



update

North American Saxophone Alliance

July/August 2005

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President's Message

I hope this summer issue of the Update finds each of you enjoying a refreshing summer season.

We are looking forward to the NASA Biennial Conference to be held in Iowa City February 15-18, 2006. In this issue, you will find the call for session proposals and performances. Many of you will propose new works for saxophone, while others will bring fresh interpretations to more familiar works. These conferences are inspiring and invigorating. It is wonderful to hear the many marvelous talents among our membership. I look forward to seeing you in Iowa City.

Also in this issue you will read about another new NASA publications project. Thomas Liley shares with us a vision for a new biographical monograph series a series of biographies of notable saxophonists. This promises to be a series of quality volumes that will be a wonderful contribution to the literature of the saxophone.

Many of you may have had the opportunity to hear Jean-Marie Londeix speak and present master classes on his tour of the US this year, or in the recent past. He remains a very ardent advocate of the saxophone, dedicated to helping make the saxophone an intrinsic, vibrant and irreplaceable voice in the music of the future. Mr. Londeix implores us to become more active advocates of the saxophone and its repertoire. What can NASA and its members do?

As the audience for mainstream classical music grows older, and audiences for new music are already very few, where is the saxophone headed? How can we create a wider audience for our art? Some performers fashion their programs to please audiences and appeal to concert presenters. Others strongly advocate that we champion new music to make sure we remain represented in the musical culture of the future. Can we reconcile these two views? How can our teaching shape the performers and audiences of the future?

As Jean-Marie Londeix suggests, we must begin to think on a more global level, and act for the greater good of our instrument and its future in the 21st century musical culture. Our professional life should not be centered on short-term goals such as getting the next gig or recruiting the best students. We also need to maintain a passion for the future of our instrument and prepare a place for those who come after us.

Maybe we can explore these ideas more fully on the online NASA discussion group. I welcome your thoughts, as we reflect on the future our instrument.

Jonathan Helton, President
jhelton@ufl.edu



News Update

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

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/>

New NASA Membership Rates

Student \$25/year, or \$40 for 2 years. Professional \$35/year, or \$60 for 2 years. Overseas \$50/year, or \$90 for 2 years. Institutional \$50/year (no 2 year option)

Rates effective at next renewal.

Teal Biography Nears Completion

NASA's Biography Project, announced last year at the Biennial Conference at the University of North Carolina-Greensboro, is under way! The year 2005 marks the centennial of the birth of Dr. Larry Teal and plans are being

made by NASA to publish the first major biography of this important figure in the saxophone world. The work is authored by Dr. Mary Teal, who was married to Teal for thirty years and is a Professor Emeritus at Eastern Michigan University. She

is a well published author, including articles in the *New Grove Dictionary of Music and Musicians*, the *New Grove Dictionary of American Music*, and the *New Grove Dictionary of Opera*. She has collected materials for the biography, including an oral history and Larry Teal's unpublished memoirs, over the past thirty years. In addition to the fifteen chapters of her manuscript are numerous photographs and other illustrations. We anticipate submitting the book to a printer this summer with availability before the end of the year. The price is yet to be determined but NASA members will be offered a discounted price.

The first saxophone teacher at an American university, Larry Teal developed the first doctoral program in saxophone. A highly regarded performer as well, the sonata by Bernhard Heiden was written for him and Teal was among the first to perform Ibert's *Concertino da camera* and Glazounov's *Concerto* in this country. He was a member of the clarinet and flute sections of the Detroit Symphony Orchestra for twenty years. A master teacher, his pedagogical works such as *The Saxophonist's Workbook*, *The Saxophonist's Manual*, and *Daily Studies for the Improvement of the Saxophone Technique* are mainstays in many studios and *The Art of Saxophone Playing* remains one of the most valuable books about the instrument.

Because Teal was such a vital part of the Detroit music scene for more than fifty years, the biography also contains much information regarding the significance of radio powerhouse WJR, the Detroit Symphony Orchestra, and the University of Michigan. Before that

are fascinating stories about his tour of Europe in 1925 as a jazz musician and about his years as an original member of the Casa Loma Orchestra, one of the most significant early jazz bands.

It's been a great privilege and a monumental undertaking to work with Mary Teal on this important book documenting the early years of the saxophone in the United States as experienced by one of our true pioneers. We hope next to publish a centennial biography of the great jazz saxophonist Johnny Hodges, who was born in 1907. Prospective authors are invited to contact me.

Thomas Liley
Director of Scholarly Publications

Regional Update

Region I Conference

The University of Wyoming was proud to host this year's NASA Region 1 Conference on April 8-9, 2005. Conference highlights included performances by students and professors from over 11 different universities and colleges, all the way from Washington State to Illinois. Guest performances during the evening concerts included University of Georgia Saxophone Professor Kenneth Fischer's performance of Jindrich Feld's "Concerto" with the UW Wind Ensemble. On the same concert Scott Turpen, conference host, performed Michael Torke's



Saxophone Soloists and Conductors- L-R, Robert Belser, Jennifer Turpen, Scott Turpen, Kenneth Fischer, Michael Griffith

"Saxophone Concerto" with the UW Symphony Orchestra, and Jennifer Turpen premiered a new concerto for alto saxophone and wind ensemble by Melvin Shelton. The following evening Peter Sommer, Colorado State University, and James Bunte, University of Oregon, soloed with the UW Jazz Ensemble I under the direction of Scott Turpen. Presenters and performers during the day included Ray Smith, Brigham Young University, Tom Liley, Joliet Junior College, Rhett Bender, Southern Oregon University, and Andrew Dahlke, University of Northern Colorado to name only a few. Topics included both classical and jazz topics from Marcel Mule, Sigurd Rascher, and Ferling Etudes to voice leading in jazz improvisation and Brazilian *choros*.

This year's conference was successful on a number of fronts. The vitality of saxophone performance as a modern art form was proven time and again through the dedication and skill of conference attendees. Conference presentations and performances confirmed

that not only are we rooted in the rich history of saxophone pedagogy and performance practice, but we're also looking ahead to new developments.

The conference was sponsored by NASA, the UW Department of Music, Hill Music of Casper, SaxAlley- Tim Glesmann, and Yamaha Corporation. Kudos to all the participants who braved the 7200 ft. Laramie altitude to help make this conference an educational and enjoyable experience for all involved!

Submitted by Kathryn Olson, University of Wyoming Saxophone Student

The **2005 NASA Region 3 Conference** was held at Drake University in Des Moines, IA. Dr. James Romain, Assistant Professor of Saxophone and Assistant Director of Jazz Studies at Drake University, served as conference host. Guest artists included jazz saxophone great Dick Oatts, an Iowa native who is currently playing lead alto

(Continued on Page 4)



Regional Update (*Cont'd*)

with the Vanguard Jazz Orchestra and teaching at the Manhattan School of Music, Eugene Rousseau from the University of Minnesota, Debra Richtmeyer from the University of Illinois, and Kenneth Tse from the University of Iowa. Participants came not only from NASA Region 3, but also from Illinois, Missouri, Texas, and Canada.

Conference highlights included outstanding master classes by Dick Oatts, Prof. Rousseau, and Prof. Richtmeyer; an evening concerto concert featuring James Romain's performance of Dana Wilson's *Time Cries, Hoping Otherwise* and Kenneth Tse's performance of Cheetham's *Concerto Agrariana*, both with Drake University Wind Symphony, under the direction of Robert Meunier; lectures by Stu Anderson of Augsburg College and Paul Haar of the University of Nebraska-Lincoln; an evening jazz concert featuring Dick Oatts as soloist with the Des Moines Big Band, led by Dick's brother, trumpeter Jim Oatts, and Drake University's Jazz Ensemble I; and many memorable performances by students and teachers.

The conference served as a wonderful opportunity to hear wonderful players at all levels performing quality standard repertoire and newly composed works, as well as a chance to renew old friendships and establish new ones. The conference was made possible through the support of NASA, the Iowa Arts Council, Yamaha Co., Keilwerth, Selmer-Conn Inc., Rieman's Music, Eble Music, Tenor Madness, and the support of the Drake University Music Department.

Member Update

Saxophonists Accept Positions

Dave Camwell recently accepted the saxophone and jazz studies position at Simpson College in Iowa. **Tyler Kuebler** received his DMA from the University of Miami and has been appointed faculty at Southern Illinois University at Carbondale. **Connie Frigo** is the newly appointed Assistant Professor of Saxophone at the University of Tennessee - Knoxville.

Taimur Sullivan has been invited to join the faculty of the North Carolina School of the Arts as Artist/Professor of Saxophone, beginning in the fall of 2005. NCSA is an internationally recognized conservatory of the performing arts whose mission is to train students for professional careers in the performing arts. He has previously served on the performance faculty of Columbia University in New York.

In April, Sullivan and pianist Marilyn Nonken were presented on the Chicago Symphony Orchestra's chamber music series, MusicNOW, at Chicago's Orchestra Hall. In June he will be in residence at the Oregon Bach Festival in Eugene, Oregon.

Clifford Leaman and Derek Parsons, the Ambassador Duo, have released a third compact disc through the Equilibrium label,

entitled "Illuminations." The recording features works by 5 young American composers — John Fitz Rogers, Reginald Bain, Stacy Garrop, James Matheson, and Benjamin Boone —and can be obtained through the Equilibrium website at "www.equilibri.com"

The Ambassador Duo has also been invited to perform and teach at music festivals in Xi'an, Yantai, and Tai'an, China this August.

The annual **University of Florida International Saxophone Master Classes** brought Kyle Horch, professor of saxophone at the Royal College of Music to the Gainesville campus for an exciting day of artistic interaction on April 9, which included master classes, a panel discussion, and a guest artist recital. The day began with a lengthy master class that featured performers from the University of Florida, Florida State University, and a talented high school student. Professor Horch offered many helpful suggestions for performance.

The afternoon session began with a panel discussion that encompassed concepts of performance, creativity, passion, and musical worth. Panel members included: Kyle Horch, Royal College of Music; Steve Duke, Northern Illinois University; Patrick Meighan,





Kyle Horch, Shannon Grassano, saxophone; Brian Hargrove, piano

(Cont'd from Pg 4)

Florida State University; Eric Honour, Central Missouri State University; and Jonathan Helton, University of Florida.

Following the panel discussion, Kyle Horch presented another master class. Students performing on the morning and afternoon master classes were: Brian Runda, Nick Reardon, Jason Briefman, Noah Bedrin, Derek Savko, Lindsay McIntosh, Trevor Courtney, Shannon Grassano, Steven Leffue, Daniel Powell, Martin Wilkes, and Michael Boniface.

Kyle Horch performed an evening recital that featured works by W.F. Bach, Mark-Anthony

Turnage, Michael Berkeley, Denise Ondishko, Luis Pasquet, Elaine Agnew, and John Carmichael. Paul Marquardt was the pianist for this concert.

Many thanks to Glen Jordan and the Selmer Company for providing a wonderful exhibit of instruments and accessories. The day's events were made possible through funding from the University of Florida International Center, the University of Florida Office of Research and Graduate Programs, and the UF School of Music. For information on the 2006 Master Classes, please visit: <http://www.arts.ufl.edu/music/saxophone>.

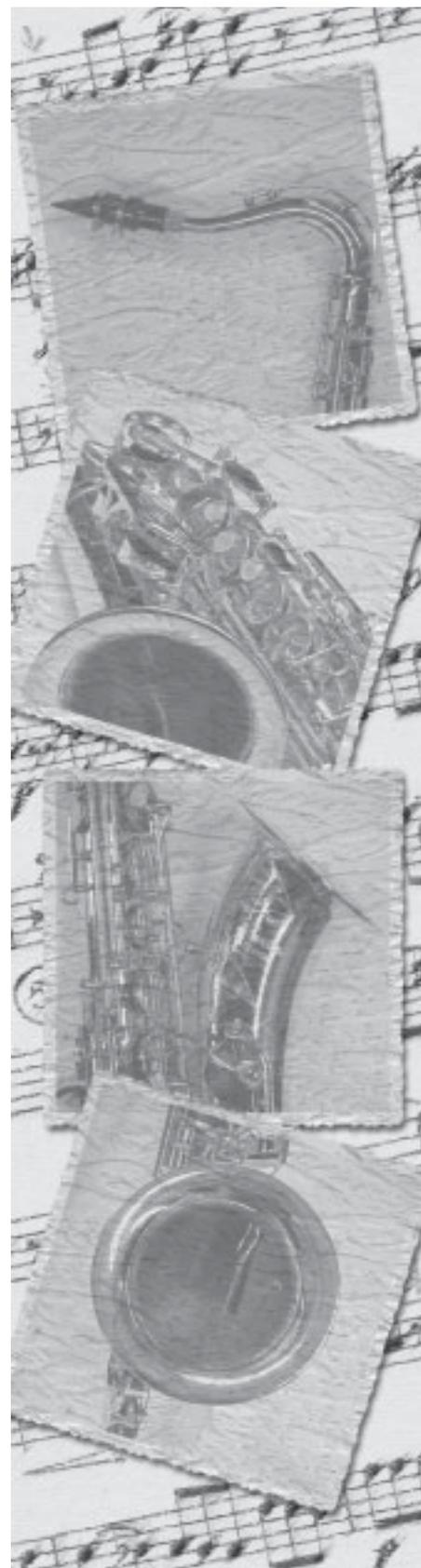
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Call for Participation

Apply online this year, see details below!

General Information

The North American Saxophone Alliance is pleased to announce the 2006 NASA Biennial conference to be held on the campus of the University of Iowa School of Music in Iowa City, Iowa. The program committee 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 committee will give special consideration to proposals that are representative of the heritage and/or future trends of saxophone music in the following genres: jazz, commercial, world music, traditional classical music, and new music. The committee will make every effort to assemble a balanced program of performances.

Favorable consideration will be given to proposals in the following areas:

1. Performance proposals featuring chamber compositions for saxophone and other instruments
2. Jazz performances and clinics
3. Panel discussions and lecture recitals

Works using prepared piano cannot be programmed.

On Wednesday, February 15, the UI Symphony Orchestra will open the conference. Friday evening, February 17, will feature the Johnson County Landmark (Jazz Ensemble) with guest artist Bennie Wallace. Saturday evening, February 18, will feature the UI Wind Ensemble. There will be opportunities to perform with the Symphony Orchestra, the Wind Ensemble, and the Jazz Ensemble. Additionally, Thursday afternoon, February 16, will feature the UI Center for New Music.

The program committee will accept proposals only from members of the North American Saxophone Alliance. You may renew your membership in the Alliance if your membership is not current (professional US \$35.00, student/senior citizen US \$25.00) when you submit your proposal. Membership applications are available on the NASA web page: <http://saxalliance.org/membership.html>.

Special Early Deadline for Concerto, Jazz Band, and UI Center for New Music Concert Applications:

Proposals must be postmarked by **September 1, 2005** (separate application form)

Deadline: All other proposals must be postmarked by **October 1, 2005**.

Notification: Participants will be notified by November 15, 2005.

Applications can be submitted online on the NASA website beginning August 15th at: <http://saxalliance.org/conferenceapplication.html>

Application Requirements

Complete application includes the following:

Submit one (1) hard copy and one (1) electronic copy of each of the following as:

- A complete application form.
- Biographical information for the **PRESENTER(S)**. Proposals for lectures, panel discussions, master classes, or other non-performance events should include biographical information for all participants. Be sure to include information for all ensemble members, accompanists, etc. Experienced chamber groups may also submit an ensemble biography (approximately 100 word biographies).
- Biographical information for the **COMPOSER(S)** of works to be presented (approximately 100 word biographies).
- A short justification for presentation at this conference. This should provide reasons why your event should be included on the program.
- For lectures and panel discussions, include an abstract of no more than 250 words outlining your presentation. The abstract should accurately reflect the entire content of the presentation (thesis, methods, conclusions).
- For performance proposals* also submit one (1) MP3 (preferred format) or CD of your proposed piece (cassette tapes are also acceptable). If you are proposing a premiere performance, include a recording of your recent performance of music of comparable difficulty and quality on the same instrument used in the proposed piece, *and* include a recording of a representative work by the proposed composer (this sample can be for any instrumentation).
- Concerto applications should include full score if possible.
- One black-and-white photo or jpg (200 dpi) of the performer is optional.

—All performance proposals must be limited to 20 minutes of music—

Please make every effort to ensure your application is complete before you submit it. Incomplete applications will not be considered.

Send one (1) completed application packet and one electronic version of application packet to the addresses below to be postmarked by **October 1, 2005**. Concerto applications are due on **September 1, 2005**

Dr. Paul Bro, NASA Program Chair
Department of Music
Indiana State University
Terre Haute, IN 47809
nasa2006@saxalliance.org

Fees for pianists, electronics, and rhythm section members will be established and advertised on the biennial web site by October 1, 2005.

Any questions about performance space, resources, performers, or any other considerations may be directed to Dr. Kenneth Tse, conference host, at: kenneth-tse@uiowa.edu or (319) 335-1660.

Applications can be submitted online on the NASA website beginning August 15th at: <http://saxalliance.org/conferenceapplication.html>



University of Iowa

Participant Application Form

Name: _____

Address: _____

Phone: _____ fax: _____ email: _____

NASA affiliation (check one): student professional

When did you pay your dues: _____ (please write in the date)

If you are not a current member, please include your dues with your proposal. Use the membership form available from the NASA or biennial web sites.

Type of proposal (check one): performance† panel discussion lecture or lecture-recital master class presentation (professional members only)

You may submit more than one type of proposal, but a separate application form and justification must be submitted for each one. Other supporting materials (bios, photos) need not be duplicated. Submit all proposals together in one envelope. Complete only one of the following sections for each application submitted.

I. Performance Proposal

Proposed piece title (limit to 20 minutes): _____

Composer, composer's dates _____

Movement titles _____

Is this piece a premiere: yes no

Date of piece: _____ Performance time of piece (20 min. max.): _____

Publisher of piece: _____

Composer contact information _____
(unpublished works only)

Name of accompanying musicians: _____
(include instruments played)

Will you need a staff pianist? (check one) yes no

An additional fee will be required to use a staff pianist.

Will you need electronics? yes no

(List specific requirements on a separate sheet, include your name and name of your piece.)

Will you need percussion equipment? yes no

(List specific requirements on a separate sheet, include your name and name of your piece.)

How much time will you require for set up? _____

How much time will you require to break down? _____

If you intend to play jazz at the conference, will you need a rhythm section? yes no

An additional fee will be required for people wishing to use a rhythm section provided by the conference host. Please indicate the specific instrumentation you need:

II. Panel Discussion Proposal

Who are the participants of the panel? _____

Title of discussion: _____

III. Clinic/Lecture Recital Proposal

Title of clinic or lecture-recital _____

Time required _____
(maximum: 50 mins.)

Equipment needed? CD player overhead projector
 other:

IV. Master Class Proposal

Check here if you are interested in presenting a master class:

†Those people who wish to perform in the Center for New Music chamber music concert, or solo with either the UI Symphony Band, UI Symphony Orchestra, or Johnson County Landmark must use a different application.

Send one (1) completed application packet to the address below to be postmarked by **October 1, 2005**. Also send one electronic version of application packet to the email address listed below by **October 1, 2005**.

Dr. Paul Bro, NASA 2006 Program Committee Chair
Indiana State University, Department of Music
Terre Haute, IN 47809
nasa2006@saxalliance.org



University of Iowa

Concerto/ UI Center for New Music Chamber Music Concert/ Johnson County Landmark Application Form

Name: _____

Address: _____

Phone: _____ fax: _____ email: _____

NASA affiliation (check one): student professional

When did you pay your dues:
(please write in the date)

If you are not a current member, please include your dues with your proposal. Use the membership form available from the NASA or biennial web sites.

Type of proposal (check one): Concerto† 2/15 UI Symphony Orchestra; 2/18 UI Symphony Band 8:00p.m.)
 Center for New Music Featured Chamber Music Concert (2/16 3:30-5:00p.m.)
 Soloist with Johnson County Landmark (Jazz Ensemble)

You may submit more than one type of proposal, but a separate application form and justification must be submitted for each one. Other supporting materials (bios, photos) need not be duplicated. Submit all proposals together in one envelope. Complete only one of the following sections for each application submitted.

I. Concerto Proposal

Proposed piece title (limit to 20 minutes): _____

Composer, composer's dates _____

Movement titles _____

Is this piece a premiere: yes no

Date of piece: _____ Performance time of piece (20 min. max.): _____

Publisher of piece: _____

Composer contact information
(unpublished works only) _____

II. CNM Chamber Music Concert Proposal

*Proposed piece title (limit to 20 minutes): _____

Composer, composer's dates _____

Movement titles _____

**Two openings available with conductor for either a chamber concerto or larger chamber works with performers from CNM. Other smaller works without conductor, but with CNM extra musicians may also be submitted.*

III. Johnson County Landmark (Jazz Ensemble)

Proposed piece title (limit to 20 minutes): _____

Composer, composer's dates _____

Is this piece a premiere: yes no

Will you need a staff pianist? (check one) yes no

Will you need electronics? yes no
(List specific requirements on a separate sheet, include your name and name of your piece.)

Will you need percussion equipment? yes no
(List specific requirements on a separate sheet, include your name and name of your piece.)

How much time will you require for set up? _____

How much time will you require to break down? _____

†Those people selected to perform with either the Symphony Band or the Symphony Orchestra must be available for rehearsal during normal UI ensemble rehearsal times. People wishing to perform with the Symphony Band or the Symphony Orchestra are required to submit scores with their proposal. Performers will be responsible for any rental fees.

Send one (1) completed application packet and one electronic version of application packet to the addresses below to be postmarked by **September 1, 2005**.

Dr. Paul Bro, NASA 2006 Program Committee Chair
Indiana State University
Department of Music
Terre Haute, IN 47809
nasa2006@saxalliance.org



NORTH AMERICAN SAXOPHONE ALLIANCE

Classical Saxophone Performance Competition

(for saxophonists under 26 years of age)
APPLICATION FORM (This form may be photocopied)

Name _____

Date of application _____

Permanent Address _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

School Address _____
(where applicable)

City _____ State _____ Zip _____

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.

Send completed application form and entry fee to:

Steven Stusek, NASA Classical Competition Coordinator
School of Music, University of North Carolina-Greensboro
PO Box 26170
Greensboro, NC 27402-6170
(336)334-5127
scstusek@uncg.edu

Please list music (composer/title) selected for preliminary round:

I will bring my own accompanist. Accompanist Name:

Address: _____

Telephone: _____ E-mail address: _____

I need an accompanist provided by the competition for an additional fee (see Accompanist Request Form). Competition accompanist: \$150 (fee includes 1 hour of rehearsal and 10-minute performance 1st round, 25 minute 2nd round performance). NOTE: Fee is same regardless of which round saxophonist reaches, as accompanists must prepare music for both rounds before hand.

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

NO PERSONAL CHECKS WILL BE ACCEPTED.

Competition Accompanist Request Form

Deadline for Conference Accompanist Application is December 1, 2005

The rates for competition accompanist are as follows :

(please check box)

Competition accompanist: \$150 (fee includes 1 hour of rehearsal and 10-minute performance 1st round, 25 minute 2nd round performance). NOTE: Fee is same regardless of which round saxophonist reaches, as accompanists must prepare music for both rounds before hand.

Additional rehearsal time: \$40/hour (may be paid ahead of time or as needed at conference)

Name: _____ Address: _____

Phone: _____ FAX: _____ email: _____

Piece(s) to be performed (for non-standard works you MUST submit a copy of piano score with request – if in doubt as to whether piece is considered standard, please email Dr. Stusek at scstusek@uncg.edu):

Title: _____ Composer: _____ Timing: _____

Title: _____ Composer: _____ Timing: _____

Title: _____ Composer: _____ Timing: _____

All payments must be in the form of a certified check, money order, or bank draft.
NO PERSONAL CHECKS WILL BE ACCEPTED.

Payments should be made to:
NASA (accompanists)
Send accompanist request with payment to:

Steven Stusek, NASA Classical
Competition Coordinator
School of Music
University of North Carolina-Greensboro
PO Box 26170
Greensboro, NC 27402-6170

NORTH AMERICAN SAXOPHONE ALLIANCE 2006 Classical Saxophone Performance Competition

Performance Competition Guidelines

Prizes

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

Eligibility

1. Contestants must not yet have reached their 26th birthday on or before February 15, 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 *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. Completed application forms and all fees must be postmarked on or before December 1, 2005 and submitted to:
 Steven Stusek, NASA Classical Competition Coordinator
 School of Music
 University of North Carolina-Greensboro
 PO Box 26170
 Greensboro, NC 27402-6170
 (336)334-5127
scstusek@uncg.edu
2. Preliminary and final rounds of the *Classical Saxophone Performance Competition* will be held February 15-17, 2006, in conjunction with 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 *Jazz Improvisation 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 scstusek@uncg.edu

Special Guidelines

The Preliminary Round

1. Contestants are expected to perform ten minutes of music of their own choice that demonstrates contrasting styles. One work may be unaccompanied; however, the remainder of the round must be with piano accompaniment. Selections demonstrating both technical and lyrical playing are recommended.
2. An accompanist will be available upon request for an additional fee.*

The Final Round

1. Five finalists will be selected to perform in the final round of the *Classical Saxophone Performance Competition*.
2. Finalists are expected to perform 25 minutes of music of contrasting styles of their own choice. One work may be unaccompanied; the others must be with piano accompaniment. *Music from the first round may not be repeated in this round.*

Judging

1. Preliminaries: Three professional musicians will serve as judges. Judges reserve the right not to name a finalist in this competition.
2. Finals: Three professional 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.

* Competition accompanist: \$150 (fee includes 1 hour of rehearsal and 10-minute performance 1st round, 25 minute 2ndround performance).
 NOTE: Fee is same regardless of which round saxophonist reaches, as accompanists must prepare music for both rounds before hand. Please see *Competition Accompanist Request Form*.



update

North American Saxophone Alliance

Editor, NASA Update

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