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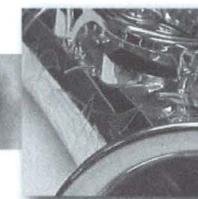
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President's Message



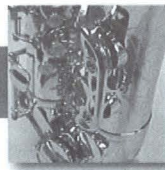
Greetings at the start of a new academic year. Summers are always invigorating, as well as rejuvenating. Now, as another school year begins, it is exciting to look forward, as we consider how we will create, teach, perform, and study music. I am reminded of the strength of NASA, and the wonderful resources available to us, including the colleagues we have, the publications that keep us in touch with what is happening, and the music that has been written and is being written for our instrument.

I hope that as we dig in this fall, we might take the time to keep in touch with each other, whether by phone or by listserv. It is important that we continue to talk about issues we all face in this industry, as well as to make connections that might bring us to each other's schools or universities. Making personal and professional connections stronger is not only good for the individual; it also makes NASA a more vital organization.

Jonathan Helton, President
 jhelton@ufl.edu

The October 1 deadline to apply to participate in the 2006 NASA Biennial Conference is fast approaching. Also please remember the NASA Performance Competitions will also take place in February at our Biennial Conference. The application deadline for the competitions is December 1. Information and application information for Conference participation and the performance competitions can be found on our web site at <http://saxalliance.org>.





The Unknown Factor: Awakening the Audience to a New Voice, the Saxophone

by John Nichol

The following comes from an interview on June 18, 2005, with Joseph Lulloff, Professor of Saxophone at Michigan State University by his friend and colleague John Nichol, Professor of Saxophone at Central Michigan University.

Joe, you recently appeared as soloist with The Cleveland Orchestra, performing the Ingolf Dahl Concerto for Alto Saxophone and Wind Orchestra six times on both the orchestra's subscription series and with them during their recent west coast tour. During the tour, you also performed the saxophone parts in Ravel's Bolero. Where exactly did these performances take place and how did the tour come about?

My understanding is that The Cleveland Orchestra received an invitation to perform at the Ojai Music Festival by Tom Morris, the executive director of the festival. I was flattered that The Cleveland Orchestra called me in spring of 2003 and invited me to perform with them in May and June of 2005.

The first performances with Cleveland Orchestra of the Dahl Concerto took place in Severance Hall on a subscription series in Cleveland, Ohio, May 12, 13 and 14. Following that, the next performances of the Dahl Concerto were in Davies Hall in San Francisco (June 3) and at the Mondovi Center for the Arts on the campus of the University of California at Davis (June 6) and at the Ojai Music Festival in Ojai, California (June 10).



Joseph Lulloff—photograph by Roger Mastrianni

On this same tour, on other performance nights, I also performed as part of the orchestra in the *Bolero* of Ravel with the Cleveland Orchestra.

How do classical saxophonists get these kinds of performance opportunities?

I think that these kinds of opportunities are both special and quite rare. My understanding is that certain influential people who have heard me play recitals or have heard my CDs recommended my name and work to the orchestra. Apparently, they had heard a CD of mine in which I performed the Ingolf Dahl *Concert Wind Ensemble* with the Michigan State University Wind Ensemble - John Whitwell conducting (Arizona University Recordings CD 3099).

Were there many reviews of your performances?

Yes, in each venue we played, we received reviews on the Dahl performance. There were a total of fifteen reviews from local, regional and national media sources ranging from the Cleveland Plain Dealer to the San Francisco Chronicle and the New York Times.

Joe, it was a thrill for me to see a picture of you performing the Dahl Concert in the Arts Section of the June 14th issue of *The New York Times*! It was nice that in that review, *The New York Times* wrote "considerable virtuosity as a soloist" when mentioning your part in the orchestra performance at the Ojai Music Festival in California. What do the reviews mean to you?

It was also a thrill for me to see my picture in the Times and to receive such positive comments about my performance from the reviewers. It obviously makes one feel good, not only from a personal standpoint, but also in helping to contribute to the promotion of the saxophone as a commanding soloistic instrument and its place in our musical environment. Speaking from a perspective as a concert saxophonist, we have never had the type of media coverage that our wonderful instrument deserves. Positive press will help us to continue to promote the instrument to the public and help us to bring it up to the next level of performance and recognition.

Tell me about the culture of a major symphony orchestra, both at home and on tour.

Maybe the best way to describe this is that I have found that orchestras, particularly the successful ones, are akin to a close, tightly knit family.

The way they collaborate musically is the way a family would nurture and support each other. Part of the culture of the orchestra, as a good family, is that they would never let each other down. It is never about "one" individual; it is always about the orchestra as a whole. This is something I have noticed with every major orchestra I have performed and toured with, Cleveland, Minnesota and St. Louis.

Orchestra members always focus on becoming better musicians and they practice constantly and everywhere e.g. hotels, backstage, rest rooms, closets and storage rooms! These musicians strive for the highest performance standards possible. I was impressed by their dedication and commitment to music, as well as their concern for individuals and extended

family members. Many orchestra members take their families on tour with them, so you often get to know not only your fellow musicians but meet many others.

The orchestra also responds to the enthusiasm of the crowd, I think as a winning basketball team responds to their home-court fans. During our tour, the audiences many times gave the orchestra standing ovations... in the case of the Dahl performances; we also received this same enthusiastic reception. I mention this not to boast at all, but to say that the wonderful response to the Dahl Concerto from the listeners brought just that much more excitement to collective collaboration between the orchestra and myself.

Please tell us about the different halls you played in.

Severance Hall in Cleveland is terrific, with a warm and rich sound that is very flattering to the saxophone. I am not sure what acoustical attribute it has to favor this, but several of the orchestral musicians say that it is the decorative gold leaf surface covering, along with the plaster and wood combination. This really makes for a great acoustical sound.

Walt Disney Hall in Los Angeles was also a wonderful hall... architecturally, probably the most striking, and sonically quite clean and detailed. Listening to some of the orchestra dress rehearsal, I thought I was on a Hollywood sound stage as you could hear with clarity every individual part.

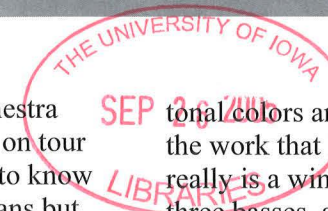
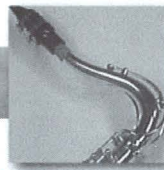
What did you learn about the Dahl Concerto by performing it six times with the Cleveland Orchestra?

That it is a very, very challenging work to perform at the highest artistic level. I started to find and explore

tonal colors and ensemble blends in the work that I never heard before. It really is a wind ensemble work with three basses, and one of the unique aspects of the work is the orchestration and wind instrumental pairings that Dahl combines the solo saxophone with. The richness and beauty of the wind sounds provided an opportunity for me to mold and blend my sound at times to more of an orchestral chamber music approach. The collaboration with the orchestra, in the second and third movements, gave me the impression that the piece is more of a chamber work than a concerto. This overall collaboration with these professional musicians and Franz Welser Most (the conductor) was really the highlight for me.

I understand you did some research and found a review of a performance by Fred Hemke with Ingolf Dahl conducting. Will you share that with us?

In Ojai, I found out in chatting with audience members after the concert, that some had heard a saxophonist perform the Dahl *Concerto* forty years ago with Ingolf Dahl conducting. The next day I asked at the Ojai Festival Headquarters who that saxophonist was. They pointed me to the archives and after an hour of research, I found that Fred Hemke had performed it in 1964 and had received several fine reviews in the local newspapers. One comment was that Fred presented a "brilliant performance". That was the only other time that the Ingolf Dahl Concerto was performed at the Ojai Festival. It is interesting to note that Ingolf Dahl was the conductor, since Dahl was the conductor of the Ojai Music Festival from 1964-1966. Recently, in talking to Dr. Hemke, he had mentioned how much he enjoyed his collaborations and close friendship with Dahl at that time. For me,



Unknown Factor (Cont'd)

the discovery of this gem of saxophone history was one of the many highlights of the tour.

What was the reaction of the orchestra members to the Dahl Concerto and also to the saxophone?

A very enthusiastic response and I received many kind words from every section. We even talked about the saxophone and transcriptions, and they were genuinely in favor of what we are doing.

Did you meet interesting people because of this experience?

It was wonderful to meet several different conductors at the different concert sites. I particularly enjoyed meeting Michael Tilson Thomas, conductor of the San Francisco Orchestra and he conveyed warm and kind words to me after hearing my performance.

What research did you do prior to these performances?

I listened to various recordings of the *Concerto*, as well as Ravel's *Bolero*, comparing interpretations... Recordings I listened to were: Don Sinta, Jim Forger and Nobuya Sugawa.

Also, I listened to Sigurd Rascher's recording of the original version of this work from the early 1950's.

What equipment did you use?

I used a Yamaha Gold Plated 875 - EX Custom Alto Saxophone with a Gold Plated Yamaha G-2 neck. It is a terrific saxophone and is a very special horn! It gives me an ease of response throughout all registers and presents to the public a rich and dark tone. It is also one of the most in tune instruments that I have ever played. I used a Charles Bay gold plated ligature, and a Selmer C Star

Mouthpiece, which has been customized (refaced) by Robert Scott of Lansing, MI. The reed was a Van Doren #3 and 1/2. Prior to the performance I purchased ten boxes of reeds, five hand-select and five regular. Of these ten boxes I narrowed down my search to twenty-five reeds. I went through the normal conditioning process for these reeds and found that I had six performance reeds and I performed on two reeds primarily. At each performance venue I chose the reed to match the hall's acoustics. San Francisco altitude is approximately at sea level and the reeds played a little softer. Since Cleveland is at a higher altitude, it required a slightly harder reed. Ojai and UC Davis reeds actually seemed more similar in response to the reeds I use at Michigan State University. Finally, it is essential that one's instrument is in the best playing condition possible. I want to mention a sincere "thank you" to Mike Lutley at Yamaha Corporation of America in Grand Rapids for keeping my saxophones in top performance condition.

What next, for you?

I would love to continue doing what I just did. I plan to pursue other orchestral concerto projects. I also want to bring saxophone music to an even broader range of audience and promote the saxophone to the general public. I am currently embarking on both a classical and a jazz CD project. I would like to share my performance experiences and what I have learned from them with my saxophone students at Michigan State University. I am also working with a few composers on commissioning new works of both solo and concerto varieties. I think it would be great to champion a work for saxophone and symphony orchestra that would feature the saxophone concurrently in classical and jazz styles of music.

What next for the Saxophone?

We have to find more playing opportunities for the saxophone. We need to encourage symphony orchestras to perform saxophone concerti, as Cleveland has done. Cleveland Orchestra has taken the lead to promoting the saxophone. We hope others will follow suit.

Hopefully, we as a collective group can work together to bring this wonderful instrument to more of our listening public. We need to continue to encourage recitals and competitions and new works for our instrument. We need to seek out performance experiences on community recital series. We need to bring the saxophone to orchestral music festivals such as at the Ojai Music Festival, Brevard and Tanglewood. Groups such as NASA are important fostering organizations to help us as saxophonists to develop and hone our performances skills, as well as to share the many wonderful sounds of the instrument.

When we perform the saxophone in concert, we are still dealing with the "unknown factor", part of what characterizes our instrument to the public.

What do you mean by the "unknown factor"?

I think that when we perform the saxophone in the classical or modern art tradition, that the music and sounds that our audience experiences do not always match up with their preconceptions or expectations of our instrument and its performance practice. We are still quite new to the concert scene. Hearing the saxophone perform high-level art music seems to be a new experience for our audiences. Of paramount importance is programming literature that will help us build accepting, supportive

and enthusiastic audiences. Looking from an orchestra programming board standpoint, they want to sell tickets and that is the reality of it. We need to bring a mix of both old and new music to audiences. I am not advocating programming down to our listeners; all I am saying is that we desperately need at this time to focus on building our audience base. We should take the approach of presenting programs that are a blend of both classical and jazz styles. We need to celebrate and support performers like Branford Marsalis and Gary Foster that have been successful with this idea. This is the best way to eliminate this "unknown factor".

Congratulations to you on being so effective in promoting our wonderful instrument to the public. I also agree that we need to focus our artistic energies on creating supportive audiences for our instrument. This is one way the saxophone can grow in visibility, utility and acceptance. We saxophonists are grateful to you for doing such fine work. Best wishes to you for continued success.

Member Update

Osland Commissions New Music for Saxophone

Lexington, KY - Miles Osland, Director of Jazz Studies and Professor of Saxophone at the University of Kentucky, was the soloist with the UK Wind Ensemble in the premier performance of a work specially commissioned by him with a UK Research Support Grant and a commission consortium. English composer Mike Mower, who has had a long relationship with Osland and the UK saxophone ensemble known as Mega-Sax., composed the "Concerto for Alto Saxophone and Wind Orchestra."



Miles Osland

The \$24,000 UK Research Support Grant was used to commission three works by major international composers. Over the last year, Osland traveled to Sweden, Brazil and England to consult with the composers. All three works are being performed this year at UK and will be released along with many other newly commissioned works on a 2-CD set

titled "Commission Impossible" on the Sea Breeze label in early 2006.

It may seem unusual for a music commission to come from research funding. This kind of money often goes to fund projects and equipment for studies in medicine, physics or equine research. But the "Development, Documentation and Dissemination of New Works for Saxophone" is fully in keeping with the University's stated goals of discovering, sharing and applying new knowledge. Even so, it is a significant achievement for someone in the School of Music to attain a research grant of this magnitude and for it to be used to commission new art.

UK and Osland have had a long relationship with English composer Mike Mower. A fifteen-year UK Mega-Sax retrospective CD called "Full English Mower in the Bluegrass" was released in early 2005 on the Sea Breeze label.

The other works resulting from the project include "Saxofonquartett" by Anders Astrand of Sweden, and "Four Brazilian Miniatures" by Brazilian composer Hudson Nogueira. Both works are for saxophone quartet and will be premiered by the Osland Saxophone Quartet in a faculty recital early next Fall.

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Lamar Trio

The Crosstown Trio performed at the International Viola Congress in Reykjavik, Iceland on June 2, 2005. The Conway trio is comprised of Dr. Karen Griebing, viola, and Dr. John Krebs, piano, both teach at Hendrix College and Dr. Jackie Lamar, saxophone, teaches at the University of Central Arkansas. The ensemble was invited to perform *Petroglyph Dances Series II* by Karen Griebing at the Culture House located in central Reykjavik. Funding for the trip was provided by a Special Projects Grant from Hendrix College for Drs. Griebing and Krebs and by a Faculty Development Grant from UCA for Dr. Lamar. Crosstown Trio formed in 2000 to perform chamber music in response to the theme of the World Saxophone Congress XII held at Montreal, Canada in July, 2000. In addition to the Montreal and Minneapolis Saxophone Congresses, Crosstown Trio has performed at the Arkansas Governor's School and on the Arkansas Symphony Orchestra Chamber Music Series "Music in the Market."

Ancia Quartet Presents Seventh Annual Saxophone Quartet Workshop

In June 2005, Minneapolis-based Ancia Saxophone Quartet led a three-day quartet workshop at St. Olaf College in Northfield, Minnesota. Participants hailed from Minnesota and Wisconsin, and ranged in experience from 7th grade saxophonists to adults. The workshop included lectures, solo master classes, a concert by the Ancia Quartet, and a presentation by David Gould, clarinetist and Vandoren artist representative from New York. Gould also performed Villa-Lobos' *Bachianas Brasileiras No. 5* with the quartet on the opening night concert. The workshop concluded with a recital by the participants, featuring quartet music learned during the course of the workshop.

For more information on the Ancia Saxophone Quartet or its summer workshops, please visit: www.anciaquartet.com.

Submitted by Kurt Claussen

Yamaha Artist Services, Inc. Hosts Day of Saxophones

Visit Yamaha Artist Services, Inc. in New York City for an event-filled day featuring clinics and concerts by Yamaha artists Phil Woods and the Capitol Quartet. All Yamaha saxophones and saxophone necks will be available for an open trial from 11:00 a.m. to 2:00 p.m. on the third floor. Technicians will be on hand to discuss Yamaha saxophones and customization options.

On Saturday, October 8, 2005 the Capital Quartet will present a clinic at

2:00 p.m. and Phil Woods will present a clinic at 3:00 p.m. At 7:00 p.m. Phil Woods and the Capital Quartet will perform in concert. The event will take place at Yamaha Artist Services, Inc. 689 Fifth Ave. at 54th St., New York City (enter on 54th). All clinics will be held on the third floor.

All events are free and open to the public, but clinic seating is limited to the first 100 people. E-mail saxophone@yamaha.com to reserve your seat.

A Yamaha artist since 2001, Jazz legend Phil Woods has achieved recognition as a renowned composer with various arts societies. His numerous accomplishments include a 1994 Induction into the American Jazz Hall of Fame, four Grammy Awards, including one in 1983 for *At the Vanguard* by the Phil Woods Quartet, and Grammy Award nominations as soloist and/or group in 1971, 1980 and 1994. Among his credits are performances and recordings with Michel Legrand, Quincy Jones, Miles Davis, The European Rhythm Machine, Billy Joel, Carly Simon and Lena Horne.

Comprised of former saxophonists from premiere military bands as well as faculty from leading schools of music around the U.S., the Capitol Quartet is widely considered one of the most exciting ensembles performing today. Since its formation in 1991, the Capitol Quartet has performed regularly at concert venues and with orchestras throughout the United States, earning wide acclaim for their musical versatility and innovative style. The group features baritone saxophonist David Lewis, soprano saxophonist Joseph Lulloff, soprano saxophonist Marty Nau, alto saxophonist Anjan Shah and tenor saxophonist and arranger David B. Stambler.

Submitted by Anjan Shah

NORTH AMERICAN SAXOPHONE ALLIANCE 2006 Jazz Saxophone Performance Competition

Performance Competition Guidelines

Prizes

- 1st Prize: \$1,000 in cash. 1st prize winner will also be featured during the conference.
2nd Prize: \$500 in cash and/or merchandise
3rd Prize: \$250 in cash and/or merchandise

Eligibility

1. Contestants must not yet have reached their 26th birthday on or before February 17, 2006.
2. All contestants must be current members of the North American Saxophone Alliance (NASA).
3. Contestants who are not current members of NASA must include the appropriate membership fee (in addition to the competition fee of \$35) *with* the competition application form to be eligible for this competition. Membership rates: **Student** (include proof of status): \$25. **Professional**: \$35

General Entrance Guidelines

1. Preliminary Round recordings, completed application forms and all fees must be postmarked on or before December 1, 2005 and submitted to:

Thomas Walsh
NASA Jazz Competition Coordinator
2273 Sweetbriar Court
Bloomington, IN 47401
2. The final round of the *Jazz Saxophone Performance Competition* will be held February 17, 2005, at the Biennial Conference of the North American Saxophone Alliance at the University of Iowa.
3. Contestants may perform on soprano, alto, tenor, baritone, or any combination of these saxophones during the competition.
4. Contestants must submit an entry fee of \$35. All payments must be in the form of a certified check, money order, or bank draft payable to *North American Saxophone Alliance*. NO PERSONAL CHECKS WILL BE ACCEPTED.
5. Contestants may also enter the *Classical Saxophone Performance Competition*, but they must submit an entry fee of \$35 for *each* category entered. A separate application and entry fee must be submitted for the jazz competition.
6. The contestant's birth date must be verified by including a photocopy of the contestant's driver's license, birth certificate, or passport with the application form.
7. All fees and dues are non-refundable.
8. All expenses, including lodging and transportation to and from the competition, are the sole responsibility of the contestants.
9. **A minimum of 15 entries is required to hold this competition. Entry fees will be refunded if the competition is cancelled.**
10. Correspondence may be directed to the coordinator via e-mail at tpwalsh@indiana.edu



Special Guidelines

The Preliminary Round

1. The recording for the preliminary round must contain the tune "All the Things You Are" and two other tunes in contrasting styles such as blues, ballad, latin, jazz-rock, etc.
2. Recordings must be on compact disc.
3. No editing, tape splicing, or digital manipulation of the recording is permitted. Editing out dead space between selections is permitted. If the solo is part of a larger work (i.e. for big band, live performance of a small group, etc.), the recording may be faded in for the contestant's solo and faded out at the conclusion of the solo as long as a proper lead-in and out is provided. No verbal announcements should be made on the recording.
4. Contestants will submit 3 CD copies of the recording. The contestant's name, address, and the tune titles should be written on each CD and its case.

The Final Round

1. Up to five finalists will be selected and notified by January 10. The finalists will be invited to perform in the final round of the *Jazz Improvisation Performance Competition*, which will take place as a concert event on Friday, February 17, 2005, at the Biennial Conference of the North American Saxophone Alliance at the University of Iowa. Judges reserve the right not to name a finalist in this competition.
2. Finalists will have 20 minutes to perform in the final round. The performance will include "All the Things You Are" and other tunes in contrasting styles.
3. Finalists will perform with a professional rhythm section provided by NASA. Advance rehearsal time will be provided at the conference.
4. If a finalist cannot be present at the conference, an alternate from the Preliminary Round may be selected to compete as a finalist.

Judging

1. Preliminaries: Three professional jazz musicians will serve as judges. Judges reserve the right not to name a finalist in this competition.
2. Finals: Three professional jazz musicians will serve as judges. Judging will be based *solely* on the live performance of that round. Judges reserve the right not to name a winner in this competition.



NORTH AMERICAN SAXOPHONE ALLIANCE

Jazz Improvisation Performance Competition

(for saxophonists under 26 years of age)

at the

Biennial Conference of the North American Saxophone Alliance

February 15-18, 2006

University of Iowa

APPLICATION FORM
(This form may be photocopied)

Name _____ Date of application _____
 Permanent Address _____ City _____ State _____ Zip _____
 Phone _____ E-mail _____
 School Address _____ City _____ State _____ Zip _____

(where applicable)

School Phone _____

Age: (enclose photocopy of driver's license, birth certificate, or passport)

I am:

- a current NASA member and enclosing my competition fee of \$35.
- not a current NASA member but enclosing membership dues in addition to my entry fee.
 Student: \$25 (enclose proof of student status)
 Professional: \$35

Total amount enclosed _____

All dues and fees are non-refundable.

It is the responsibility of all participants to read and understand competition guidelines.

All completed entries must be postmarked no later than December 1, 2005

All payments must be in the form of a certified check, money order, or bank draft.

NO PERSONAL CHECKS WILL BE ACCEPTED.

Send completed application form and entry fee to:

Thomas Walsh
 NASA Jazz Competition Coordinator
 2273 Sweetbriar Court
 Bloomington, IN 47401

Please list tunes selected for preliminary round:

All the Things You Are (required)

_____	_____
_____	_____
_____	_____
_____	_____

- I plan to enter the classical saxophone performance competition in addition to the jazz competition.



Member Benefits

INSTRUMENT INSURANCE - Clarion Associates, Inc., one of the nation's most trusted musical instrument insurers, is offering us a policy with premiums at a 35% discount. This company is endorsed by the American Symphony Orchestra League, Chamber Music America, and several other instrumental societies. For details, call 1-800-VIVALDI and ask for the NASA member rate.
<http://www.clarionins.com>

AVIS CAR RENTAL - Discounts of 5-20% off the best available rate. Includes free membership in Avis Preferred Service. Use Avis Worldwide Discount (AWD) number: Z004424

HERTZ CAR RENTAL - Discounts up to 20% off the best available rate. Includes free membership in Hertz #1 Club Gold (a \$50 value). Use Hertz CDP# 1595010.

Mark Your Calendar:

2006 North American
Saxophone Alliance Biennial
Conference
2006 NASA Performance
Competitions

February 15-18, 2006
University of Iowa
Iowa City, Iowa
<http://www.uiowa.edu/~nasa2006/index.html>

14th World Saxophone Congress
July 5-9, 2006
Cankarjev dom, Cultural and
Congress Centre
Ljubljana, Slovenia
<http://www.worldsax.net/>

Arizona University Recordings



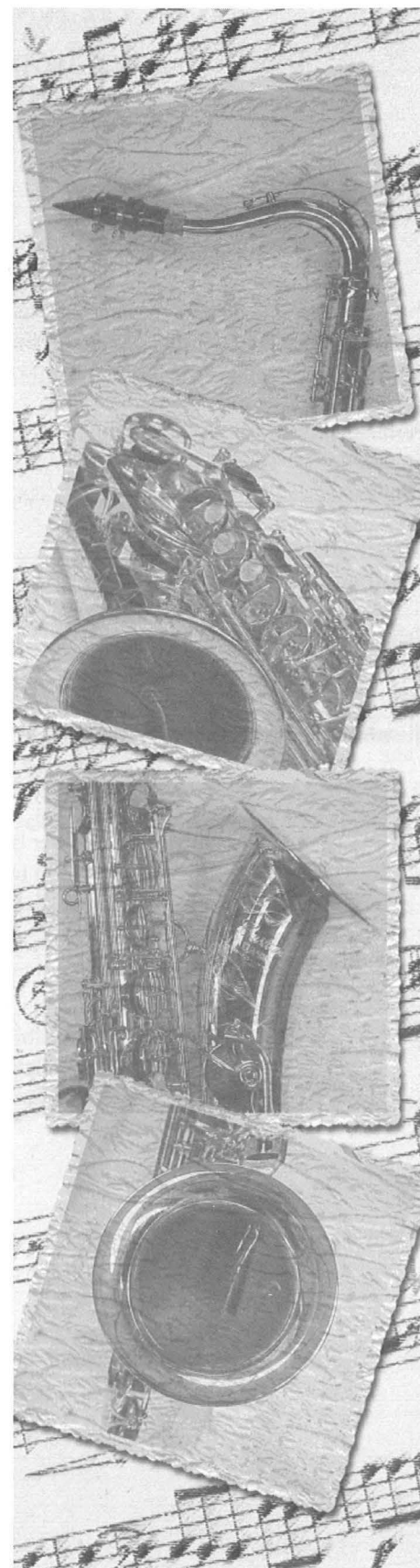
Music for the Ears of
The World²

Due to the international success of the first box set AUR is now compiling a second box set for release. Arizona University Recordings is announcing a call for submissions for their second 7 CD box set compilation series, "America's Millennium Tribute to Adolphe Sax Series 2" Please visit www.aurec.com for more information or contact Mike L. Keepe at AURKEEPE@AOL.COM for further information.

Sincerely yours,

William Penn

c/o Arizona University
Recordings, LLC
at The Pine Grove Studios
2961 N. Avenida De La Colina
Tucson, Arizona 85749-9543



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North American Saxophone Alliance Biennial Conference

February 15-18, 2006

University of Iowa
Iowa City, Iowa



See the conference website for more information:

<http://www.uiowa.edu/~nasa2006/>

or contact conference host Kenneth Tse at

kenneth-tse@uiowa.edu or call (319) 335-1660.

Deadline for submitting Proposals for the 2006 Biennial Conference
at the University of Iowa is October 1st, 2005

The Call for Participation

and all Application Forms can be found at

<<http://www.uiowa.edu/~nasa2006/signup.html>>

Dr. Paul Bro, NASA Program Chair

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