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

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

Jonathan Helton, President
jhelton@ufl.edu
The Unknown Factor: Awakening the Audience to a New Voice, the Saxophone by John Nichol

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

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

My understanding is that The Cleveland Orchestra received an invitation to perform at the Ojai Music Festival by Tom Morris, the executive director of the festival. I was flattered that The Cleveland Orchestra called me in spring of 2003 and invited me to perform with them in May and June of 2005. The performances were in Los Angeles, San Francisco (June 3) and at the Mondavi Center for the Arts on the campus of the University of California at Davis (June 6) and at the Ojai Music Festival in Ojai, California (June 10).

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

How do classical saxophonists get these kinds of performance opportunities?

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

Weren't there many reviews of your performances?

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

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

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

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

Tell me about the culture of a major symphony orchestra, both at home and on tour. Maybe the best way to describe this is that I have found that orchestras, particularly the successful ones, are akin to a close, tightly knit family.

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

Orchestra members always focus on becoming better musicians and they practice constantly and everywhere - e.g., hotels, backstage, rest rooms, closets and storage rooms! These musicians strive for the highest performance standards possible. I was impressed by their dedication and commitment to music, as well as their concern for individuals and extended family members. Many orchestra members take their families on tour with them, so you often get to know not only your fellow musicians but meet many others.

The orchestra also responds to the enthusiasm of the crowd. I think as a concert saxophonist, we have never had the type of media coverage that our wonderful instrument deserves. Positive press will help us to continue to promote the instrument to the public and help us to bring it up to the next level of performance and recognition.

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

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

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

Did you meet interesting people because of this experience?

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

What research did you do prior to these performances?

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

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

What equipment did you use?

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

I used a Charles Bay gold plated ligature, and a Selmer C Star Mouthpiece, which has been customized (refaced) by Robert Scott of Lansing, MI. The reed was a Van Doren #3 and 1/2. Prior to the performance I purchased ten boxes of reeds, five hand-select and five regular. Of these ten boxes I narrowed down my search to twenty-five reeds. I went through the normal conditioning process for these reeds and found that I had six performance reeds and I performed on two reeds primarily. At each performance venue I chose the reed to match the hall’s acoustics. San Francisco altitude is approximately at sea level and the reeds played a little softer. Since Cleveland is at a higher altitude, it required a slightly harder reed. Ojai and UC Davis reeds actually seemed more similar in response to the reeds I use at Michigan State University.

Finally, it is essential that one’s instrument is in the best playing condition possible. I want to mention a sincere “thank you” to Mike Lutley at N world Corporation of America in Grand Rapids for keeping my saxophones in top performance condition.

What next for you?

I would love to continue doing what I just did. I plan to pursue other orchestral concerto projects. I also want to bring saxophone music to an even larger range of audiences and promote the saxophone to the general public. I am currently embarking on both a classical and a jazz CD project. I would like to share my performance experiences and what I have learned from them with my saxophone students at Michigan State University.

I am also working with a few composers on commissioning new works of both solo and concerto varieties. I think it would be great to champion a work for saxophone and orchestra that would feature the saxophone concurrently in classical and jazz styles of music.

What next for the Saxophone?

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

Hopefully, we as a collective group can work together to bring this wonderful instrument to more of our listening public. We need to continue to encourage recitals and competitions and new works for our instrument. We need to seek out performance experiences on community recital series. We need to bring the saxophone to orchestral music festivals such as at the Ojai Music Festival, Brevard and Tanglewood.

Groups such as NASA are important fostering organizations to help us as saxophonists to develop and hone our performances skills, as well as to share the many wonderful sounds of the instrument.

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

What do you mean by the “unknown factor”?

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

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

What next for the Saxophone?

The $24,000 UK Research Support Grant was used to commission three works by major international composers. Over the last year, Oland traveled to Sweden, Brazil and England to consult with the composers. All three works are being performed at this year in the UK and will be released along with many other newly commissioned works on a 2-CD set titled “Commission Impossible” on the Sea Breeze label in early 2006.

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

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

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

Member Update

Oland-Commissions New Music for Saxophone

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

What do you mean by the “unknown factor”?

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

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Update Staff:
Editor J.Scott Turpen
Art Direction Darryl Dean
Ancia Quartet Presents Seventh Annual Saxophone Quartet Workshop

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

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

Submitted by Kurt Claussen

Yamaha Artist Services, Inc. Hosts Day of Saxophones

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

On Saturday, October 8, 2005 the Capital Quartet will present a clinic at 2:00 p.m. and Phil Woods will present a clinic at 3:00 p.m. At 7:00 p.m., Phil Woods and the Capital Quartet will perform in concert. The event will take place at Yamaha Artist Services, Inc., 689 Fifth Ave. at 54th St., New York City (enter on 54th). All clinics will be held on the third floor.

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

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

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

Submitted by Anjan Shah

NORTH AMERICAN SAXOPHONE ALLIANCE

2006 Jazz Saxophone Performance Competition

Performance Competition Guidelines

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

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

General Entrance Guidelines
1. Preliminary Round recordings, completed application forms and all fees must be postmarked on or before December 1, 2005 and submitted to:
   Thomas Walsh
   NASA Jazz Competition Coordinator
   2273 Sweetbriar Court
   Bloomington, IN 47401
2. The final round of the Jazz Saxophone Performance Competition will be held February 17, 2005, at the Biennial Conference of the North American Saxophone Alliance at the University of Iowa.
3. Contestants may perform on soprano, alto, tenor, baritone, or any combination of these saxophones during the competition.
4. Contestants must submit an entry fee of $35. All payments must be in the form of a certified check, money order, or bank draft payable to North American Saxophone Alliance. NO PERSONAL CHECKS WILL BE ACCEPTED.
5. Contestants may also enter the Classical Saxophone Performance Competition, but they must submit an entry fee of $35 for each category entered. A separate application and entry fee must be submitted for the jazz competition.
6. The contestant’s birth date must be verified by including a photocopy of the contestant’s driver’s license, birth certificate, or passport with the application form.
7. All fees and dues are non-refundable.
8. All expenses, including lodging and transportation to and from the competition, are the sole responsibility of the contestants.
9. A minimum of 15 entries is required to hold this competition. Entry fees will be refunded if the competition is cancelled.
10. Correspondence may be directed to the coordinator via e-mail at twalsh@indiana.edu

 entrada a la revista con texto en inglés sobre un año de lucha en el mundo de la cultura.
Special Guidelines

The Preliminary Round

1. The recording for the preliminary round must contain the tune “All the Things You Are” and two other tunes in contrasting styles such as blues, ballad, latin, jazz-rock, etc.

2. Recordings must be on compact disc.

3. No editing, tape splicing, or digital manipulation of the recording is permitted. Editing out dead space between selections is permitted. If the solo is part of a larger work (i.e. for big band, live performance of a small group, etc.), the recording may be faded in for the contestant’s solo and faded out at the conclusion of the solo as long as a proper lead-in and out is provided. No verbal announcements should be made on the recording.

4. Contestants will submit 3 CD copies of the recording. The contestant’s name, address, and the tune titles should be written on each CD and its case.

The Final Round

1. Up to five finalists will be selected and notified by January 10. The finalists will be invited to perform in the final round of the Jazz Improvisation Performance Competition, which will take place as a concert event on Friday, February 17, 2005, at the Biennial Conference of the North American Saxophone Alliance at the University of Iowa. Judges reserve the right not to name a finalist in this competition.

2. Finalists will have 20 minutes to perform in the final round. The performance will include “All the Things You Are” and other tunes in contrasting styles.

3. Finalists will perform with a professional rhythm section provided by NASA. Advance rehearsal time will be provided at the conference.

4. If a finalist cannot be present at the conference, an alternate from the Preliminary Round may be selected to compete as a finalist.

Judging

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

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

Arizona University Recordings

Music for the Ears of The World

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

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

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/

North American Saxophone Alliance
Biennial Conference
February 15-18, 2006
University of Iowa
Iowa City, Iowa

See the conference website for more information: http://www.uiowa.edu/~nasa2006/ or contact conference host Kenneth Tse at kenneth-tse@uiowa.edu or call (319) 335-1660.

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

The Call for Participation
and all Application Forms can be found at <http://www.uiowa.edu/~nasa2006/signup.html>

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

nasa2006@saxalliance.org