

{Intro Music}

This is the Institute for Music Leadership

Stephen: Welcome to another episode of *Create. Inspire. Lead.* I'm Stephen Biegner. Today, we have two guests on the show.

Dalanie: My name is Dalanie Harris. I'm a bass player, class of 2020 at Eastman from Los Angeles, California.

Katie: Hi, my name is Katie Brown. Well, my name is Kathryn. But literally, no one calls me...well...like, two people call me Kathryn. But like, my family's Jamaican, so it comes with the territory. Like, they just don't say Katie. But everyone calls me Katie. I'm a violist from Evanston, Illinois which is a small suburb just north of Chicago.

Stephen: Dalanie is wrapping up her degree as an undergrad at Eastman, and Katie graduated with her master's in 2019. So of course, they met at Eastman.

Dalanie: No, no. An it's totally reasonable to think that we would have because Katie and I both arrived at Eastman in the same year. We both got there in August of 2016, but we didn't meet until we met at the Detroit airport in February of 2018.

Stephen: Even though the two had been at Eastman at the same time, it wasn't until they were going to the Sphinx Connect Conference - a conference for black and Latinx musicians - that they actually had the chance to talk.

Dalanie: Yeah, we kind of just, like, clicked and like were, you know, friends, pretty...pretty easily.

Stephen: Being in that environment at the Sphinx Connect Conference, meeting so many other black musicians who were leaning into that part of themselves, inspired a unique opportunity to collaborate.

Dalanie: So, like, that's kind of...I guess that whole trip kind of made us realize, like, wow, we need a community of black musicians because we went to the same school and didn't meet until a year and a half later in a whole different state, which is ridiculous. So that was kind of like the...I don't know, like the catalyst for classical black starting.

Katie: ...I think, at the time that I proposed to do Classically Black, like, I was really like in the thick of my podcasts, like listening because I was new to listening to podcasts - I started listening podcasts when I got to Eastman, so 2016. So, when I was like thick into my podcasts like podcasts - like I'm going to walk up Gibbs Street. I'm going to listen to a podcast. I'm going to, you know, walk to class. I'm going to listen to a podcast and it's like I was kind of in the thick of that. So that was kind of our point of departure.

Stephen: So, as we heard, Dalanie and Katie only met in February of 2018, and just a few months later, Classically Black Podcast was up and running in November of that year. And initially, it was supposed to involve more people. In the beginning, Katie had shared the idea to start a podcast with a small group of friends.

Dalanie: ...she brought it to a bunch of people and people kind of dropped off like flies, you know, and and it's kind of a good thing that they did because had we started classically black with a bunch of people and we had to chase people down to record an episode every week, that would have certainly ruined some friendships.

Stephen: So, after everybody dropped off, it was just Dalanie and Katie. Katie and Dalanie. And the two have gone on to record over 100 episodes together. As of this recording, Classically Black Podcast is on episode 117. But, before we talk any more about the podcast, let's learn a little more about the two hosts. All right. We'll go in score order here. Ok. So as Katie mentioned at the top of the show, she's a violist from Evanston, Illinois.

Katie: I'm a violist. From Evanston, Illinois...

Stephen: And she asked her mom if she could start playing viola for a very simple reason.

Katie: I came home and I told her I wanted to play the viola because my friend was playing the viola.

Stephen: Now, as someone who didn't really know that classical music was a thing until maybe my early 20s, I'm always really curious to hear how people came to classical music. I thought in addition to her friend playing viola, maybe Katie also grew up with it.

Katie: Yeah, I wish I had a romantic story about my mom playing Brahms's records in my childhood with it. Literally, I'm a family of immigrants and - I come from a family of immigrants. That that doesn't...classical music exists in Jamaica, but like not - it's not what everybody is doing. You know, so my mom had no idea about it.

Stephen: So even though she wasn't really in that classical world, Katie's mom signed her up for lessons.

Katie: So I just kind of got thrown into it and then I liked it. And I just, it was just what I did. I just played the viola and I and, you know, I was told along the way that I was pretty good at it. So when college came up, I was like, of course I'm gonna major in music, like, it wasn't really a thought, you know. Just like, I'm good at this thing so I'm going to do it.

Stephen: One thing Katie knew, from an early age, is that she wanted to teach.

Katie: I knew that from like seventh grade, I really wanted to teach orchestra. So I pursued music at Illinois State University.

Stephen: But, at the same time, she was sort of...hedging her bets.

Katie: I mean I was also taking pre-dental courses because I was, I was conflicted. Like I said in seventh grade, I wanted to be an orchestra teacher. But I also wanted to be a dentist. So I was like, I guess I can always figure it out. I mean, I guess I can major music and then I'll teach after I leave the dental office. I don't know what I'm what I was thinking, but I was like, let's just do both. So my schedule for the first two years was like really hectic because, you know, I was taking - everyone has to take - I went to a state school, so everyone had to take, like, math. And science. It's just like in the curriculum. Doesn't matter what you major in. You have to take those things. So...but I wasn't taking, like, the Gen Ed courses. I was taking like chemistry one, chemistry two, you know, organic chemistry. So it was like those - it was difficult to balance that with music because a lot of times they ran, like, congruently because why would a bassoon major be taking organic chemistry.

Stephen: Eventually, music won out. In 2013, Katie got offered a spot to attend the American String Teachers Association conference out in Rhode Island.

Katie: I got to go and I was like whoa. I had no idea this whole world of music education existed and that was like - I called my mom and I was like, yeah. So when I get back on Monday, I'm dropping Orgo. And that's exactly what I did. Like, I literally got back on Monday and dropped Orgo that same day.

Stephen: Katie taught at a public school in Illinois for a bit, and then got some encouragement to apply to Eastman.

Katie: Maybe in my last semester at Illinois State University, I had someone really advocating for me to go there. So I met Mr. Taylor the summer before I applied and I loved him, so I worked really hard and got to Eastman.

Stephen: She double majored in performance and education, and after graduating in 2019, she stuck around Rochester for a year working with Dr. Armand Hall at ROCmusic.

Katie: It's honestly been one of my most inspiring teaching...teaching things, because I've been trying to find my teaching voice since I started music education. Right. Everyone wants to find their voice. You want to figure out how you can, you know - how do you interact with students? How do you interact in the classroom? And I feel like - like when I teach a ROCmusic, I'm completely myself. And that has enabled me to be myself when...no matter what population the kids teach. But I get to teach kids that look like me and kids who really want it and don't have the access.

Stephen: And then, Katie made another move.

Katie: And I got the fellowship with the Memphis Symphony Orchestra. So I am currently in Memphis.

Stephen: Of course, somewhere in there, all the while, Katie is also finding time to record and grow the Classically Black Podcast with her co-host - Dalanie. So, let's move from the alto clef to the bass clef for a bit. So, Dalanie's been playing her instrument for a while too.

Dalanie: I started playing the bass when I was around, I wanna say 12 years old, and just kind of was bouncing around until it was time to go to college. And I was like, yeah, I think I want to do this. So that's kind of like how I ended up at Eastman.

Stephen: But bass actually wasn't her first instrument.

Dalanie: Like my mom was - you know, she kind of put us in everything. And then like that's - like just to see what would stick. And then I was pretty, I guess, interested in piano. But at a certain point, I really hated it.

Stephen: So, she stopped for a while. But, then she felt like she was missing something.

Dalanie: And then, I decided I wanted to start playing again. But it turns out I didn't really miss playing the piano. I just wanted to play another instrument. I just didn't kind of didn't realize that.

Stephen: Eventually, Dalanie started playing bass in an El Sistema inspired program.

Dalanie: ...basically a program that gives free music instruction to students from underrepresented communities called Youth Orchestra, Los Angeles. And I started playing the bass there and I think...that was like my my first introduction to classical music.

Stephen: She kept playing in the El Sistema program, and also joined the Inner City Youth Orchestra of Los Angeles.

Dalanie:...and that was sort of the opportunity, I guess, that connected me to like the black community in classical music. So that is certainly a huge factor of what has kept me here.

Stephen: And when she got to Eastman, Dalanie's classical musical world grew.

Dalanie: I mean, I don't want to, you know, knock my musical education or anything, but like the - just looking at my scope of what classical music was when I was like a kid, it was so, like tiny, you know, and it just wasn't...So I feel like the the parts of classical music that I have found most interesting to me, I haven't discovered until, like, fairly recently.

Stephen: So, now Dalanie is finishing up her degree, keeping busy with the podcast, and she was just awarded a grant from the Paul R. Judy Center for Innovation and Research for a research project she's putting together called "Black Music in a Racialized Society." After a short

break, we'll come back and talk about their podcast "Classically Black," what went into it, what they've learned about themselves, and we'll hear about their favorite episodes. More, when we come back.

AD: Do you have an entrepreneurial idea or project that needs funding to help get it off the ground? The Institute for Music Leadership has two different grant programs to help you take your idea or project to the next level. You can choose between the IML Grant and Mentorship Program, or the Paul R. Judy Center for Innovation and Research grant, which this year is focusing on innovative projects and research focused on anti-racism work in the musical arts ecosystem and the achievement of diversity, equity, and inclusion in all elements of our profession. The deadline for the next round of grants is Monday, March 1st, so get yours in today. To find out more about each grant, eligibility, how to apply, and more, visit iml.esm.rochester.edu/grants.

Stephen: Welcome back. So. Ok. Katie and Dalanie are going along with their careers. They both get to Eastman - granted as a grad student and undergrad respectively - and yet, they don't meet until a couple of years later until they both end up in the Detroit airport. How did that happen?

Dalanie: On one hand, Katie was a grad student. I was a freshman in college. So I was like, you know, we weren't necessarily like, you know, doing events together because Students Association, Graduate Students Association - two separate things, like there are reasons why we didn't come in contact, but also like there was no black community at Eastman before we got there.

Stephen: Dalanie went on to tell me that when she first thought about trying to start a Black Student Union, she talked with someone who was around in the '70s - the last time she'd heard there was anything close to a black community at Eastman - and that person she talked to didn't even remember a BSU existing, which she's pretty sure there was. So, Dalanie set out to do something about it. But, it was hard finding enough people.

Dalanie: Initially we were told that we didn't even have enough black people at the school to do it. So because of the...because of that separation between the Student Association and the Graduate Students Association, something...we really, really had to like, scrape together people to do it because there are so few of us.

Stephen: Essentially, there had to be a certain number of students and they just weren't meeting that threshold, at first.

Dalanie: That's something that's really difficult about having organizations like the Black Students Unions at conservatories and things, because being in an organization like that weighs so heavily on the membership, because there are so few of us. You know, if you have an organization that, where, you can have 50 members, you can have elected officers and you can

kind of divvy up the work and people can volunteer and whatever. But if there's only fifteen of us, like, you know, people really...it's a time commitment just to even be a member. And especially in conservatory, that can discourage involvement, unfortunately.

Stephen: By fall of 2019, Dalanie and others officially had a Black Student Union up and running. And this partially explains why Katie and Dalanie met in a Detroit airport back in February of 2018. As we touched on before, part of the impetus to start Classically Black was to help develop a more connected community for black musicians.

Katie: We felt like, one, we wanted to create a community of black listeners. And of course, we have listeners from all over, but we just needed something for ourselves. And also classical music as a black musician can feel very isolating because there is a lot of us for sure, but we're spread out. So how can we create this place for ourselves where we feel like we have a community and feel like we own this thing that we spend so much time...um...spend so much time doing, and has become a huge part of our lives.

Stephen: There was another important reason for creating this space with their podcast.

Katie: And so we wanted to create this kind of digital space where we really embraced our blackness. I mean, sometimes you feel like you have to hold back a little bit, but we really just embrace it. And we are completely anonymous and ourselves talking about classical music and how we approach it.

Stephen: One aspect of the podcast that both hosts seemed to agree on was to make classical music and the classical world accessible.

Katie: And then there was also this goal of speaking colloquially about something that is viewed as high art.... You know, it's not high art. It's not reserved for certain people. And I think our approach to that, I mean, some episodes we do - we're classical musicians. We speak in jargon because that's kind of like our language. But - so sometimes we lose people. Other times when we talk about Cardi B and we have a whole episode, I'm on her single WAP with the Meg Thee Stallion, Cardi B - like we speak colloquially about classical music so we can bring in other people that aren't classical musicians. So there's a couple of things working there. And I think our goal continues to change and morph as we learn more about blackness and classical music.

Dalanie: We have like two different sides of the audience - really three. We have the people who are in the middle who are like us who are like, you know, they're kind of doing...they're kind of playing both sides. Then we have people who are maybe - we know from outside of classical music who like - there's a learning curve with classical music, which we can identify with because we at one point were not classical musicians and now we are and we're still learning. And then there's this really interesting other part of the Classically Black audience that we never even considered, which is people who are not familiar with black culture and who are like... may be confused by some of the words we say or some of the things that we talk about...

Stephen: Classically Black podcast is reaching a wide range of listeners, and they're able bridge these gaps between classical music insiders, people interested in black culture, and even some who may not have much experience with either. And they're doing it in a really interesting and intimate way.

Dalanie: It truly is like being a fly on the wall in Katie and I's conversation, because sometimes, you know, something might slip. We forget, like the mikes are on. You know, like we'll get like off topic, we'll start scheduling stuff or like something and we're like ok, we have to edit this out. Like, what's the next time we're meeting, and when Katie is free on Friday, like, you know, but, um...dang, what was I gonna say? I mean, yeah, we've gotten, we've gotten comfortable....

Stephen: Dalanie and Katie really do this incredible job of inviting you in just in the way they talk to each other. And it's crazy to think that especially in the early episodes they'd only known each other for about 9 months. Sometimes, they had to convince their listeners they'd just met.

Dalanie: ... because a lot of people didn't even believe us when we started classical black.

Stephen: But even though they hit off, and everything about their conversations seems so effortless, getting the podcast started was not without its challenges.

Dalanie: I mean, one of the biggest challenges is that we didn't know what we were doing in the beginning.

Katie: Like at all.

Dalanie: Like, at all. My God.

Stephen: Fortunately, they had a little help.

Dalanie: But, I mean, first of all, you know - it was great to be students because when you're a student, there are so many things that are at your disposal in terms of, like, help, you know, with like, just, like, recording equipment and things. Like, we were in the computer lab at Eastman asking, like the people in the lab, like about different recording software, about microphones. Like they really helped us to make that decision.

Stephen: Katie and Dalanie eventually got their own equipment, and with a few tutorials about how to record and edit, they were off and running. Sort of...

Dalanie: I mean, I remember this one time we couldn't - this is actually pretty close to the launch and we couldn't figure out - basically, when you when you put out a podcast on multiple platforms, you you have one host and then you get an RSS link, which is a link that you put into every other platform. And once you upload to your host, it goes everywhere.

Stephen: But, Dalanie and Katie couldn't figure out how to grab the RSS link. And in the moment, they thought:

Dalanie: You know what, we're just gonna code it ourselves because who cares if we've never coded anything before. It was hilarious because we were just like, "OK, we're going to type in how to code to YouTube. We're gonna learn how to do it."

Katie: People go to school for that. People get whole degrees in coding. And we're like, how to code.

Dalanie: Right. This 15 minute video from 2007 is going to teach us exactly what we need to know.

Stephen: So, did they learn how to code?

Dalanie: No....no.

Katie: No. No no...

Stephen: OK.

Dalanie: That was one of - that's actually one of the funniest memories of Classically Black ever. Because it was very late. And Katie was like, you know what? I'm going gonna go lay down. We can try again when I get back up, you know.

Katie: Or like the Atlantis episode...

Stephen: The Atlantis episode. Basically, the two recorded a whole episode - and Classically Black episodes can be over an hour long. Sometimes close to two hours. What they didn't realize at the time is how much space that takes up on your computer. So, they recorded the full episode, hit save, and....

Katie: And then we...it... the pinwheel...we go to save. The pinwheel starts spinning. And it's like, oh, ok, it's gonna take a little longer this week and then the episode's gone.

Stephen: The only solution - record another episode. The two stayed up, did another hour to two hours of recording and released their episode on time. They've since figured out their storage needs to prevent another Atlantis from happening. And, a lot of things have become more streamlined. But they always have to adapt. Obviously, when they started the podcast, both were students at Eastman, but now, Katie is in Memphis, and Dalanie is out in LA studying remotely due to the pandemic.

Dalanie: At the beginning we were so organized in terms of like having a - I mean, we're back organized - we do have a weekly standing meeting. We used to have one that was like cooked

perfectly in our schedule. Katie was on her way to conducting orchestra. I was on my - you know, like, it was like right in the middle of our classes. We would meet at Eastman, have a whole little thing.

Stephen: Now, they have a weekly recording time, and they even alternate editing episodes.

Dalanie: I edit the even episodes, she edits the odd ones. Like, it's pretty. We try to keep it as simple as we can.

Stephen: Another thing that's changed since they first started the podcast is the hosts themselves.

Katie: For me personally, I feel like the person - I like to say I'm pretty much the same Katie wherever I am. I mean, it varies like any person, but I find myself just being, you know, standing up for blackness a lot more in spaces that I probably wouldn't have been comfortable doing when I first arrived at Eastman four years ago.

Stephen: But since starting the podcast, she's learned to speak her truth more and more, and she's even called out Eastman a couple of times.

Katie: ...you know, because Eastman is a great place. And I would - I will always say that it's a very special place. I feel like everyone thinks their conservatory is special. But like, no, Eastman is different and people who go to Eastman know that. But it's not perfect.

Stephen: It's important to speak truth to power - and ultimately, if we're going to make Eastman, and the University, "Ever Better," voices like Katie's are important.

Katie: You know, we don't talk around things. It's more - I mean, we won't say names because that's messy for no reason. And also, classical music is interesting because it's still a field. It's like, you could still not get a job, you know. So there's that balance. But, you know, learning how to say what it is in a productive way and learning how to shape arguments and balance that nuance. You know, that's now the set - the show that we entered the scene with in 2018 in my opinion, I don't think.

Dalanie: It's different in that we're both - we both have a different relationship...let me speak for myself. I have a different relationship with classical music than I had in 2018. And like I said, like when I was younger, my scope of classical music was very tiny.

Stephen: For Dalanie, the podcast opened up a new way of looking at the field she was in.

Dalanie: I guess like thinking outside of the canon and, you know, thinking critically about the industry of classical music as a whole and how it treats black people and people who don't fit into what is, you know, traditionally classical music. Those are things that my education did not challenge me on or are like push me on. And I feel like Classically Black doing it over the years

and having people listen and write in and say, like, oh, you saying this made me think about that. And you saying that made me feel seen - it is kind of made it so that I feel like I have a responsibility to branch out and to acquire more knowledge.

{short musical interlude}

Katie: People have been overwhelmingly supportive of what we've done. And people enjoy our work I think, because, I mean, we're just triumphant people. We say ridiculous things sometimes and laugh about stuff that probably other people wouldn't laugh about. And this is - we have a good time and people really enjoy that energy. I think people enjoy our honesty and saying things that nobody wants to say.

Stephen: The response to the podcast has been mainly positive. Right now, Classically Black has a 5 star rating on Apple Podcasts. And they have some pretty big people who tune in regularly.

Katie: ...like Garrett McQueen, who's been a huge mentor to us and help to us. And Dr. Artina McCain at the University of Memphis. And Joseph Conyers. Like, like, what the heck? I've asked him so many times, like, why are you listening to us. We're just fartin' around every week

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Dalanie: Yeah, he's like, I never miss an episode. And he actually - Katie and I actually both forgot that the second anniversary of Classically Black - I remembered I think the day or two before I was like, oh right, our anniversary is coming up. We've got to remember to like say something or whatever. And then at like eleven fifty on the day I was like, well...but actually he remembered - Joseph Conyers remembered it and posted before we did. You know, like, so people are like invested in it and I'm like I mean that is a huge compliment.

Stephen: Now, you can't see the number of plays on Apple podcasts, or Spotify, but over on SoundCloud, each episode gets several hundreds of listens a week. And then - as you're scrolling, you see there's one episode that has over a thousand.

Katie: Well, this is not my episode, but we did - and this is what people get actually for being nosy, but we did an episode called "We Tried Matchmaking." And what it was, was we talked about - I forgot what we talked about, to be honest. But the point of departure was that show like Indian matchmaking or whatever it's called, a Netflix show. And Dalanie and I were both in a place where we had time to binge watch it. So we were both watching at the same time. So it's like, let's do this thing where we talk about Indian Matchmaking and then we did something else after, I don't remember what it was.

Dalanie: We matched each other, you know, we were each other's matchmakers, like with a composer like - yeah. Something like that.

Katie: And people thought that we actually tried matchmaking. So that episode is, like, disproportionately, like, blown out the water.

Stephen: If you're a nosy person, you can try that episode, it's episode number 98. But Katie and Dalanie have their own recommendations on where you can start among their vast canon of episodes.

Katie: If it's a person that doesn't have a point of departure for classical music, I really recommend episode 84. It's called "It's not high art, beloved." We have my friend Nikki on and we talked about - we taught her classical music concerts with the music that she listens to. So she listens to Drake, the rapper Drake, and like Summer Walker and, whatever Jhené Aiko, like, whatever. So we taught her the difference between romantic music and classical music using those things and then using those rappers, those artists. And then we played classical music and she had to take a little quiz at the end.

Stephen: And for Dalanie?

Dalanie: One of them would be episode 18, which we had our friend Richard on the show, who we also met in that airport. Actually, I met Richard in the Rochester Airport going to the Detroit airport. And then we all met the three of us when we got to Detroit. Yeah.

Katie: You know what's crazy. I saw y'all boarding. We were on the same plane!

Stephen: Who knew that airports would play such an important role in this story.

Dalanie: But we had him on the show and his research focus is in neo soul and contemporary gospel music. And he's a music theory Phd candidate. So that's, you know, obviously a very interesting, you know, pocket to be in.

Stephen: Dalanie also recommends Episode 60, called: Let's Talk About It: Black Achievement in Classical Music, which deals with the achievement gap.

Dalanie: We talked a lot about the pipeline in classical music, and that was a very, very emotional episode, I think, because obviously there - Katie and I both experienced firsthand what it is like to have that pipeline in classical music not be what it is for other people around you, like your peers and how your - how your journey has been different and has been more difficult.

Stephen: Then there's episode 66 - "Break up with it" which is about taking a break from your instrument every once in a while. *I know...* I'll give you a minute to recover.

Dalanie: I think everybody in classical music should listen to that episode because, you know, because whether or not you want to admit it, you know, I think it was something that a lot of people needed to hear.

Katie: ...and classical musicians never take a break. It's like you practice eight hours every day until you die. You know, that kind of thing. It's like art first, eating second, kind of like think, and Dalanie and I got on the mics to say, "Yeah. So we've been taking a month break and it's been great and I'm back in my instrument and I feel fantastic. You know, and just the support for that, that's been really helpful because it's like it's hard to receive critique - you know, even as - classical musicians are used to getting critiques, but I feel like it's different when you're building something and owning something.

Stephen: And here's just a couple more.

Katie: For me personally it is going to have to be - I mentioned it is episode ninety five, which is "WAP (we always practice) now, which is not what WAP stands for.

Stephen: I'm...I'm not gonna be the one to explain...well...anyway, they talk a lot about Cardi B and Meg the Stallion's new hit song. Katie loves Cardi B. And the episode makes all these connections between pop culture and classical music. It all comes out of the Cardi B song.

Katie: And using that as a point of departure - but we're a classical music podcast. And we brought it back to classical music. I think we talked about, like, double standards in classical music. I don't remember. But I think that's a perfect place to star. If you want to see, like, our style. We're super comfortable. We're talking about popular culture, as we often do, and tying it in to classical music. I think when Episode 95 is like for me, that's mine.

Dalanie: And then I did my last one would be the episode that we did. Episode 85, it's called "We Can't Breathe...Again" which was the episode that we did after - I think it was right after George Floyd's memorial, which was - it was a terrible episode to record, because I...you know, neither of us really wanted to be there recording that episode. And we were very honest about that. And I think that was a unique opportunity in which, you know, we kind of - like we're always ourselves. But I think people really got to see us as like, we are people before we pick up the bass, before we pick up the viola, we are black people. And, you know, sometimes it's not all about whether you play a black composer or not. There are like other things that we need, like arts institutions to be involved in. And there's also this conversation, this issue goes so much deeper than like, you know - sometimes when we're just like black on the mikes and stuff. I think it was an opportunity for people to really connect with us as people. And I also lied. That's not my last one. My very last one is episode 100, which is called "The Best of Classically Black." And it is the best, like, the funniest, the most impactful moments. All of those are in just one episode that we did for our one hundredth anniversary. So if you just want to hear things like our - just our favorite little moments cherry picked out of other episodes I would listen to episode 100.

Stephen: We'll put all of those episodes in the show notes. Some of them are funny, some are really interesting, and some are really raw and honest, and important to hear. And if you want to find out where else you can listen?

Dalanie: Oh, I just wanted to ask, would you mind if we did like a outro or something. Or I don't know if you'll do that. But just like to tell people where they can find us, or reach out to us.

Stephen (from tape): Oh my gosh. Yes. I'm sorry. Yeah. Thank you....

Stephen (narration): As you can see, I'm still in that learning curve stage, so thank goodness I was working with professionals.

Dalanie: Yeah, so you guys can follow us on social media across all platforms @ClassicallyBlackPodcast. If you want to email us and talk to us, classicallyblackpodcast@gmail.com, and also visit our website, which is fairly new and which we forget to say a lot. So, classicallyblackpodcast.com.

Stephen: We'll be sure to put those links in the show notes, so please, go listen, go check out this podcast to hear more from Dalanie and Katie.

{outro music}

Stephen: Very special thanks to Dalanie Harris and Katie Brown. There were a bunch of things we didn't get to in this episode, and I just want to thank both of them for taking the time to talk with me. Some of the things we didn't get to go into - how doing the podcast has shifted their career goals somewhat. Both Dalanie and Katie have started offering some consulting - you can read more about that on their website - and they've been named as Artist Scholars by Manhattan School of Music. Part of that distinction will be to participate in panels and forums to relate their experiences and observations about diversity, equity, and inclusion to foster discussion within the MSM Community. They're on a list of many other incredible black artists including pulitzer prize winners, novelists, and activists. We'll have a link to an article about that as well. Please do check out their podcast. It's really phenomenal. And in the time it's taken me to put all of this together, they've come out with like, 10 more episodes. They're really great. So. Thank you both.

The show was mixed by Frances Inzenhofer - I'm so glad she's back from break. Intro and incidental music was by me, and the outro music was composed by Alexa Silverman.

Remember, you can follow us on SoundCloud or the IML Facebook page to get updates about new episodes. If you have any questions, comments, ideas - please send me an email. You can find that in the show notes as well. And welcome back to a new semester, a new year. 2021. Can't be worse than 2020, right? Right? Well, we'll see what happens. Go out, make art, do good work. From the Institute for Music Leadership, I'm Stephen Biegner. Until next time.

