



## PRESIDENT'S MESSAGE



Dear Saxophonists,

It seems hard to believe, but my tenure as President of NASA is nearly at an end. This is the last message I will write to you. These two years have been interesting and rewarding. This job is interesting because I have learned a great deal about how a national organization (an *alliance!*) works, web design,

publishing, copyright, conference organization, and competitions, along with many other things. The position has been rewarding because it has allowed me to work closely with some unusually gifted individuals. First among these is *Update* editor Carolyn Bryan who, for the last twelve issues, has made these messages sound far better than they otherwise would have. The rest of the NASA team has likewise been an inspiration and a joy to work with. Thank you Jonathan Helton, Tom Liley, Stacy Maugans, Jennifer and Scott Turpen, David Stambler, Tom Lowry, Kenneth Tse, Jim Romain, Connie Frigo and Rick van Matre: one and all a Dream Team of saxophonists and colleagues.

I am also proud that I am leaving a fiscally healthy and vital NASA to the next group of leaders. Our membership is at an all time high, and during a period when many organizations are cutting back, NASA has the financial reserves to begin several new initiatives. One of these is a competition to help stimulate the creation of new works for the saxophone. As I write this, the details of the competition are being finalized. Expect to receive a full announcement within a few days.

### **V. 4 almost here!**

The new NASA web site has been up and running only since April, but in the near future you will see some big changes. While the current site has allowed some major

improvements – automated registration, a store, and discussion forums, to name but a few – the new site will be even better. Version 4 of the NASA web site will be quicker, more integrated, more visually consistent, and offer the possibility of streaming audio and video. Furthermore, the software for v. 4 is open source and free to NASA. The most important feature to my mind, however, is that the web master will not have to make all of the changes to the site. We will be able to assign the creation and maintenance of specific pages to various individuals. Page creation is easy and updates to pages can be done online without affecting other parts of the site. For instance, we already have a proposal from one NASA member to create and maintain a page devoted to summer camps in the US that have saxophone instruction, and another member has offered to maintain a discography. Both will become a reality as soon as we can go live with the new site.

### **NASA Election of Officers**

I know NASA will be in good hands when my tenure ends. President-elect Debra Richtmeyer has great ideas for new directions for NASA and will have a new set of officers to help her. The largest portion of this edition of *Update* is dedicated to election information. Special thanks to the Election Nomination Committee - Joe Lulloff, Jackie Lamar, and John Sampen – for putting together a talented slate of candidates for you to choose among. Voting for officers will be done online beginning with the publication of this edition of *Update* and continuing through December 20. We will announce the election results immediately after the polls close.

Best wishes,  
Steven Stusek

## CANDIDATES FOR NASA PRESIDENT

JOHN NICHOL

### Vision Statement

One of the most important goals I have for the North American Saxophone Alliance is to increase membership. I would like to see NASA focus more energy into encouraging, teaching and promoting young saxophonists. We need to present more master-classes for students in middle school and high school. Technology could be a major contributor to incorporating youth into NASA. We could produce pedagogical DVD's and present concerts geared toward this age group. We need a day at each biennial or regional conference that is devoted to our youthful counterparts including young artist solo, quartet, and ensemble performances. We also need a Young Artists Competition at our conferences for the age group of 15-18 years old, complete with prize money. Let us focus on teaching high school students and then recruiting them into the North American Saxophone Alliance. If we give this demographic more attention, they will increase our numbers, and help us grow stronger as an organization.

I would like us all to encourage composers to create new music for the saxophone. There are many composers with great potential and promise that often work just down the hall. I strongly encourage all my undergraduate saxophone students to commission a work from a composer and perform it before they graduate. Fostering creative relationships between composers and musicians will help increase the quality of new compositions. We need to collaborate with composers during the compositional process. We need a composition competition at our conferences with appropriate prize money for winning compositions. This would help reward and encourage young composers. We need to encourage our students, by our example, to value new music and the efforts of contemporary composers.

We must work more with performers of other instruments. I frequently perform in the Eclectic Trio with a clarinetist and flautist. We have commissioned five new works for this medium and they can be heard on the two



CD's listed in my bio. I immensely enjoyed performing with the Eclectic Trio at an international ClarinetFest in Maryland in 2004. I am afraid that we saxophonists too often perform only for each other. We can learn a great amount by working with other professional musicians...hearing their timbres, vibratos, phrase shaping, and attention to detail. We can also see who their major composers are and then network with them. I would love to see us have conferences where we give preferential placement to pieces with mixed instruments. Why not attend a flute conference and premiere a work for flute and saxophone? Could we combine of our conferences with a string, or trombone, or oboe conference? Wouldn't it be better to promote the saxophone to a larger audience?

I use a computer everyday to communicate, arrange music, listen to music, compose etc. We must communicate with each other via the NASA site and also with the web server. Valuable links are supplied at the NASA site, and we should be listing and sharing documents on performance, practice, and research. Our website needs revision, and we need to find an economical way to do this. The *Update* should be provided via electronic delivery to each member. We need to encourage more articles dealing with pedagogy in our *Saxophone Symposium*.

Finally, what about jazz? How well do we incorporate jazz into the life of the NASA? If you look at my bio, you will see that I play Jazz, a true American art form. We need serious discussions to find a way to keep jazz music as a part of what our organization fronts to the public. Should we have a conference, or an *Update* or *Saxophone Symposium* exclusively on jazz? Wouldn't it be exhilarating to have a NASA Conference that focused primarily on jazz performance and pedagogy?

Some time ago I attended a Sigurd Rascher camp at New Haven, Connecticut. When I walked down the street with Mr. Rascher, I asked him why, when he was in the eighties, was he still "doing this"? He told me, "I believe my work isn't done yet". We have a lot of work to do. We will continue to promote the saxophone via education, performance, creative research, and collaboration. Larry Teal told me a long time ago "John, you have to create your own market". To fully do this, NASA and the saxophone need more performers, better music and importantly, **more consumers!** We need to grow the North American Saxophone Alliance into an organization that can accomplish these goals.

DAVID STAMBLER  
**Vision Statement**



It has been a privilege to serve as Secretary of NASA since 2005. During this time I have been impressed with the passion and integrity of the board and officers with whom I have worked, and with the outstanding level of talent of the membership. I have learned a great deal about this worthy organization and about the artistic and professional goals of the membership. Because this is an all-volunteer organization, serving as an officer demands a lot of one's personal time and efforts. The office of

President is a composite term of six years – two as President-Elect – two as active President – and two years as Past President. I am acutely aware of this level of commitment.

One of the most important missions of NASA is to bring the highest quality of saxophone performance, repertoire, and scholarship in any genre of music, to a wider audience. The current NASA Executive board, officers, and membership have done an excellent job in implementing the new website, improving the financial health of the organization, maintaining artistic standards, and expanding the number and quality of opportunities at conferences. The resulting financial growth, as well as audience and market awareness, will in turn create additional professional and artistic opportunities. It is my intent to help NASA maintain this excellent track, and to continue to improve each of these areas.

**Areas for continued development:**

In recent years NASA has improved greatly its access to saxophonists and audiences in classical and jazz music. In order to continue this trend it is important to develop the membership, provide useful resources, commission new works, attract scholars, maintain and improve the excellent financial health of the organization, and continue the growth and visibility of the conferences.

While many students are NASA members, there are thousands more high school, undergraduate and graduate students who are not. In addition, NASA is in a unique position to better serve the needs of Jazz players especially with the demise of the International Association of

Jazz Education. These potential members may be reached by the improved website, and attracted by the ever increasing opportunities, resources, and even competition prize money.

I advocate the exploration of available grants, both government and private, to help fund specific initiatives. New commissions, competition prize money, event production, and even operating expenses can be funded by these grants - depending on their intended eligible use.

I am eager to seek scholarly submissions from the well-known performers, pedagogues and scholars in our field, and to expand the format of these submissions to include interviews and additional biographical and historical texts (similar to the Teal biography.)

Administratively, the NASA Constitution needs to be updated to reflect the predominance electronic communication. We have already used the web-based capacity to convert the *Update* to an all-electronic format, to vote on Jamey Aebersold's lifetime membership, and soon to hold these very elections. However, the constitution contains dozens of inextricably linked passages which must be simultaneously updated.

I advocate greater participation by regional directors, and greater frequency of regional conferences. The excellent financial health of the organization, and the prospect for greater membership, can provide additional NASA funds to support regional events.

I would like to see NASA plan the national Biennial Conferences at least 4 years ahead, and initiate greater community participation where the events are held.

As the membership grows, and along with it the size and complexity of the conferences, I would like to increase support of the Biennial Conferences and further codify the guidelines for conference hosts, a document painstakingly crafted by past NASA officers and conference hosts.

In my experience as a performer, teacher, non-profit manager, and business owner, I have developed a deep appreciation for the multiple layers which comprise the professional world of music. In addition to continuing to provide the highest level of performance opportunities, scholarship, and networking resources to the professional and student saxophonist, it is imperative to recognize the role of the audience, the amateur, and the consumer as crucial to the continued success of NASA. I would like to assist and lead the NASA Officers, Board and membership in developing all of these resources.

### Nichol's Bio

John Nichol, Professor of Saxophone, has taught at Central Michigan University since 1980. Professor Nichol has performed at the Montreaux Jazz Festival in Montreaux, Switzerland (1997), the North Sea Jazz Festival at The Hague, Netherlands (1997) and the Ford Detroit International Jazz Festival (2000,2001, 2002). Professor Nichol has also performed by invitation at six World Saxophone Congresses: Chicago, Illinois (1979); Nuremberg, Germany (1982); Kawasaki, Japan (1988); Valencia, Spain (1997); Montreal, Canada (2000); and Minneapolis, Minnesota (2003). He has performed with the Jimmy Dorsey Orchestra, the Harry James Orchestra, the Nelson Riddle Orchestra, the Lansing Symphony Big Band, the Grand Rapids Symphony Orchestra, the Saginaw Bay Orchestra, the Flint Symphony Orchestra, the Lansing Symphony Orchestra and the Midland Symphony Orchestra. Professor Nichol has also performed with Hal Linden, Jim Nabors, Pat Paulsen, Rich Little, Maureen McGovern, Areatha Franklin, the Temptations, Four Tops, Martin Short, Bernadette Peters, Jerry Lewis, and Carol Channing in Hello Dolly.

Professor Nichol has earned two Teaching Excellence Awards from Central Michigan University (1997, 2008) and also received the Lorrie Ryan Excellence in Teaching Award (2008). He is an active adjudicator for the Michigan School Band and Orchestra Association and recently taught saxophone and coached saxophone ensembles at the Interlochen Center for the Arts (2005, 2006, 2007, 2008). In the past eight years, Professor Nichol has had four saxophone quartets participate as semi-finalists in the Fischhoff National Chamber Music Competition, and several of his students have been state winners in the Music Teachers National Association Collegiate Competition. Professor Nichol can be heard on *Flights of Fancy* (Centaur Recording, 2003), *Caught in the Act* (White Pine Recording, 2007) and *Woodwind Echoes* (White Pine Recording, 2008). These recordings are available at Amazon, iTunes and Digstation. John Nichol is a Yamaha Performing Artist.

### Stambler's Bio

Originally from the Washington area, David Stambler has established himself as a dynamic teacher and musician throughout the U.S., performing both jazz and classical music. He is active as a recital and symphonic soloist, and as "on-call" saxophonist with numerous orchestras including the Baltimore Symphony. He is a veteran of thousands of professional performances, including numerous jazz festivals, embassies and consulates, for legislators and heads of state, and with many famous entertainers. He has performed in Japan, China, Guatemala, Bermuda, Canada, Spain, Italy, Slovenia, Austria, and Russia.

Stambler has commissioned and premiered numerous works for saxophone including "Still the Fire" by John Anthony Lennon. He has recorded with the Baltimore Symphony, Baltimore Chamber Orchestra, and Capitol Quartet, and can be heard playing clarinet and saxophone on dozens of nationally broadcast radio and television commercials. With the Capitol Quartet, he performs frequently in recital venues and with symphony orchestras nationwide, including recent performances with the National Arts Center Orchestra (Ottawa, Canada), and performances of the Glass Concerto for Saxophone Quartet with the Baltimore Symphony, Peoria Symphony, and Butler Symphony.

He served as Director of Jazz Studies at Towson University in Baltimore, and for nearly ten years was owner/manager of a very prosperous Jazz Band and booking agency in the Washington-Baltimore area. He is currently President of the Margot Music Fund, and owner and Executive Producer of the Capitol Quartet, with numerous concerts and masterclasses scheduled for 2008-2009. Since 2005, he has served as Secretary of the North American Saxophone Alliance.

Stambler received his Bachelor's degree in saxophone from The University of Michigan, where he studied with Donald Sinta. He holds the Master of Music degree from the Peabody Institute, and the DMA from the University of Maryland. Stambler is currently Associate Professor of Saxophone at Penn State University.

## CANDIDATES FOR NASA TREASURER

### Carrie Koffman

Carrie Koffman joined the faculty of The Hartt School at the University of Hartford in 2003. Prior to this, she held positions as Assistant Professor of Saxophone at Penn State University, Assistant Professor of Saxophone at the University of New Mexico, and taught at Boston University.



Recent performances have included the Faenza International Saxophone Festival in Italy; a tour throughout New Zealand; the Xi'an International Clarinet and Saxophone Festival in China; the Pine Mountain Music Festival in Michigan; the Virginia Arts Festival; the International Viola Congress; the World Saxophone Congress; the North American Saxophone Alliance National Conventions; and the International Double Reed Convention in Buenos Aires, Argentina.

Koffman has been a featured soloist with the Hartford Symphony Orchestra, the Elgin Symphony Orchestra, the Pennsylvania Centre Chamber Orchestra, the Albuquerque Philharmonic Orchestra, the Hartt Wind Ensemble, the PSU Symphonic Wind Ensemble, the UNM Wind Symphony and the Greater Hartford Youth Wind Ensemble while touring Germany and Austria. Among her ensemble performing credits are appearances with the Hartford Symphony Orchestra, Sequitur in New York City, the New Mexico Symphony Orchestra, the Albuquerque Jazz Orchestra, and the Santa Fe Symphony. She is a member of the contemporary chamber music duo, "The Irrelevants," with violist Tim Deighton. Additionally, she appears frequently as a soloist, chamber musician, and clinician.

Koffman's saxophone students have won numerous competitions. She also formerly taught saxophone for the All-State Program at Interlochen Center for the Arts, and was Director of Bands at Belleville South Middle School in Belleville, Michigan. Koffman graduated with high honors from the University of Michigan where she studied with Donald Sinta, and the University of North Texas where she earned a MM in Saxophone Performance with a related field in Jazz Studies and studied with James Riggs and Eric Nestler. She is also a certified Kripalu Yoga Teacher and teaches Yoga for Musicians at The Hartt School.

### James Umble

Dr. James Umble is Professor of Saxophone at Youngstown State University where he has received a Distinguished Professorship Award for teaching. He is a nationally recognized teacher, clinician, soloist, recitalist and chamber musician. Cleveland Plain Dealer critic Donald Rosenberg noted "...Umble must be one of the most elegant exponents of his instrument...he was virtuosic in every way..."



He has joined the wind section of the Cleveland Orchestra under conductors Franz Welser-Möst, Pierre Boulez, JaJa Ling and Giancarlo Guerrero and performed with that group on their 2008 concert tour of Florida and Georgia. He has performed as a concerto soloist with the United States Navy Band in Washington D.C., the Youngstown Symphony Orchestra, and at Conferences of The North American Saxophone Alliance. He has served on the faculty of the Xi'an (China) Clarinet and Saxophone Conference and the Brevard Music Festival.

Umble holds a DMA from the University of Michigan (where he studied with Donald Sinta), a First Prize in Saxophone Performance from the National Conservatory of Bordeaux, France (Jean-Marie Londeix), a Masters from Bowling Green State University (John Sampen) and a BME degree from Susquehanna (Donald W. Beckie).

His acclaimed reference book, "Jean-Marie Londeix, Master of the Modern Saxophone" (pub. Roncorp) is a standard reference text in use around the world. Umble can be heard on disc on the Naxos, Cambria, Dana, and AUR labels.

He frequently tours with Cleveland Orchestra members as "The Cleveland Duo and James Umble". This violin, saxophone and piano trio is regularly heard performing newly commissioned or transcribed works throughout the United States. New York Concert Reviews wrote that their Mannes College performance was "...sensuous...an outstanding performance..." Recent performances and masterclasses have been presented at The University of Miami (FL), The Black Hills Chamber Music Association, The University of Arkansas, The University of Southern Oregon, and many other venues.

## CANDIDATES FOR NASA SECRETARY

### Andrew Dahlke



Dr. Andrew Dahlke is associate professor of saxophone at the University of Northern Colorado. He has developed an innovative program for undergraduate and graduate students. In lessons, his students have the flexibility to study classical or jazz saxophone, or both. Andrew's students have been successful secondary and college teachers, professional performers, and have participated in programs such as the Aspen Music Festival and Betty Carter's Jazz Ahead at the Kennedy Center.

Andrew's teachers include Larry Teal, Donald Sinta, Eugene Rousseau, Jim Riggs, and Tim Ries. Andrew holds BA in Musical Arts and MM in Music Education degrees from the University of Michigan, and the DMA from the University of North Texas. He taught K-12 vocal and instrumental music full-time, and in the University of Michigan Youth Programs in Ann Arbor and at Interlochen. Andrew also taught at Texas Christian University.

Andrew has performed and given clinics at universities in the U.S. and abroad, including Indiana University, the Cincinnati Conservatory, Penn State, SUNY Crane, Korean National University, and Hanyang University in Seoul. He has presented at state, national, and international conferences, including COMENC, NASA, and IAJE. Andrew's improvisation pedagogy was published by the Jazz Education Journal, and he was interviewed this year for the Saxophone Journal. Andrew performed in Korea as soloist with the Seoul Wind Ensemble, and as soloist and clinician for the Jeju International Winds Festival. Andrew has performed extensively with orchestras and in recital as a member of the Capitol Quartet, performed with the Aspen Music Festival orchestra, and performs with the Colorado Symphony Orchestra.

Andrew was treasurer for the Colorado Unit of IAJE, performing the vital task of administering Colorado All-State jazz and jazz education outreach. Andrew, if elected as treasurer of NASA, would bring a wealth of performance, teaching, and administrative experience to the organization.

### Eric Lau



Saxophonist Dr. Eric Lau joined the faculty of The University of New Mexico in the Fall 2003. He received the Doctor of Musical Arts and Master of Music degrees from the School of Music at Michigan State University as a recipient of both the Catherine Herrick Cobb Fellowship and the Dean's Recruitment Fellowship. He graduated summa cum laude

with his undergraduate degree in saxophone performance from Louisiana State University. His major teachers include Joseph Lulloff, James Forger, Andrew Speight, Branford Marsalis, and Griffin Campbell.

An active recitalist, Dr. Lau has performed and presented masterclasses throughout the United States, Puerto Rico, and Brazil. In addition, he has performed at the World Saxophone Congress, as well as National and Regional NASA Conferences. As a member of the Great Lakes Saxophone Quartet, Dr. Lau has recorded *Urban Requiem* by Michael Colgrass and *Three Blues for Saxophone Quartet* by Charles Ruggiero on the Arizona University Recordings label. Dr. Lau was also a prizewinner in the Michigan State University Honors Concerto Competition, the North American Saxophone Alliance Classical Performers Competition, the Lansing Matinee Musical, the Music Teachers National Association Collegiate Chamber Music Competition, and the Music Teachers National Association Collegiate Young Artists Competition. His interest in new music has led to his involvement in the commissioning of new works for saxophone by composers Paul Lombardi, Gunther Schuller, Michael Colgrass, Howard Frazin, John McDonald, Shih-Hui Chen, Sam Merciers, James Matheson, Javier Arau, Michael Conti, John Richards, and Phanos Dymiotis. Dr. Lau also served on the artist faculty of the Blue Lake Fine Arts Camp and is a regular performer with the Albuquerque Jazz Orchestra, the New Mexico Symphony, the Santa Fe Symphony, and the Santa Fe Opera.

## THE ROUSSEAU CELEBRATION

Kaelah Caldwell

The Rousseau Celebration was an event that brought together many of Dr. Eugene Rousseau's friends and former students to show their appreciation for his life's work and to celebrate his dedication to the saxophone, the art of music, and especially his students. Hosted by North American Saxophone Alliance President Dr. Steve Stusek at the University of North Carolina - Greensboro, this celebration took place on October 3-5, 2008. I will always remember this weekend!

I met Dr. Rousseau for the first time when Dr. Kenneth Fischer hosted him as the 2007 McKay Artist in Residence at the University of Georgia Hodgson School of Music. During this residency, I had the privilege of taking a lesson from and participating in a masterclass with Dr. Rousseau. Having the opportunity to work with him during this week-long residency allowed me to get to know him as a wonderful saxophonist and teacher, as well as a caring individual. Needless to say, I didn't want that week to end. When I first learned about the Celebration at UNCG, I immediately knew that I had to attend. I couldn't wait to hear Dr. Rousseau perform live, hear his comments on the saxophone, learn about his life, and meet other saxophonists whom Dr. Rousseau had inspired to be successful.

The first night kicked off with an Opening Gala Concert featuring the UNCG Jazz Ensemble with saxophone soloists Eugene Rousseau, Thomas Walsh, Jack Wilkins,



*Eugene Rousseau and Kevin Gerald*



*Steven Mauk, Eugene Rousseau, Joseph Wytko*

Rousseau: With Casual Brilliance," masterclasses by Dr. Rousseau, Joseph Wytko, Julia Nolan, and Steven Mauk, and performances by Dr. Rousseau and his former students Frank Bongiorno, Jeremy Burke, Shirley Diamond, Kenneth Fischer, Eric Gargrave, Michael Jacobson, Patrick Jones, Christopher Kelton, Thomas Liley, David Nabb, Julia Nolan, Jay Romines, Randy Smith, Kenneth Tse, and Farrell Vernon.

Throughout the weekend, the one person whom everyone had in common was Dr. Eugene Rousseau. I was able to learn of the impact that Dr. Rousseau has had on his many students through the stories they each shared prior to their performances. Many individuals related personal influences that Dr. Rousseau had on both their professional and family lives. These remembrances were truly inspiring. In addition, each composition programmed on the concerts was in some way related to or dedicated to Dr. Rousseau.

The common background shared by



*Steve Stusek, Steve Haines, Ralph Bowen, Tim Walsh, Frank Bongiorno, Eugene Rousseau, Javier Valerio, Jack Wilkins*

everyone was incredible (Have you tried using side "D?"), and was due to the inspirational teaching of Dr. Rousseau. Dr. Stusek presented Dr. Rousseau with a world map that charted his international influence in music by indicating the locations where his students are currently teaching, his students who are in United States military bands, and a complete list of his students from 1968-2008. This map is very impressive and demonstrates that the "Rousseau Legacy" can be seen throughout the entire world.

The Rousseau Celebration concluded on Sunday with the Grand Finale Concert which featured the Rousseau Celebration Saxophone Orchestra with Dr. Rousseau conducting. As Dr. Rousseau prepped the first piece of this concert, Bach's *Prelude No. 22*, much to his surprise, the orchestra actually began to play Happy Birthday. The entire weekend was magical, but this truly made the Rousseau Celebration a memorable event for all who attended! Thank you Dr. Rousseau! You continue to inspire saxophonists and musicians throughout the world!

## EUGENE ROUSSEAU HOSTS INTERNATIONAL SAXOPHONE MASTERCLASS

Allison Dromgold

This fall marked the eighth annual International Saxophone Masterclass hosted by Eugene Rousseau at the University of Minnesota. Students and teachers from around the country gathered for this unique weekend to increase their knowledge of the saxophone and hear performances by distinguished artists from around the world. Guest performers included Jean-Charles Richard of Paris, the Zagreb Saxophone Quartet of Croatia, Dr. Thomas Liley from Joliet Junior College in Illinois, Anna Marie Wytko of Kansas State University, and Andrew Brobston, a doctoral student at the University of Minnesota. The weekend also featured the music of renowned composer Libby Larsen, who was in attendance for the celebration.

The International Saxophone Masterclass offers an exceptional opportunity for saxophonists of all ages to come

together in a small setting to learn more about their instrument and repertoire. This year the event was held from Thursday, October 23 through Saturday, October 25. Seven students attended as performers and had the opportunity to play in front of the class each day, receiving coaching and guidance from Dr. Rousseau. Performers and auditors were engaged in several question and answer sessions with topics ranging from instrument maintenance to the development of skills such as vibrato and articulation. Students also had the opportunity to attend lectures by Libby Larsen regarding her compositional techniques and Dr. Thomas Liley on the use of the saxophone in the orchestra. Each day featured guest artist performances of a variety of works from both the traditional saxophone repertoire as well as those employing contemporary improvisatory techniques.

## NEWS AND ANNOUNCEMENTS

**The Miami Saxophone Quartet** has released a new recording entitled *Fortified*. The disk includes compositions by Gary Lindsay, Ed Calle, Dave Brubeck, Ron Miller, and Paquito D'Rivera. *Fortified* is available from Amazon and CDBaby and on iTunes. For complete information, visit [www.miamisaxquartet.com](http://www.miamisaxquartet.com).

### Call for Contributions

*Perspectives* and *Research in Music Performance* is a new academic space devoted to music performance. The new site, [www.musicalperspectives.com](http://www.musicalperspectives.com), is a space that reflects the creative output of a diverse population of musicians, researchers, teachers, and students in an effort to create a broad and continuing discourse in music performance. It presents individual perspectives and music performance alongside research in an effort to engage a diverse community. *Musical Perspectives* is currently accepting submissions for its premiere issue. The submission deadline for this issue is January 15, 2009. Please explore the site and feel free to contact Erik Holmgren [ekh2112@columbia.edu](mailto:ekh2112@columbia.edu) with questions.

*Perspectives* is a space for performers, composers, teachers, scholars, students, and researchers to share experiences, thoughts, and ideas relating to music performance. The format is similar to commentaries or editorials, stressing experience and opinion. Contributions will be peer-reviewed and members will have the opportunity to discuss the thoughts and opinions expressed in each public piece.

The *Journal of Research in Music Performance* is designed to provide a space for the presentation of a diverse body of research that represents the breadth of an emerging field of study. Research, in the context of this journal, is defined to include quantitative, qualitative, ethnographic, historical, theoretical, philosophical, and experiential inquiry. Submissions of all types of research are encouraged.

*Music Performance* is a space dedicated to sharing performances, new music, masterclasses, performance critiques, scores, or other creative contributions. Submissions are accepted as audio, video, documents, or multimedia and will be reviewed by the editorial board.



## Commissioning Consortium

Jeremy Justeson has announced two consortium commission opportunities. The pieces will be delivered by January of 2009 for premiere performances on March 15, 2009 or anytime thereafter with exclusive performance rights for one year. These works should be suitable for both professional or advanced student performance.

The first piece will be 6-8 minutes and written for alto saxophone and 5 octave marimba by composer and percussionist Robert Paterson <http://www.robpaterson.com/>. Paterson will be available to perform the new marimba work with consortium members if schedules and a nominal travel fee can be worked out directly with the composer. The second work will be 6-8 minutes and written for alto saxophone and piano by composer James Barry <http://www.james-barry.com/>.

The fee to join one consortium is \$100; the fee to participate in both consortiums is \$150. The number of participants will not exceed 40, and each consortium member will receive an autographed score and exclusive performance rights for one year. Participation fees will be paid to the CASE Arts Group, Inc. a non-profit 501-c-3 organization. The total of all collected fees will be paid to the composers. If you are interested in joining a consortium please contact Jeremy Justeson [justeson@kutztown.edu](mailto:justeson@kutztown.edu) or 610-683-4871 to request a contract.

## Regional Conferences

Information about the 2009 NASA Regional Conferences is now available on our web site at <http://saxalliance.org/conferences/>

Region 1 - April 9-11 at the Lionel Hampton School of Music, University of Idaho.

Region 2 - February 22-23 at the University of New Mexico, Albuquerque, New Mexico.

Region 4 - April 3-4 at the University of Missouri in Columbia, Missouri.

Region 6 - March 6-8 at Columbus State University in Columbus, Georgia.

Region 8 - April 3-4 at West Virginia University.

Region 9 February 15-17 at the University of Alberta, Edmonton, Alberta.

## PRISM Quartet

The PRISM Quartet has programmed four concerts in New York and Philadelphia in the coming season:

The Artistry of PRISM - Friday, November 21, 2008, 8:00pm at the Philadelphia Museum of Art.

Memo to Self - Saturday, November 22, 2008, 7:30pm at Symphony Space, 95th Street & Broadway in New York City.

A New World of Sound: PRISM and Music From China - Friday, February 27, 2009, 8:00pm at the Settlement Music School, 416 Queen Street in Philadelphia.

Saxophones and Voices: PRISM and Cantori New York - Saturday, May 16, 2009, 8:00 pm at the Church of the Holy Trinity, 316 East 88th Street in New York.

PRISM has just completed two recordings for issue in the near future. The first release will be *Concertos for Saxophone Quartet* featuring the world premiere recordings of William Bolcom's *Concerto Grosso* and Steven Mackey's *Animal, Vegetable, Mineral* with the Boston Modern Orchestra Project on Innova Records. The second recording is their first disk for New Dynamic Records and features works composed for PRISM by Kati Agocs, Zack Browning, Roshanne Etezady, Ross Feller, Kristin Kuster, and Rand Steiger.

## From the Editor

I apologize for the tardiness of this issue of *Update*. Our College and Music Department offices are relocating from a temporary home back to our renovated building. We will be back on schedule with the January-February issue. Thank you for your patience!

Please send your materials for the January-February issue by December 20. Happy Holidays!



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