la trompette, impose une pression énorme sur le cortex cérébral qui provoquerait plus facilement des trous de mémoire. Lui n'a jamais joué par cœur de toute sa vie et a répété cela tout au long de sa carrière, alors bien sûr, cette légende a impacté des générations entières. C'est quelque chose que j'entends encore.

Ma propre expérience ne valide pas cette théorie. Est ce qu'il y a une pression qui s'exerce sur le cerveau ? C'est quand même exact. On exerce une certaine pression pour jouer fort et jouer dans l'aigu, donc une certaine pression qui n'est pas la même que pour un pianiste par exemple. Est-ce que cela joue sur le phénomène de mémoire de la partition ? Cela n'a jamais été mon cas.

Deuxièmement, je pense que pour les pianistes et pour les violonistes, il y a tellement de notes dans la partition que le par cœur est limite inévitable.

Clairement, ça rend service parce que tu es plus concentré. Il y a tellement d'informations sur la partition que si tu peux avoir tout dans la tête et sous les doigts, c'est bien mieux.

Certains chefs d'orchestres, par exemple, apprennent eux aussi leurs partitions par cœur. C'est une question d'habitude. Il y a des chefs qui ont dirigé des morceaux 5 000 fois et peuvent le faire par cœur sans problèmes. Quand tu es sur une partition, il faut d'abord prendre le temps de l'assimiler, et puis après être en confiance. C'est

vrai que depuis leur plus jeune âge, certains instruments ont l'habitude de « manger » de la musique et pour ces gens-là, assimiler de la musique va très vite.

PIGUET: C'est quand même beaucoup plus facile de commencer et d'en prendre l'habitude dès le jeune âge.

MILLISCHER: Bien sûr !

PIGUET: Tu penses que tes étudiants devraient faire des récitals à quel rythme ?

MILLISCHER: Je pense qu'un par mois serait l'idéal. Après, ce n'est quand même pas évident, il faut trouver l'occasion et il faut aussi avoir le temps de monter le morceau. L'étudiant n'a pas toujours le temps de proposer quelque chose de diffèrent toutes les semaines donc une fois par mois ça me parait bien. A la Hochschule on en fait 2 par an. C'est peu mais en même temps ils travaillent des traits d'orchestres et ne sont pas focalisés que sur une carrière de soliste.

PIGUET: Combien de temps penses-tu que ça devrait durer ?

MILLISCHER: Pour les étudiants qui ne sont pas encore en confiance, s'ils se partagent un récital en faisant 20 minutes sur scène chacun, c'est déjà pas mal. Il faut aussi prendre en considération les problèmes de résistance il ne faut pas oublier ça. Les étudiants n'ont quand même pas la même résistance à 20 ans qu'à 40. Donc s'ils font un récital tous les mois c'est pas mal et si en plus ils font des choses différentes tous les mois c'est vraiment très bien.

PIGUET: A l'Université d'Oklahoma c'est un récital d'une heure environ avec au minimum ~~de~~ 45 minutes de musique.

MILLISCHER: C'est la même chose ici pour l'examen de fin de diplôme où ils jouent une heure de programme avec une pause de 20 minutes.

PIGUET: Quelle méthode de trombone recommandes tu ? Par exemple, certains profs conseillent de suivre le *Vadémécum* ou telle autre méthode.

MILLISCHER: Le *Tromb'Olympics* de Daniel Lassalle est très bien. Alors sinon il y a une autre méthode, les Bordognis, que je fais absolument pour travailler le soutien. Je fais aussi les *Special Legato* de Pichereau, et ça c'est très français. On y trouve 25 études très bien pour travailler le legato et le soutien. Pour finir, la méthode incontournable, que ça soit pour la trompette ou le trombone, c'est Arban ; il y a de tout : du lié, du détaché, des gammes, des intervalles, des études…c'est génial !

PIGUET: Est-ce que tu as remarque que parmi tes élèves, il y a des problèmes récurrents de comportements, certains problèmes de techniques ou musicaux ?

MILLISCHER: Ce n'est pas vraiment des problèmes, mais plutôt des défauts de l'âge. Quand ils viennent, ils n'ont pas toujours un bon son ou une bonne respiration ou une bonne façon de soutenir. Techniquement parlant, il peut y avoir des problèmes de détaché, des problèmes d'aigus, de grave. Ce sont des problèmes de base~~s~~. Tout le monde a des choses à développer et c'est rare qu'à 18 ans, on n'ait pas certains problèmes. C'est l'évolution normale d'un tromboniste à cet âge-là.
Musicalement parlant, certains élèves ont des difficultés. Par exemple, les asiatiques qui viennent d'une culture vraiment différente de celle d'Europe, ont besoin d'aide à ce niveau-là.

PIGUET: As-tu eu l'exemple d'un élève présentant un problème technique très rare ?

MILLISCHER: Pas spécialement. Certaines personnes avaient des problèmes de sons difficiles à résoudre. Si un élève a un très mauvais son, je sais qu'effectivement je ne peux pas faire d'un âne un cheval de course.

PIGUET: Quelle est ta stratégie d'enseignement pour apprendre les trilles ?

MILLISCHER: J'ai une élève qui a vraiment des problèmes de trilles. Elle a des lèvres très serrées, très maintenues et forcément, ça ne marche pas. Avec ces élèves, il faut faire beaucoup de souplesse et il faut qu'ils sentent la différence entre la souplesse et la vitesse de l'air. Il y a des exercices très bêtes pour la souplesse où tu vas de plus en plus vite.

Le trille c'est plutôt quelque chose qu'il faut sentir ; le trouver et puis le développer sur chaque note. Il y a des gens qui le trouve sans le chercher et il y en a qui mettent plus de temps et certains ne le trouvent jamais. En tant qu'enseignant, il faut ~~le trouver et~~ multiplier les méthodes pour que l'élève ait le déclic.

PIGUET: Quels sont tes conseils pour les étudiants qui ont besoin d'améliorer leurs aigus ?

MILLISCHER: La méthode est assez simple : c'est de la souplesse. Très souvent, les gens qui ont des problèmes d'aigus ont depuis le début de leurs études trafiqué ou avec la langue ou avec beaucoup de pression. En fait, ils arrivent à avoir un aigu mais il n'est pas très beau. J'essaye de leur apprendre à faire autrement en les faisant partir de la position où ils sont vraiment très à l'aise. Ça peut être en partant du medium ou bien du grave. En fait, j'essaye de développer chez eux la souplesse ~~qu'il faut~~ ainsi que la qualité du son. Je fais exactement pareil pour les gens qui ont des problèmes de grave en les faisant partir du medium ou de l'aigu.

PIGUET: Comment prépares-tu tes élèves aux traits d'orchestres ?

MILLISCHER: Un trait d'orchestre c'est un extrait d'une pièce et ça peut être aussi bien long que court. La première chose c'est d'écouter le trait d'orchestre, écouter la

pièce. Ce n'est pas tout de jouer que les 30 secondes. Il faut connaitre le contexte, comment s'inscrit ce trait d'orchestre et avec quel instruments on joue, quelles nuances, savoir le situer.

La première chose, c'est savoir bien l'exécuter techniquement : que le son soit beau, homogène, que tout ça soit parfait. Après, la dernière étape c'est d'y ajouter de la musique et de savoir interpréter la chose.

PIGUET: Combien de trombones as-tu ?

MILLISCHER: Pas tant que ça ! J'ai un « Bach », 2 « Courtois », des trombones altos et une saqueboute. Donc en fait je n'ai que 3 trombones ténors.

PIGUET: Quand est-ce que tu as appris à jouer de l'alto ?

MILLISCHER: Mon prof Michel Becquet joue sur un trombone ténor et ne joue pas du tout de l'alto. Par conséquence, il ne peut pas nous enseigner un instrument qu'il ne joue pas lui-même.

J'ai appris à jouer de l'alto pour mon premier concours à Budapest en 2005. J'étais en finale et il fallait jouer le concerto d'Albretshberger, et à cette époque-là, je l'avais joué au ténor car je ne jouais pas du tout de l'alto. Le jury me l'a reproché en me disant que cette pièce se jouait à l'alto. Du coup, je me suis mis à l'alto à partir du moment où le jury m'a fait remarquer que c'était important que je le fasse si je refaisais un concours. Comme mon professeur ne jouait pas de cet instrument, j'ai dû l'apprendre de manière autodidacte.

PIGUET: Quels sont tes critères pour choisir un nouvel instrument ?

MILLISCHER: Il faut qu'il soit beau ! Il faut qu'il ait un joli son rond, qu'il soit facile à jouer, qu'il soit bien centré, que la coulisse glisse bien, que le barillet ne retienne pas

trop. Ce sont des questions de confort. On peut jouer sur n'importe quel instrument mais il y en a où on sent mieux le confort. Il y a des gens qui aiment bien quand « ça retient » beaucoup alors que moi je n'aime pas ça du tout. J'aime que cela soit libre, que ça ne retienne pas, que ça soit facile. C'est mon cahier des charges à moi mais chacun ses gouts.

PIGUET: Es-tu sponsorisé par une marque ?

MILLISCHER: J'ai commencé à être sponsorisé par Courtois en 2007, juste après avoir gagné le concours de l'ARD de Munich. Tous les artistes Courtois donnent leur point de vue et partage leurs expériences concernant les instruments d'un point de vue technique et musical. La marque Antoine Courtois est maintenant associée au groupe Buffet et ils aident considérablement les artistes. Ils financent nos déplacements a l'étranger et nous aide à développer notre carrière international.

PIGUET: Ou as-tu été invité à enseigner en master classes ?

MILLISCHER: En France, en Allemagne, en Chine, au Japon, en Corée, en Espagne, et en Pologne. Je donne une dizaine voire une quinzaine de master classes par an depuis 10 ans.

PIGUET: Tu donnes des master classes, mais enseignes-tu lors de stages d'été ?

MILLISCHER: Je suis prof à *Epsival* maintenant.

PIGUET: Tu l'as fait une fois en tant qu'élève et maintenant tu y es prof. Tu y enseignes depuis combien d'années ?

MILLISCHER: Je donne des stages chaque année depuis 2007. C'est souvent pareil, on fait des groupes avec de la chauffe et du travail de base, des ensembles, et puis l'ambiance est décontractée. C'est comme le conservatoire mais l'été.

PIGUET: Si on te proposait un poste au CNSM de Paris ou de Lyon, est-ce que ça te tenterait?

MILLISCHER: Ça me tenterait mais de manière additionnelle à mon poste actuel que je ne quitterais pas car les conditions sont plus avantageuses. De plus, l'Allemagne est un pays qui attire beaucoup plus que la France. Par exemple, les élèves mexicains sont beaucoup plus attirés par l'Allemagne que par la France. Quand je vais en Chine, beaucoup d'élèves parlent de venir étudier en Allemagne mais jamais en France.

PIGUET: Pourquoi cela?

MILLISCHER: Tout simplement parce que ça ne résonne pas pareil. L'Allemagne a un impact culturel dans le monde qui est incroyable. Même les américains qui viennent en Europe disent que l'Allemagne c'est « l'El Dorado » car il y a 120 orchestres et 23 Hochschule. Quand on sait qu'il y a de moins en moins d'orchestres dans le monde, c'est un pays qui attire. L'Allemagne, d'un point de vue culturel, est quand même un pays très attractif partout dans le monde.

PIGUET: Si tu devais recommencer ta carrière, est ce qu'il y a quelque chose que tu ferais différemment ?

MILLISCHER: Non ! Je suis assez content de là ou je suis arrivé. Je ne pense pas avoir fait d'erreurs monumentales dans ma carrière. Je ne dis pas que j'ai fait parfaitement mais si j'ai fait des erreurs, je n'ai pas pu faire autrement et c'est que ça m'a apporté et que c'est une bonne chose que je les ai faites. Si je n'ai pas fait quelque chose, c'est que ça ne devait pas être possible.

Par contre, je crois à la chance. C'est un facteur que je mesure comme par exemple le fait d'avoir eu des bons profs. Le fait que le jury ait bien voulu me donner un premier prix à Munich, c'est de la chance ! Par exemple, Becquet aurait dû avoir un premier prix, il n'a pas eu de chance, le jury l'a mal jugé. Il y a toujours un pourcentage de chance dans ce que l'on fait.

PIGUET: Tu as fait partie d'un quatuor de trombones, n'est-ce pas ?

MILLISCHER: Oui, les *Quartbones*. C'est toujours d'actualité même si on ne se voit pas beaucoup.

PIGUET: Est-ce que tu as déjà fait de la musique dite commerciale, comme enregistrer de la musique de publicité? Aux Etats-Unis, la musique commerciale c'est de la musique de studio.

MILLISCHER: Ah non, ça je n'ai jamais encore fait !

PIGUET: Ton quintette de cuivres existe-il toujours ?

MILLISCHER: Non, le *Paris Brass Quintet* n'existe plus.

PIGUET : As-tu déjà joué dans un ensemble de trombone à l'américaine avec 30 trombones ?

MILLISCHER: Avec un « trombone choir » ? A l'occasion, mais rarement, mais cela ne m'intéresse pas.

PIGUET: Tu faisais aussi parti d'un ensemble baroque ?

MILLISCHER: Ca fait partit des choses que je ne fais plus. La conjoncture fait qu'ils n'ont plus autant d'argent. S'ils me font venir, il faut me payer l'avion. Ils ont à présent des gens sur place et ils font des projets plus petits. C'est la raison pour laquelle je ne joue plus avec eux. D'autres ensembles me proposent de jouer avec

eux, mais il faut partir une dizaine de jours et c'est long car je suis père de famille maintenant.

PIGUET: Quel répertoire joues-tu avec ton ensemble ?

MILLISCHER: Des choses très classiques. Avec mon quatuor on faisait une première partie à la saqueboute, donc du répertoire ancien, et une deuxième partie au trombone et on jouait du romantique jusqu'au contemporain, voire du jazz.

PIGUET: Quel est ton morceau préféré ?

MILLISCHER: Le concerto de trombone d'Henri Tomasi.

PIGUET: Quels sont tes buts et tes projets concernant le développement du répertoire de trombone ?

MILLISCHER: Mon but est de développer et d'enrichir le répertoire de trombone en partenariat avec des compositeurs car nous avons besoin de nouveaux concertos de trombone, et de musique de chambre. En développant un nouveau répertoire, on peut développer un nouveau public et mettre en valeur l'instrument. Ça, c'est vraiment mon but et c'est pour ça que je fais de la création contemporaine.
De plus, c'est valorisant et intéressant de travailler avec un compositeur car on travaille à un projet de façon active. Ce n'est pas passif comme acheter une partition dans un magasin. Il y a un échange avec le compositeur. Je participe à la création en lui demandant d'enlever ou d'ajouter certaines choses, c'est valorisant.

PIGUET: Est-ce que tu crois que le fait qu'on ait composé des pièces pour toi ou que l'on t'ait dédicacé une pièce ait augmenté ta popularité ?

MILLISCHER: Certainement. Le fait de les jouer moi-même permet également de se faire connaitre. Bien entendu, je ne pense pas que les gens se souviennent de qui

était le tromboniste pour la création des pièces. Ce ne sont pas des pièces qui sont écrites pour moi seul. La dédicace, rappelle plutôt la collaboration que j'ai eue avec ces compositeurs.

PIGUET: As-tu déjà fait des commandes de pièces en décrivant au préalable ce que tu souhaitais ?

MILLISCHER: Oui. *La chute de Lucifer* pour laquelle j'ai gagné un « Echo» en Allemagne. Le thème principal est basé sur mon prénom et sur mon nom de famille. Ça, personne ne le sait, mais c'est pour te dire à quel point le travail a été fait ensemble. J'ai demandé une pièce de 25 minutes, avec une orchestration spécifique. Je propose un cahier des charges, c'est-à-dire, une commande avec des grandes lignes et c'est au compositeur de voir ce qu'il veut écrire.

J'ai commande cette pièce en 2010 et la première a eu lieu en 2011. Je connais le compositeur depuis que j'étais enfant jouant du violoncelle. Burgan pensa it à écrire un poème symphonique base sur le roman de Milton qui s'intitule *Le paradis Perdu* dans lequel l'ange Lucifer devient Satan. Je me sens connecté à ce personnage car je suis un violoncelliste qui est devenu tromboniste (Rires).

PIGUET: Peux-tu nous en dire plus sur tes enregistrements ?

MILLISCHER: J'ai déjà fait 6 enregistrements en soliste, tous très différents et assez éclectiques:

Pérégrinations (2010) est mon premier CD dans lequel je voulais mettre de tout: des pièces du répertoire pour trombone et piano, un concerto pour trombone et orchestre de chambre d'Albrechtsberger (le plus important à mes yeux), une pièce

qui sort de l'ordinaire (Sonatine de KASSATTI avec quintette de cuivres) et un peu de sacqueboute.

Libretto (2011) avec Brass Band car j'avais une pièce qui m'avait été écrite par Etienne Perruchon "Libretto" et je voulais à tout prix l'enregistrer avec le Brass Band ExoBrass qui sont supers, aussi bien musicalement qu'humainement. 2 concertos de répertoire complètent ce CD: Rhapsody de Gordon Langford et Concerto de Derek Bourgeois.

Trombone All Styles (2012) avec orgue et clavecin est un CD qui m'a été offert par le CIC après avoir gagné les Victoires de la Musique. Du coup des pièces du répertoire pour trombone ou sacqueboute et des pièces de toutes les époques.

Le CD *Tomasi* (2012) est accompagné par la Garde Républicaine qui est un des meilleurs orchestres d'harmonie français avec lequel nous avons fait des adaptations des concertos pour trompette et trombone.

Sonate Concertante a Soprano e Trombone (2013) est un CD exclusivement dédié à la sacqueboute avec l'ensemble *Affetti Cantabili* de ma sœur Anne Millischer (violon).

French Trombone Concertos (2014) est un CD que j'ai enregistré avec l'Orchestre Philharmonique de la Radio Allemande de Saarbrück. L'orchestre philarmonique est considéré comme l'ensemble le plus noble de la musique classique. Nous avons enregistré le concerto de trombone d'Henri Tomasi qui est la pièce la plus importante du répertoire de trombone avec orchestre, ainsi que deux autres concertos qui m'ont été dédicacés : *La Chute de Lucifer* de Patrick Burgan et le concerto de Jean Guillou. J'ai programmé ces concertos ensemble de manière intentionnelle avec l'idée qu'un jour ces creations feraient parties des « tubes » du

répertoire de trombone. Je suis très impliqué pour l'enrichissement du répertoire par la promotion de nouvelles compositions.

Le concerto de Jean Guillou pour trombone et ensemble de cuivre est une pièce qui a été composée bien avant que je sois né, puisqu'il a été composé pour Michel Becquet et les musiciens des Cuivres Français. Malheureusement, la piece n'a jamais été créé et est tombe dans l'oubli. Près de 20 ans après j'ai entendu parler de cette pièce, et j'ai décidé de lui consacrer l'attention qu'elle méritait. C'était un grand honneur d'inclure cette pièce dans ce CD car les différents styles et orchestrations des compositeurs donnent une atmosphère colorée et contrastée à cet enregistrement. De plus, l'orchestre qui m'accompagne est l'orchestre ou j'étais le trombone solo pendant 5 ans entre 2008 et 2013. Quand j'ai parlé de ce projet à la régisseuse Benedikt Fohr, l'enthousiasme fut immédiat. Ce CD et le témoin de la passion commune de tous les participants à ce projet.

En 2015 j'ai enregistré, la sérénade de Léopold MOZART (pour ainsi dire le concerto de Leopold Mozart pour trombone et orchestre de chambre) avec la Bayerische Kammerphilharmonie dirigée par Reinhard GOEBEL.

PIGUET: Tu as une très belle carrière de tromboniste. Est-ce que tu considères qu'il y a des secrets derrière ton succès ?

MILLISCHER: Comme dans tous les domaines, c'est le travail qui paye. Je ne dis pas que le don n'est pas important, mais rien n'arrive tout seul. Il faut beaucoup travailler !

PIGUET: Dirais-tu que ton enseignement découle de ta carrière de tromboniste ou est-ce l'inverse ?

MILLISCHER: Je pense que je suis avant tout un tromboniste soliste qui enseigne. C'est plutôt dans ce sens-là mais les deux sont complémentaires. Pour certains solistes, donner des cours ne n'est pas une priorité. Alors que pour moi c'est très important.

D'ailleurs, la Musick Hochschule, prend ce critère en compte. Ils veulent avoir des profs qui jouent. Ils sont très attachés à ce que leurs profs aient une carrière artistique très développée car c'est d'abord le nom qui fait que les gens viennent dans ma classe.

PIGUET: Au bout du compte, tu voyages beaucoup pour ta carrière. Tu arrives a bien concilier ta vie professionnelle musicale et ta vie familiale ?

MILLISCHER: Ma femme est toujours là et on s'entend toujours bien (Rires). Mais je t'avoue que ce n'était pas facile et que ça demande des compromis, mais je suis convaincu qu'on peut mêler les deux.

Il faut savoir dire non parfois. J'ai orienté ma carrière de manière à pouvoir refuser les propositions parfois. Il y a des choses que j'ai faites au début de ma carrière que je ne fais plus aujourd'hui. Par exemple, J'avais un ensemble de cuivres avec lequel je ne joue plus par faute de temps. De la même manière, je dis non aux séries d'orchestre.

Il faut savoir se concentrer sur les choses importantes, c'est ça qui fait qu'on laisse de la place à la vie de famille. Tout me plait mais après il y a des choses qui me plaisent plus. Si je disais oui a tout ce qui me plaisait, je n'aurais pas le temps d'être chez moi donc il faut faire un choix.

PIGUET: Dernière question, est ce que tes étudiants te trouvent marrant ?

MILLISCHER: Marrant ? « Funny » ? Ils me trouvent cool, ou en tous les cas, je l'espère. D'ailleurs, l'enseignement c'est vraiment ce que j'ai envie de faire. J'ai envie d'être un prof dans l'air du temps, en phase avec notre temps. Je m'intéresse aux réseaux sociaux. Je pense être un prof moderne, et je me différencie de mes profs plus « à l'ancienne » qui n'ont pas de portable, d'adresse mail ni d'ordinateur chez eux.

PIGUET: Merci beaucoup en tout cas pour toutes ces informations.

MILLISCHER: Merci à toi !

APPENDIX D: PHOTOGRAPHS



Dr. Irvin Wagner, April 2018, Norman, Oklahoma[119]



Dr. Irvin Wagner and Delphine Piguet, Eze Village, France, summer 2003[120]

[119] Wagner, Irvin. *Personal Photo*. 2018. Irvin Wagner's personal collection.

[120] Wagner, Irvin. *Personal Photo.* 2003. Irvin Wagner's personal collection.



Dr. Fabrice Millischer, Circa 2010[121]



Dr. Fabrice Millischer, Circa 2014[122]

[121] Millischer, Fabrice. *Personal Photo*. 2010. Fabrice Millischer's personal collection.

[122] Millischer, Fabrice. *Personal Photo*. 2014. Fabrice Millischer's personal collection.

APPENDIX E: DEGREES AND AWARDS



A
Nemzetközi Harsonaverseny
zsűrije
Millischer, Fabrice
részére
Elismerő oklevelet
adományozott

Budapest, 2005. szeptember 12.

a zsűri elnöke

Maria Lisztracy
Hungarofest Kht.

a zsűri tagjai

123

123 First Prize Budapest Competition Diploma, 2005, provided by Millischer.



124

[124] First Prize ARD Competition Diploma, 2007, provided by Millischer.

APPENDIX F: INTERVIEW QUESTIONS PROTOCOL (Semi-structured)

Date of Interview: 4-19-2017

Time of the Interview: 3:50pm CDT

Place of the Interview: Norman, OK

Interviewee: Professor Fabrice Millischer

1. How old were you when you started your musical journey?
2. Is your family musically inclined?
3. What instruments did you first play before the trombone and why?
4. Why did you pick the trombone?
5. Have you quit playing other instruments?
6. What pieces do you play with your other instruments?
7. What influences did playing other instruments have on your trombone performances and vice-versa?
8. How many hours did you practice during graduate school?
9. What was your motivation?
10. Did you warm up with others?
11. Who were your main professors?
12. Who were your mentors?
13. Which musicians influenced you without having direct contact with them?
14. How did your mentors influence your musical career?
15. How did your mentors help your musical career?

16. How involved did you allow your mentor to be in your personal life?
17. Have you ever been linked with the wrong mentor? How did you manage working with that mentor?
18. What information or advice from your mentor was most life changing?
19. Do you have your students play with an accompanist? If so, how often and why?
20. Should students perform by memory? In what circumstances? Why?
21. What are the pros and cons of playing by memory?
22. What do you think of students who perform solos with their eyes closed?
23. How long should a trombone recital last?
24. How often do you think your students should have recitals?
25. What are all the method books you would recommend?
26. Do you think female students can or cannot achieve the same results that male students do? And why?
27. Why do you think there are not many female trombonists?
28. When did you start teaching and where?
29. Describe your teaching journey.
30. What is your teaching philosophy?
31. Where have you been invited to teach as a guest professor?
32. Where or how did you learn to be a teacher?
33. What do you teach your students when they are having performance anxiety?
34. What is your advice regarding getting along with your colleagues?
35. What do you do if you cannot get along with one of your colleagues, especially if they are seated next to you in orchestra?

36. Have you been involved in administrative duties?
37. Should a mentor be involved in administrative duties? If so, what are the benefits?
38. Have you taught at summer academies? Tell us about your experience.
39. What are some common performance or behavioral issues among trombonists?
40. What are the most common and uncommon technical problems you have encountered teaching?
41. Have you ever told a student he or she could not reach a professional level?
42. Have you ever told a student to quit playing the trombone?
43. What are your strategies for achieving trills?
44. What are your strategies for achieving a high range?
45. Have you had students with braces?
46. Was it a challenge for you? Did you modify your teaching? If so, how?
47. What are you advice for competing?
48. How often should students compete?
49. If you had to do your career all over again, what is it that you would do differently?
50. How should students prepare for orchestral excerpts?
51. What advice do you have for musicians once they are in the orchestra?
52. Do you have specific advice for how to interact with your colleagues as a principal?
53. How important do you think the mentoring or teaching process is?
54. What do you consider your main strength as a mentor?
55. In addition to this strength, are there any other strengths that can be useful in mentorship?
56. What motivates you to mentor others?

57. What is a perfect student?
58. What kind of students do you wish you never had?
59. Have you ever had to deal with the parents of some of your students? Can you describe the situation?
60. How do you define mentoring?
61. What do you look for in a student?
62. What happens when one of your students disagrees with some of your advice? What do you do?
63. Who have you mentored? Describe those relationships.
64. As a mentor, how would you describe your relationship skills?
65. Tell me about times when your communication style made a difference in a mentoring relationship.
66. The position of mentoring requires a lot of out of the box thinking. Can you tell me about some examples in which you had to think creatively?
67. As a mentor, how involved are you in a mentee's personal life?
68. What qualities should one look for in a mentor in the music industry?
69. Do you think a trombonist can have a successful career without a special mentor in his or her life?
70. When did your trombone career take off?
71. What jobs and awards did you receive?
72. What did you aim to develop regarding the trombone repertoire? Publications?
73. Which pieces have been composed for or dedicated to you?

74. Why do you think these pieces were written for you? Have those pieces increased your popularity as a trombonist?
75. How do you manage your time? Does it include resting?
76. What warm-up methods do you use? Why?
77. What brand and model trombone do you often play?
78. What other instruments do you own?
79. Are some of your trombones historical?
80. What is special about them?
81. What do you look forward to when picking a new instrument?
82. Have you been a member of a trombone quartet?
83. Commercial music
84. Have you been a member of a brass quartet?
85. Have you been a member of a trombone choir?
86. Have you been a member of a Baroque ensemble?
87. What repertoire did you play with them?
88. What orchestras have you performed with?
89. What is your favorite type of ensemble to perform with? Do you prefer playing with orchestras, as a concerto soloist, as a soloist with piano, or in baroque/chamber ensembles (as examples)?
90. How would you describe your personal style of playing?
91. How do you deal with performance anxiety?
92. What are the secrets behind your success?
93. What factors launched and then built your international career?

94. What are your favorite solo pieces to perform?
95. What are your favorite symphonic works to perform?
96. Can you describe in detail your recordings?
97. Are you being sponsored by a trombone brand? When did it start and for how long?
98. How do you describe your style of mentoring people?
99. When did you start playing jazz?
100. Are you still playing jazz?
101. If yes, how did you modify your playing specifically for jazz, with regard to both sound and technique?
102. In summary, how did you develop your international career? Is mentoring an offspring of your career or is your performing career an offspring of your mentorship? What is the relationship between performance and mentorship?

Date of Interview: 5-4-2017

Time of the Interview: 1:45pm CDT

Place of the Interview: Norman, OK

Interviewee: Professor Irvin Wagner

1. How old were you when you started your musical journey?
2. Is your family musically inclined?
3. What instruments did you first play before the trombone and why?
4. Why did you pick the trombone?
5. Have you quit playing other instruments?

Date of Interview: 5-5-2017

Time of the Interview: 2:10pm CDT

Place of the Interview: Norman, OK

Interviewee: Professor Irvin Wagner

6. What pieces do you play with your other instruments?
7. What influences did playing other instruments have on your trombone performances and vice-versa?
8. How many hours did you practice during graduate school?
9. What was your motivation?
10. Did you warm up with others?
11. Who were your main professors?
12. Who were your mentors?
13. Which musicians influenced you without having direct contact with them?
14. How did your mentors influence your musical career?
15. How did your mentors help your musical career?
16. How involved did you allow your mentor to be in your personal life?
17. Have you ever been linked with the wrong mentor? How did you manage working with that mentor?
18. What information or advice from your mentor was most life changing?
19. Do you have your students play with an accompanist? If so, how often and why?

Date of Interview: 5-9-2017

Time of the Interview: 1:45pm CDT

Place of the Interview: Norman, OK

Interviewee: Professor Irvin Wagner

20. Should students perform by memory? In what circumstances? Why?
21. What are the pros and cons of playing by memory?
22. What do you think of students who perform solos with their eyes closed?
23. How long should a trombone recital last?
24. How often do you think your students should have recitals?
25. What are all the method books you would recommend?
26. Do you think female students can or cannot achieve the same results that male students do? And why?
27. Why do you think there are not many female trombonists?
28. When did you start teaching and where?
29. Describe your teaching journey.
30. What is your teaching philosophy?
31. Where have you been invited to teach as a guest professor?
32. Where or how did you learn to be a teacher?
33. What do you teach your students when they are having performance anxiety?
34. What is your advice regarding getting along with your colleagues?
35. What do you do if you cannot get along with one of your colleagues, especially if they are seated next to you in orchestra?

36. Have you been involved in administrative duties?
37. Should a mentor be involved in administrative duties? If so, what are the benefits?
38. Have you taught at summer academies? Tell us about your experience.
39. What are some common performance or behavioral issues among trombonists?
40. What are the most common and uncommon technical problems you have encountered teaching?
41. Have you ever told a student he or she could not reach a professional level?
42. Have you ever told a student to quit playing the trombone?
43. What are your strategies for achieving trills?
44. What are your strategies for achieving a high range?
45. Have you had students with braces?
46. Was it a challenge for you? Did you modify your teaching? If so, how?
47. What are you advice for competing?
48. How often should students compete?
49. If you had to do your career all over again, what is it that you would do differently?
50. How should students prepare for orchestral excerpts?
51. What advice do you have for musicians once they are in the orchestra?
52. Do you have specific advice for how to interact with your colleagues as a principal?
53. How important do you think the mentoring or teaching process is?
54. What do you consider your main strength as a mentor?
55. In addition to this strength, are there any other strengths that can be useful in mentorship?
56. What motivates you to mentor others?

57. What is a perfect student?
58. What kind of students do you wish you never had?
59. Have you ever had to deal with the parents of some of your students? Can you describe the situation?
60. How do you define mentoring?
61. What do you look for in a student?
62. What happens when one of your students disagrees with some of your advice? What do you do?
63. Who have you mentored? Describe those relationships.
64. As a mentor, how would you describe your relationship skills?
65. Tell me about times when your communication style made a difference in a mentoring relationship.
66. The position of mentoring requires a lot of out of the box thinking. Can you tell me about some examples in which you had to think creatively?
67. As a mentor, how involved are you in a mentee's personal life?
68. What qualities should one look for in a mentor in the music industry?
69. Do you think a trombonist can have a successful career without a special mentor in his or her life?
70. When did your trombone career take off?
71. What jobs and awards did you receive?
72. What did you aim to develop regarding the trombone repertoire? Publications?
73. Which pieces have been composed for or dedicated to you?

74. Why do you think these pieces were written for you? Have those pieces increased your popularity as a trombonist?
75. How do you manage your time? Does it include resting?
76. What warm-up methods do you use? Why?
77. What brand and model trombone do you often play?
78. What other instruments do you own?
79. Are some of your trombones historical?
80. What is special about them?
81. What do you look forward to when picking a new instrument?
82. Have you been a member of a trombone quartet?
83. Commercial music
84. Have you been a member of a brass quartet?
85. Have you been a member of a trombone choir?
86. Have you been a member of a Baroque ensemble?
87. What repertoire did you play with them?
88. What orchestras have you performed with?
89. What is your favorite type of ensemble to perform with? Do you prefer playing with orchestras, as a concerto soloist, as a soloist with piano, or in baroque/chamber ensembles (as examples)?
90. How would you describe your personal style of playing?
91. How do you deal with performance anxiety?
92. What are the secrets behind your success?
93. What factors launched and then built your international career?

94. What are your favorite solo pieces to perform?
95. What are your favorite symphonic works to perform?
96. Can you describe in detail your recordings?
97. Are you being sponsored by a trombone brand? When did it start and for how long?
98. How do you describe your style of mentoring people?
99. When did you start playing jazz?
100. Are you still playing jazz?
101. If yes, how did you modify your playing specifically for jazz, with regard to both sound and technique?
102. In summary, how did you develop your international career? Is mentoring an offspring of your career or is your performing career an offspring of your mentorship? What is the relationship between performance and mentorship?