



# update

North American Saxophone Alliance

November/December 2004

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## Member Update

### The Capitol Quartet Releases New Recording



“Dialogues for Saxophone Quartet, Winds and Percussion” at the Midwest Band and Orchestra Clinic with the North Hardin H.S. Band of Kentucky. The quartet and its members will also be performing and presenting clinics at the state MEA conferences of Texas, Connecticut, Illinois, Pennsylvania as well as the MENC Eastern Division Conference in Baltimore. For more information, please go to [www.capitolquartet.com](http://www.capitolquartet.com). The Capitol Quartet proudly performs on Yamaha Saxophones.



### Siskiyou Saxophone Workshop Joined with Britt Festival in 2004

Southern Oregon University and Britt Festivals hosted the fourth annual Siskiyou Saxophone Workshop from 26<sup>th</sup> through 31<sup>st</sup> of July in Ashland, Oregon. The workshop is coordinated by Britt Festival’s Education Director Joelle Graves and Workshop Director Rhett Bender (Southern Oregon University). On this year’s faculty were John Bleuel (State University of West Georgia), Kenneth Fischer (University of Georgia), and Scott Turpen (University of Wyoming). The

The Capitol Quartet has just released its latest recording entitled “DIG” on the ADMLive! recording label. This recording features the quartet with the Rochester Philharmonic under the direction of Jeff Tyzik (who also produced the session) in a variety of jazz inspired arrangements of the music of Bizet, Paganini, Vivaldi, Brahms, Tchaikovsky, J.S Bach, Chopin, Gillespie and Beethoven. The title track is an original composition by Charles Ruggiero for quartet alone.

The quartet features Joe Lulloff, David Stambler, Marty Nau, David Lewis and Anjan Shah. Even-though 5 people are listed, only 4 play at any given time.

This season the Capitol Quartet will be featured with the Portland, Danville, San Antonio and Baltimore Symphonies as well as in a performance of James Curnow’s new work entitled,

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week began with a faculty recital on Monday night by the workshop faculty, the Siskiyou Saxophone Quartet (Rhett Bender, Brent Weber, Jenifer Jaseau, and Angel McDonald) and SOU percussionist Terry Longshore. *Encounters IX* by William Kraft, *S.A.X.* by Frederick Fox, *Rhapsodie* by Lucie Robert, *Quartet for Saxophones* by Alexander Glazounov, *Grave et Presto* by Jean Rivier, *Robert Burns Suite* by Paul Harvey, and *Caprice en forme de valse* by Paul Bonneau were performed.

The twenty-one participants began each day with large saxophone ensemble rehearsal directed by John Bleuel. Before and after lunch the participants worked in saxophone quartets coached by the faculty. The afternoon concluded with a saxophone master class taught by Kenneth Fischer. In the evening, Scott Turpen led an optional jazz instruction class with an SOU rhythm section. The week ended on Saturday with a participants' recital. Five saxophone quartets and the large ensemble each performed. The Rogue, Lithia, Klamath, Mazama and Latin Klezmer Cowboy Posse Quartets performed music by Bach, Dvorak, Gibbons, Henry Cowell, Lennie Niehaus, Tchaikovsky, Sonny Burnette, Victor Morosco, Carleton Macy, David Kechley, Jack Marshall, Alfred Reed, and Mike Curtis. The Siskiyou Saxophone Orchestra, conducted by John Bleuel, performed music by Paul Dukas, William Byrd and John Philip Sousa. Additionally, the orchestra performed Jean-Marie Londeix's arrangement of the Jacques Ibert's *Concertino da Camera* with participant-soloists Kendra Borgen (University of Oregon) and Brent Weber (Southern Oregon University).

Support for the Siskiyou Saxophone Workshop was provided by



Pictured are participants and faculty (not in order) Keith Smelcer, Lisa Louie, Ruby Reese, Brent Weber, Angel McDonald, Jann Jaseau, Jenifer Jaseau, Stephen Brawner, Kendra Borgen, Kristopher Brown-Olson, Wynn Michael, Nicklas Waroff, Andy Kautz, Phillip Michael, Lincoln Zeve, Matthew Markham, Alex Peterson, Jon Degner, Amanda Alexander, Chris Rowe, Rhett Bender, Scott Turpen, John Bleuel, and Kenneth Fischer.

Yamaha Corporation, Selmer-Conn Corporation, and Larry's Music of Grants Pass, Oregon. Additional funding of the Britt Institute is provided by: Autzen Foundation, The Britt Society, Sate Farm Insurance, Umpqua Bank, and Wolf Creek Partners. Dates for next year's workshop are July 11<sup>th</sup> through July 15<sup>th</sup>, 2005. More information can be found at [www.brittfest.orgsummercamps.htm](http://www.brittfest.orgsummercamps.htm).

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**Clifford Leaman**, professor of saxophone at the University of South Carolina, was a featured guest artist at the 2004 Yantai International Winds Art Festival in Yantai, China August 13-18. He taught daily masterclasses and lessons and performed a recital which included works by Kilstofte, Bain, Matheson, and Muczynski, and others.

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**Susan Fancher** has formed a new music publishing company called Effiny Music. Effiny Music's catalog



Clifford Leaman

currently includes compositions by Mark Engebretson and transcriptions for saxophone by Susan Fancher. For more information, please visit [home.earthlink.net/~fanch/](http://home.earthlink.net/~fanch/) or email Susan Fancher at [fanch@earthlink.net](mailto:fanch@earthlink.net).

# NASA Nominations for Fall 2004

The membership will receive ballots separate from the NASA Update.



## President Elect: Eric Nestler

Eric Nestler has been on the faculty of the University of North Texas College of Music since 1992. He is currently Professor of Music and formerly chaired the Doctor of Musical Arts degree committee. Nestler has served as a member of the summer music faculty of the University of New Brunswick in Fredericton, New Brunswick, Canada and has taught on the faculty of Vincennes University, IN.

Mr. Nestler made his New York debut recital at Weill Recital Hall at Carnegie Hall on May 29, 2003 and continues to be an active recitalist and clinician throughout the United States and abroad. In the new millennium, Nestler was a featured soloist at the World Saxophone Congress in Montreal, Canada as well as the North American Saxophone Alliance National Conventions in Tucson and Greensboro. Internationally, Nestler has performed solo recitals in Cape Town and Stellenbosch, South Africa and has traveled to Eastern Europe where he performed several solo recitals includ-

ing performances at the Franz Liszt Academy in Budapest, Hungary, the Prague Conservatory and the Leos Janacek Academy in Brno, the Czech Republic. He has also performed in Castlefranco, Veneto, Italy and in Beijing, China. In November 2004, Nestler will be a featured artist at the Asian Saxophone Conference in Bangkok, Thailand.

Mr. Nestler hosted the North American Saxophone Alliance Region IV Conference in 1995 and the 2002 North American Saxophone Alliance Biennial Conference, March 6\*9, 2002. Nestler served as the Executive Vice President of the 2003 World Saxophone Congress Organizing Committee and is currently a member of the International Committee.

Mr. Nestler has published several articles and reviews in the Saxophone Symposium and the National Association of College Wind and Percussion Instructors Journal. His latest article, *An Analysis of the Prélude, Cadence et Finale* by Alfrèd Desenclos, was published in a recent issue of the Saxophone Symposium. Nestler has recorded a Master Class CD for the Saxophone Journal entitled *Baroque Ornamentation for the Saxophone*. Nestler commissioned and premiered music by James Aikman, David Dzubay, John Harbison, Joseph Klein, and Gunther Schuller.

Mr. Nestler earned a Bachelor of Music degree in Music Education, Summa Cum Laude, from Susquehanna University (Selingsrove, PA) where he was a student of Donald Beckie. Mr. Nestler has since received both the Master of Music degree in Woodwind Instruments, with High Distinction, and the Doctor of Music Literature and Performance degree in Saxophone, Clarinet, and Bassoon, with High Distinction, from the

Indiana University School of Music (Bloomington, IN). He studied with Eugene Rousseau (saxophone), James Campbell (clarinet), and Sidney Rosenberg (bassoon).

## *Vision Statement*

The North American Saxophone Alliance is a very successful organization—it meets many of the aims and purposes set forth in article III of its constitution. From the point of view of this writer, the organization fosters the firm establishment of the saxophone as a medium of serious musical expression, encouraging its use in a wide variety of musical settings. It fosters communication among interested saxophonists and encourages personal and professional development through a variety of venues. In fact, the most successful aspects of the North American Saxophone Alliance, in this writer's opinion, are the publication of the Saxophone Symposium and the continuation of the Biennial and Regional Conferences. Through these venues, the members of the organization share ideas and partake in musical expression in a direct and meaningful manner.

The most important goal of the North American Saxophone Alliance should be the increased enrollment as well as involvement of younger saxophonists, specifically high school and undergraduate students. Perhaps, a special member price could be offered to high school students (and even junior high school students). This price could be half of the normal student price. Furthermore, in order to increase involvement from these younger saxophonists, NASA could offer special clinics, master classes, and/or competitions geared primarily to this age group.

*(Continued on Page 4)*



**Nestler** (Cont'd from Page 3)

These would occur during both the regional as well as biennial conferences. The Texas Flute Society has had great success with this at their annual conference held each May at the University of North Texas. The future of the North American Saxophone Alliance lies with the younger saxophonists—their attention needs to be sought early in their careers.

An important function of the North American Saxophone Alliance is the development of a strong sense of community and belonging among all its members. Perhaps, NASA could make a greater, special effort to include more jazz saxophonists in its events. While this may take money, the results would be well worth the effort. To this end, NASA should court “name” saxophonists from this medium and seek greater involvement from them at both regional and biennial conferences.

In a somewhat related issue, NASA might wish to recruit more members from our North American neighbors to the south and north... Mexico and Canada. The organization represents the entire continent and to this end, NASA should make a concerted effort to include more saxophonists from all the countries on the North American continent.

The North American Saxophone Alliance has come a long way since the conference held in West Virginia in 1993—it has become a successful professional musical organization! The direction it needs to take now is to increase enrollment and involvement from younger saxophonists, jazz saxophonists, and saxophonists from the entire continent.

#### Update Staff:

**Editor**  
J.Scott Turpen

**Art Direction**  
Darryl Dean

## Steve Stusek



University of North Carolina-Greensboro Saxophone Professor Steven Stusek has earned an international reputation for virtuosic performances of standard and new works for the saxophone as well as for his engaging master classes and clinics. A founding member of both the acclaimed Red Clay Sax Quartet and the UNCG Quatuor d'Anches, he has won the prestigious Dutch Chamber Music Competition as part of the saxophone-accordion duo 2Track with Dutch accordion player Otine van Erp, with whom he performs frequently in the US and Holland. Along with degrees from Indiana University (BM, DM) and Arizona State University (MM), Stusek has studied at the Paris Conservatoire and the Conservatoire de la Région de Paris, where he earned the Prix d'Or à l'Unanimité in Saxophone Performance. Some of his other awards include Semi-finalist in the Concert Artists Guild Competition, winner, Indiana University Saxophone Concerto Competition, and the Vermont Council on the Arts prize for Artistic Excellence. While in Paris, he was in the saxophone class of Daniel Deffayet at the Paris Conservatory.

Other teachers include Jean-Yves Formeau, Eugene Rousseau, David Baker, Joseph Wytko and Larry Teal.

Dr. Stusek has taught at the Cincinnati Conservatory of Music, Indiana University, Arizona State University, Ball State University, and Middlebury College. He was director of Big Band Utrecht (The Netherlands) and was a founding member of the Bozza Mansion Project, an Amsterdam-based new music ensemble. He has premiered or had pieces written for him by composers such as Joan Tower, James Grant, Allen Shawn, Eric Nielsen, Dennis Kitz, Dorothy Robson, Daniel Michalak, Stacy Garrop, Mitchell Turner, Eddie Bass, Greg Carroll, and academy award winner John Addison.

Stusek hosted the 2004 NASA biennial conference in Greensboro this past April. He is also founder and host of the Carolina Saxophone Symposium, a day-long conference dedicated to the highest level of saxophone performance and education. The CSS is open to all saxophonists at no charge. In addition to being performing artist for the Vandoren and Selmer companies, Stusek is on the faculty of the Blue Lake Fine Arts Academy.

### *Vision Statement*

I have always enjoyed the strong sense of community that NASA provides. Through the years, I have formed close relationships through attending conferences, corresponding with members, and participating in online discussions. We have been fortunate that, through good leadership, NASA is on solid financial footing. We can use this favorable situation to expand our membership and to provide more services to current members. As NASA President, I would utilize the new web site being developed to realize these goals by adding:

- Secure on-line registration for both national and regional conferences
- Online registration for NASA membership
- On-line submission of applications to perform on conferences (along with a simplification of application requirements)
- Diversification of membership options to include a paperless e-mail update
- A database of NASA articles in PDF form that can be downloaded for a small fee.
- A searchable database of saxophone works including histories, research, information on pieces and composers that can be updated periodically or added to by members.
- An entire suite of financial services for members, including instrument insurance and advice on running teaching studios, taxes, artistic promotion, etc.
- Conference “kits,” forms, templates, and on-line advice for hosting conferences of all sizes and types.

NASA membership has fallen in the past few years. Although expanding our web presence can help our current members and attract some new members, there are many saxophonists still unaware of our existence. I believe we can increase membership dramatically through advertising in educational journals, direct mailings to non-NASA saxophone teachers, restructuring of membership options to include lower fees for paperless (email) updates, and by targeting high school and middle school saxophonists with special memberships.

We need to open the doors to all saxophonists. NASA should return to publishing articles on basic saxophone techniques and discussions of literature with relevance to young saxophonists, college students and teachers alike. We can help teachers start local saxophone clubs and ensembles, invest in commissioning music of high quality for

amateur saxophonists and ensembles including saxophones, and encourage top composers to write for our instrument. In addition, conferences can begin to include items of interest to both the community and to younger saxophonists. Here at the University of North Carolina-Greensboro we have integrated conference and clinic models in our Carolina Saxophone Symposium. Though the symposium is still weeks away as of this writing, we are receiving attendance requests from schools across the state.

In short, I believe NASA must work to enlarge our community, strive to become more inclusive, and increase our usefulness and number of services for members.

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### Secretary:

Willie L. Morris



**Dr. Willie L. Morris, III** is an associate professor of music completing his twelfth year as a member of the University of Dayton Department of Music faculty. His duties include teaching saxophone, coordinating the jazz studies program, and directing the Dayton Jazz Ensemble. He also

coaches the First Flight Saxophone Quartet and the University Saxophone Quartet. He holds a Doctorate of Musical Arts degree in saxophone performance from the University of Missouri at Kansas City Conservatory of Music, a Masters of Arts degree from Stephen F. Austin State University and a Bachelor of Music Education for East Carolina University. He has taught on the faculties of the University of Alabama and Alcorn State University. As a concert saxophonist, Morris has performed at the 1997 World Saxophone Congress in Valencia, Spain, the 2003 World Saxophone Congress Montreal, Quebec, Canada and the 2003 World Saxophone Congress Minneapolis, Minnesota. He has premiered many compositions including several works by African American composers. He is an active member of the North American Saxophone Alliance and has performed at many of the regional and national conferences. He has hosted a NASA Region V at the University of Dayton and a Region 6 conference at the University of Alabama. Dr. Morris also serves on the faculty of the Blue Lake Fine Arts. He has given saxophone clinics and workshops at several state, regional and national music conferences. Most recently he participated in the 2004 New York City International Tango Competition for Professional Musicians and Singers. As a jazz saxophonist, Morris plays frequently with his own group in the Dayton area. He also plays lead alto for the Eddie Brookshire Big Band and has performed with the Dayton Jazz Orchestra and other regional jazz ensembles.

### David B. Stambler

Originally from the Washington, D.C. area, saxophonist **David Stambler** has established himself as a dynamic teacher and musician throughout the United States, performing both

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*David B. Stambler*

jazz and classical music. A skilled entrepreneur and business professional, Mr. Stambler's extensive administrative/management experience includes serving as Executive Director and Board Member of the Margot Music Fund, a 501(c)3 non-profit organization that raises money for and sponsors scholarships, performances and commissions. He currently is the Director of Operations for the Capitol Quartet, and held the position of Director of Jazz Studies at Towson University in Baltimore. For nearly ten years Mr. Stambler was the owner/managing partner of the New Legacy Jazz Band — a jazz band and booking agency in the Washington-Baltimore area servicing corporate, political and society clients with annual revenues exceeding \$250,000.

Mr. Stambler is active as a recital and symphonic soloist, and as "on-call" saxophonist with many orchestras, including the Baltimore Symphony, the Annapolis Symphony, the Bay Atlantic Symphony, the National Gallery Orchestra, and the Baltimore Chamber Orchestra. Stambler has premiered numerous works for saxophone including November by

Elam Sprenkle with the Baltimore Chamber Orchestra, *Dos Movimientos* by Guggenheim-winner Carlos Sanchez-Gutierrez with the Bay Atlantic Symphony, *Four Portraits* by Jonathan Leshnoff, *Suite for Saxophone* by Mark Lanz Weiser, and compositions by John Harbison, Gunther Schuller, and Michael Colgrass through the Worldwide Concurrent Premieres and Commission Fund. Mr. Stambler has recently commissioned Copland Award-winning composer James Grant to compose *Concerto for Saxophone* to be premiered in 2005. He has recorded with the Baltimore Symphony, the Baltimore Chamber Orchestra, and the Capitol Quartet, and can be heard playing clarinet and saxophone on dozens of nationally broadcast radio and television commercials. As tenor saxophonist and arranger with the Capitol Quartet, he performs frequently in recital venues and with symphony orchestras nationwide. He has performed at the JVC Jazz festival, the Princeton Jazz Feast, the Smithsonian Institution, Strathmore Hall, the Kennedy Center, the French Consulate in NY, many embassies in Washington, in the former Soviet Union, and in Japan. He has accompanied many of the top entertainers in the world today including Rosemary Clooney, Smokey Robinson, Natalie Cole, Roberta Flack, Bobby McFerrin, Aaron Neville, Melissa Manchester, Louie Bellson, and many more.

Mr. Stambler studied clarinet at the Oberlin Conservatory, and then received his Bachelor of Music degree in saxophone from The University of Michigan, where he was a student of Donald Sinta. He holds the Master of Music degree from the Peabody Institute in Baltimore, and is completing doctoral studies at the University of Maryland. Mr. Stambler is currently Professor of Saxophone at Penn State University.

## Treasurer: Thomas Walsh



Thomas Walsh is Associate Professor of Saxophone and Jazz Studies at Indiana University in Bloomington where he is also Woodwind Department Chair. A Yamaha Performing Artist, Walsh is an active performer of jazz and classical music. He performs regularly with the Louisville Orchestra and has appeared as a solo recitalist, in chamber groups, jazz small groups, big bands, and Broadway shows. He has presented concerts and workshops across the United States, as well as in Japan, Germany, Austria, Italy, Croatia, Slovenia, Azerbaijan, and Costa Rica. He also performs regularly at conferences of the North American Saxophone Alliance and performed at the World Saxophone Congresses in Montreal (2000) and Minneapolis (2003). Walsh has been Treasurer of the North American Saxophone Alliance since January, 2003.





# Regional Update

## Region 1 Conference

The North American Saxophone Alliance is pleased to announce the 2005 NASA Region 1 Conference to be held on the campus of the University of Wyoming Department of Music in Laramie, Wyoming on April 7-9, 2005. Proposal and application information can be found on-line at <http://uwacadweb.uwyo.edu/STURPEN/> or by contacting conference host Scott Turpen at [sturpen@uwyo.edu](mailto:sturpen@uwyo.edu) or 307.766.4252.

On Friday, April 8 the University of Wyoming Symphony Orchestra, Michael Griffith conductor and University of Wyoming Wind Ensemble, Robert Belser conductor, will provide a Concerto Concert. Dr. Kenneth Fischer, professor of saxophone at the University of Georgia, will perform. Saturday evening, April 9 will feature the UW Jazz Ensemble I with guest jazz soloists. All performances will occur in the Fine Arts Performing Hall on the campus of the University of Wyoming.

## Region 3 Conference

Drake University in Des Moines will be hosting the NASA Region 3 Conference on April 8-10, 2004. Event highlights will include an evening Concerto Concert with the Drake Wind Symphony under the direction of Robert Meunier, and an evening Jazz Concert with the Drake Jazz Ensemble I, directed by Andrew Classen. Other saxophone performances, master classes, and lectures will round out the schedule of events. Debra Richtmeyer from the University of Illinois at Urbana-Champaign and Eugene Rousseau from the University of Minnesota have graciously agreed to lend their considerable talents as

performers and teachers to the event. Saxophonists interested in participating in this event should contact conference host James Romain at [james.romain@drake.edu](mailto:james.romain@drake.edu) or 515.271.3104. Further details about the conference will be available in the near future at [saxalliance.org](http://www.drake.edu/artsci/Music_Dept/romain_homepage.html) and at [http://www.drake.edu/artsci/Music\\_Dept/romain\\_homepage.html](http://www.drake.edu/artsci/Music_Dept/romain_homepage.html), so please check those two sources periodically.

## Region 4 Conference

On April 22-23, 2005 Arkansas State University and Kenneth Carroll will host the North American Saxophone Alliance Region 4 Conference. Featured artists include Dr. Griffin Campbell and Eric Marienthal

### CALL FOR PARTICIPATION

The Program Committee for the North American Saxophone Alliance Region 4 Conference welcomes proposals for performances, papers, panels, lecture/recitals, master classes, and other presentations that relate to saxophone performance, pedagogy, research, or other areas of concern to saxophonists.

The Program Committee will accept proposals from members of the North American Saxophone Alliance Deadline: All proposals must be POSTMARKED by February 1, 2005. Participants will be notified in March, 2004.

NASA Region 4 Conference  
P.O. Box 779, Music Department  
State University, AR 72467  
For application requirements contact Dr. Kenneth Carroll at [kdcarrroll@astate.edu](mailto:kdcarrroll@astate.edu) or 870-972-2094.

## The Saxophone Symposium

announces a call for articles for Volume 30 (2005). Submissions in the areas of saxophone history, pedagogy, jazz studies, and articles dealing with literature and repertoire are encouraged. Manuscripts received by April 30, 2005 will receive first consideration for publication in the 2005 volume. (Submissions sent in advance of the deadline are certainly appreciated!)

Please submit four copies of the double-spaced, typed manuscript with end notes to:

**Stacy Maugans**, editor  
The Saxophone Symposium  
Center for the Arts  
Valparaiso University  
1709 Chapel Dr.  
Valparaiso, IN 46383-6493

Full submission guidelines can be found on pp. iv-v of The Saxophone Symposium, vol. 28, or on the NASA home page at: <http://www.saxalliance.org/submitarticles.html>.

New guidelines for reviews are also included. Reviews should be submitted to:

**Dr. Frank Bongiorno**  
The University of North Carolina at  
Wilmington  
Department of Music  
601 South College Road  
Wilmington, NC 28403-5975



## Symposium Editor's Message

As my the end of my tenure as editor draws near, I'd like to take the opportunity to acknowledge the many NASA members whose contributions have made *The Saxophone Symposium* a high-quality scholarly journal that appropriately represents NASA and the saxophone profession. Eric Honour, Debra McKim, Frank Bongiorno, and the staff of Penn State Document Services have all been instrumental in the Symposium's preparation and production. Editorial board members to be commended for their keen intellect and for their supportive advice—to both authors and myself—include Thomas Liley, Gunnar Mossblad, Mark Engebretson, Charles Young, and Jonathan Helton. I'd also like to thank incoming editor Stacy Maugans for accepting the responsibility of recruiting new scholarship and coordinating the dissemination of research on the saxophone. My thanks go especially to the many authors and reviewers, both saxophonists and those outside the profession, who have contributed the results of their scholarship and creative

activity. Without their work there would be no *Saxophone Symposium*.

Over the past seven years, the Symposium's editorial board has endeavored to raise the standard of the level of scholarship that appears in the journal. Although a number of manuscripts were submitted throughout 2003-4, many were not accepted and other pieces underwent substantial revision or resubmission. It took until early fall to accumulate the number of pieces sufficient for publication of a substantive volume. Consequently, for the first time since its publication on an annual basis, the 2004 volume of *The Saxophone Symposium* will not be available until well into the year following its scheduled date of issue.

To continue publication of *The Saxophone Symposium* in a timely manner, I would encourage prospective authors to submit their manuscripts early in the academic year. This will provide the time needed for review, revision, and resubmission of work prior to the May-June editing cycle. I also recommend that prospective authors consider having

colleagues read their work in advance of submission. Regardless of whether one is a student or a tenured university professor, getting advance feedback from others before submission exposes an author to alternative points of view and helps to refine the expression of his or her ideas. When a manuscript is not accepted, or returned for revisions, authors are encouraged to carefully consider the comments provided by editorial board members who have read their work and to take the time to revise and resubmit their manuscript. The practices of advance feedback, revision, and resubmission are commonplace in other academic disciplines. Although the saxophone community is not as large as others, adherence to these practices will improve the quality of our work and will enhance the reputation of *The Saxophone Symposium*.

Respectfully,  
Thomas Smialek

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## A Proposal for Future World Saxophone Congresses

*Submitted by Dan Gordon, SUNY Plattsburgh*

The World Saxophone Congress has now met thirteen times since its inception in 1969. The forum has proven itself to be enormously effective in generating new literature, sharing ideas, and bringing saxophonists from around the world together. I have attended every World Saxophone Congress since 1985 except for WSC IX in Japan. From this I have formulated some ideas about how to enhance the successful aspects of the World Saxophone Congress and

address its shortcomings. What follows is a proposal of those ideas.

The logical place to begin a discussion of the World Saxophone Congress is at its beginnings. Canadian saxophonist Paul Brodie first proposed a World Saxophone Congress in the October 1968 issue of *Instrumentalist* magazine. He included a list of goals for it:

1. Commissions of repertoire from leading composers around the world.

2. Performances and recordings of new repertoire by saxophone soloists and ensembles from around the world, accompanied by leading musical ensembles.
3. Establishment of a bulletin that would provide information on new repertoire, material, and events of interest to saxophonists and educators.
4. Presentation of awards for special merit.
5. Recital programs and clinics.

*(Continued on next page)*



6. Election of a committee to prepare for future programs as well as to stimulate attention to the saxophone.

Certainly the most successful items from this original list are the first two. Even a cursory glance at Thomas Liley's book, *A Brief History of the World Saxophone Congress 1969-2000*, made available for the most recent Congress in Minneapolis, shows a steady growth in the number of performances, particularly of new works, over the history of the WSC. This trend reached its peak at WSC XII in Montreal in 2000, where some 800 participants presented 424 works, including 151 premieres.

The WSC has been phenomenally successful at generating new works for our instrument. But that success comes with certain drawbacks. With so many performers and so many works being performed at each Congress, it is impossible to hear them all. The last several Congresses have had events occurring at several venues simultaneously; that means that even if people attended events during every hour of every day, they would still see only a fraction of what was offered. If the WSC is supposed to make as much of the saxophone community as possible aware of new works, then it has outgrown its ability to do so efficiently. Its very success at generating new works has created a problem.

My solution is to specifically focus each Congress. Continue to use to our advantage what the WSC does best—generate new works—but focus those works on specific areas that our repertory lacks. That is, take a good look at our repertory, observe which aspects of it need bolstering, and dedicate a Congress to each.

I do not propose that the restriction in repertory be exclusive. I think that a fixed percentage of all performances—say, 75%—should be dedicated to the chosen focus at the outset of Congress

planning, and that the remaining percentage of presentations be divided among other performance configurations. This would still allow for presentations of concertos, quartets, works for saxophone and piano, jazz, lectures, clinics, and others.

A Congress organized in this way would simplify logistics considerably. With a restriction to works for a particular configuration, there would be fewer presentations to organize than there have been in Congresses open to any presentations. These performances, by virtue of their smaller quantity, would reach larger audiences.

Such a method would also avoid a lot of the politics of who gets invited to play. If organizers made it clear from the outset that most of the performances would fall into a particular category, then they could reject proposals that did not meet the criteria and make no apologies for it. The performances opportunities that fell outside the category would be highly competitive, thereby assuring high quality. So this methodology serves several functions: it generates repertory in a needed area, creates a quality control outside that area, brings the music to larger audiences, and reduces both organizational and political logistics.

I do not presume to have the wisdom about which areas of the repertory should be the focus of each Congress. Such decisions, along with determinations of the percentages of performances with and without that focus, would be the prerogative of the Congress organizers. But I have some ideas that might be worth considering. I have always been intensely jealous of the French horn player, who took what I consider to be our rightful place in the woodwind quintet. The horn players took it because there is almost no repertory for woodwind quintet with saxophone. But if we dedicated a

future WSC to works for woodwind quintet with saxophone instead of French horn, we would have hundreds of pieces with that configuration. Hire a handful of top-notch woodwind quintets for the week (and tell the hornist to take the time off), thereby assuring high-quality performances of all the new works. A gaping hole in our repertory would be filled in very short order.

We need not limit ourselves to alterations of existing instrumental configurations like the woodwind quintet. We can create new ones. A Congress dedicated to saxophone with string quartet would be a great enhancement to our repertory. There is an ample repertory for clarinet quintet, flute quintet, and oboe quintet; why not create the same with the saxophone? This would require an adjustment in nomenclature, since "saxophone quintet" right now means five saxophones rather than saxophone with string quartet. But I'd love to have the repertory and the nomenclature problem that comes along with it. How about saxophone quartet and piano? If the string quartet can combine with the piano, why can't the saxophone quartet? Few composers have thought about creating such works, but they would if a WSC were dedicated to it.

A few decades from now, we could look back on "the quintet Congress," "the String quartet Congress," "the quartet with piano Congress," or a host of others that are limited only by the scope of our imaginations. We would be able to point to each of them as the impetus for filling gaps in our repertory.

We have the power of the World Saxophone Congress to create these repertories and these opportunities. We should use it.



# update

North American Saxophone Alliance

## Editor, NASA Update

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