



PRESIDENT'S MESSAGE

Greetings!

Congratulations to all of the wonderful saxophonists who performed at the Regional NASA conferences this spring. It is exciting and inspiring to have so many talented saxophonists performing across the country. NASA continues to expand and to seek new opportunities for all saxophonists – amateur, student, and professional. Thank you to everyone who participated and especially to the hosts!

We are pleased to announce that the 2010 Biennial Conference will be held March 3-6 at the Hugh Hodgson School of Music at the University of Georgia. The Programming Committee and host Kenneth Fischer are already hard at work planning for this event. The last NASA Biennial Conference was such a success that we

have added new administrative positions to assist in running the conference and the competitions, and NASA will increase the prize money for both the classical and the jazz competitions! We will also utilize an online application system for competitions, performances, and master classes as well as registration. Check in regularly on the NASA website: more detailed information and the Call for Proposals will be announced shortly. I hope to see you in Bangkok this summer and in Athens for the Biennial next March!

Sincerely,

Debra Richtmeyer

WORLD SAXOPHONE CONGRESS XV BANGKOK, THAILAND

July 7—12, 2009



SAXTECH

By Steve Stusek

This is the second in a series of short articles on currently available - and usually free - software that can change the way you run your saxophone studio. This issue's topic: Audacity.

As one of my teachers often commented, "As a musician, you need to see with your ears and hear with your eyes." For students and professionals alike, hearing oneself is the best guide to development. How often have we thought we were doing something one way, only to discover - much to our surprise - that it just wasn't so? Thus, a recording can be an invaluable guide during practice, lessons, and performances. I've found this sort of feedback so useful that I've begun to have my students record their lessons. It's an honest, direct way for students to hear themselves play each week, and it gives them a chance to hear themselves through my perspective and to review my comments. I usually play passages for them, too, so students can later compare their execution to mine.

Recording devices (DAT or MP3 recorders, for example) can be expensive, so I was especially happy to find computer software that was easy to use, high quality, and best of all, free. My university recently completed a laptop initiative, so every student owns a portable computer. Audacity is available for all major computing platforms. I have a high quality stereo microphone attached to the computer in my office. Audacity allows me to save recordings in any sound format and email the recording to my students at the end of a lesson. Audacity can also easily change the speed or pitch of a recording, making it an ideal tool for transcribing music.

Here is the description of Audacity from the product web site, where you can read more about the software and download a copy <http://audacity.sourceforge.net/>:

"Audacity is a free, easy-to-use audio editor and recorder for Windows, Mac OS X, GNU/Linux and other operating systems. You can use Audacity to:

- Record live audio.
- Convert tapes and records into digital recordings or CDs.
- Edit Ogg Vorbis, MP3, WAV or AIFF sound files.
- Cut, copy, splice or mix sounds together.
- Change the speed or pitch of a recording.
- And more! See the complete list of features."

In addition to documenting lessons, you could easily record and mix a CD-quality recording with Audacity. The only limiting factor is the quality of your microphone. The built-in microphone on most, if not all, laptops is not music-quality. A microphone can be a worthwhile investment, but it is certainly not necessary for lessons.

I found the learning curve with Audacity to be very short. Its interface - essentially a graphic of a traditional sound mixing board - is intuitive and familiar, so most people won't need instructions to get started.

If you know of software that is helpful for students, please write to me at scstusek@uncg.edu.

REGIONAL NEWS

Region 5 Conference

The November 2009 Region 5 Conference has been postponed. The conference will be rescheduled.

Region 8 Conference

by Craig Lundgren

The 2009 NASA Region 8 conference was held April 3-4 on the campus of West Virginia University and hosted by Michael Ibrahim. The conference included performances of note by Steven Mauk, James Houlik, Paul Cohen, Taimur Sullivan, Jeremy Koch, Thomas Liley, The West Point Saxophone Quartet, Christopher Creviston, Stacey Wilson, Lois Hicks-Wozniak, Joe Murphy, Jeremy Justeson, and Jeremy Long. The presentations at the conference

included both standard and modern literature as well as world premieres. A thorough mix of lectures, master classes, and performances made for an exciting program. The participants were diverse, including high school students, college students, and professors. A significant amount of chamber music was programmed including works with brass quintet, harp, clarinet, vibraphone, marimba, and chamber orchestra.

The first day included several noteworthy performances. Christopher Creviston presented a unique program - an entire recital of duets for saxophone and harp, including works by familiar composers such as Singelée and Gotkovsky. The evening concert comprised three concertos for saxophone and wind ensemble. The West Virginia

University Wind Symphony, directed by John Hendricks III, featured Houlik, Mauk, and Cohen as soloists. The historical significance of Professor Cohen's rendition of the original version of Ingolf Dahl's concerto for alto saxophone was notable. Professor Cohen has done extensive research into the original Dahl and presented a lecture, *The Secret Life of the Original 1949 Dahl Concerto* on Friday afternoon. Steven Mauk performed the *Concerto* of Karel Husa, and James Houlik performed the *Concerto* by Robert Ward that is dedicated to him. Friday's events also included a master class by Taimur Sullivan.

Saturday kicked off with a performance of adventurous modernist works by Michael Djupstrom and Bruno Man-

tovani by saxophonist Stacy Wilson, the newest member of The West Point Saxophone Quartet. Master classes by veteran teachers Steven Mauk and James Houlik highlighted the afternoon. The conference concluded with an evening solo recital by Sullivan, accompanied by conference pianist Jun Okada. Sullivan's program featured a variety of historical and new repertoire including the *Sonate* by Fernande Decruck and contemporary works by Jacob ter Veldhuis and Martin Bresnick. It was exciting to have so many saxophonists together in Morgantown for a wonderful weekend, and we look forward to the next conference!



Region 8 soloists Steven Mauk, James Houlik, and Paul Cohen

MEMBER NEWS

Saxophone Day at Central Michigan

On March 29, Central Michigan University and Professor John Nichol hosted Saxophone Day. The featured ensemble was the Prism Saxophone Quartet, which includes Tim McAllister, Zachary Shemon, Matthew Levy, and Taimur Sullivan. Four CMU saxophone quartets and six CMU soloists performed music by Veldhuis, Albright, Peck, Lauba, Glazunov, Scelsi, Maslanka, and Swerts. The Prism Saxophone Quartet presented a stunning recital to over 400 people. One of the highlights of their performance was Salvatore Sciarino's hauntingly beautiful arrangement of Cole Porter's *I've Got You Under My Skin*. The day concluded with the 158-piece Central Michigan University Saxophone Ensemble comprising guests, current students, and alumni performing new arrangements by Professor Nichol and Christian Anderson of J. S. Bach's *Sheep May Safely Graze* and Tchaikovsky's *1812 Overture*. Of the many saxophonists in attendance, over 100 were high school students.



CMU Saxophone Ensemble

Composer Erland von Koch

Composer Erland von Koch passed away 31 January 2009 in Stockholm, Sweden at the age of 98. An extensive profile and obituary can be found by searching the archives of *The Independent* at www.independent.co.uk

Pierick to study in France

Phil Pierick, senior saxophone performance major from the University of Illinois and student of Debra Richtmeyer, has received a \$16,000 grant from the Frank Huntington Beebe Fund for Musicians. The award will allow Phil to study with renowned saxophonist Jean-Michel Goury in France during the 2009-2010 academic year.

MTNA Competition

The National Finals of the Music Teachers National Association Competition were held in Atlanta, Georgia, March 27-31. All three places in both the Woodwind Solo Division and the Instrumental Chamber Ensemble Competition were won by saxophonists! Congratulations to the performers and their teachers.

Young Artist Woodwind Competition

1st Place: John Cummins - University of Minnesota, student of Eugene Rousseau

2nd Place: Noa Even - University of Illinois, student of Debra Richtmeyer

3rd Place: Quinn Elliot Lewis - Eastman School, student of Chien-Kwan Lin

Chamber Music Competition

1st Place: Red Line Saxophone Quartet, Eastman School of Music*
Doug O'Connor, soprano saxophone
Brandon Kies, alto saxophone
Gai Qun, tenor saxophone
Quinn Elliot Lewis, baritone saxophone
Students of Chien-Kwan Lin

2nd Place: Hi-Def Saxophone Quartet, University of Illinois
Noa Even, soprano saxophone
David Tribbley, alto saxophone
Collin Wilson, tenor saxophone
Phil Pierick, baritone saxophone
Students of Debra Richtmeyer

3rd Place: Krang Quartet, University of Southern Mississippi
Ryan Raziano, soprano saxophone
Thomas Giles, alto saxophone
David Wozniak, tenor saxophone
Noah Madison, baritone saxophone
Students of Lawrence Gwozdz

Raschèr Quartet Workshop at Florida State

Florida State University is pleased to announce that the Raschèr Saxophone Quartet will present a workshop July 23-27. During this exciting event, RSQ members will offer private instruction and a series of seminars during which they will share their considerable wisdom and experience. In addition, all participants will have the opportunity to perform in both a quartet and a large saxophone orchestra. In these ensemble rehearsals, some of the most important aspects of music making such as style, intonation, tonal variation, musical interaction, will be thoroughly examined. This event is open to high school and college students, educators, and saxophone enthusiasts. For additional information regarding this event, please contact Patrick Meighan at patjmeighan@yahoo.com, phone 850.644.6215 or visit www.music.fsu.edu/rsqworkshop.

Wolfe performs with Belgian Air Force Band

On March 13th, George Wolfe performed as a soloist with Royal Band of the Belgian Air Force during his visit to Belgium as a guest artist/lecturer. Wolfe performed Alain Crepin's *A Tribute to Sax* with the composer conducting. He also gave a lecture at Limburg Catholic University in Hasselt entitled *Art Music and Social Activism*. Wolfe appeared in recital at Ball State University on February 10 with cellist Eric Edberg in a program of contemporary improvisation.



George Wolfe and Alain Crepin.

*A profile of the Red Line Quartet appears on page 5

Commissioning Opportunities

by Ryan Janus

If you are like most saxophonists, you enjoy performing and listening to new music. Like many of you, I consider myself an advocate for new music, and as such I endeavor to commission the best composers in the world. If you've never joined a consortium or are unsure of how joint commissioning works, the process is actually simple. To fund the piece, a number of different saxophonists serve as co-commissioners and pay a portion of the composer's fee. In turn, you have ownership of the score and parts, your name appears in the dedication of the piece, you hold exclusive performing and recording rights for at least a year, and you get that "warm fuzzy" feeling for helping to bring new art into being without having to take out a second mortgage. This is also a great resume-building opportunity, especially for college music students and professors seeking tenure. The composer also benefits because he or she will have many more performances of the music than if a single group or player commissions a work. At this time, five commissions are in the planning stage. Audio samples and more detailed biographical information are available on each composer's web site.

Kenneth Fuchs - This Grammy-nominated composer is writing a concerto for saxophone to be released September 1, 2010. He has offered to do both orchestral and band versions of the piece. The buy-in fee for this project is \$500. www.kennethfuchs.com/.

Augusta Read Thomas - The former composer-in-residence with the Chicago Symphony will also write a

concerto for saxophone and orchestra sometime in late 2010. This project is still tentative depending on funding, and specific monetary details have not yet been finalized. www.augustareadthomas.com/.

Chen Yi - A recipient of the Charles Ives Living Award from the American Academy of Arts and Letters, Dr. Chen teaches composition at the University of Missouri. She will write a concerto for saxophone and orchestra in late 2010 or early 2011. This project is also tentative pending funding. www.myspace.com/composerchenyi.

David Rakowski - Dr. Rakowski has won the Barlow prize and been nominated twice for the Pulitzer. He will write a saxophone quartet during his 2010-2011 sabbatical with a probable spring 2011 release. The buy in fee for this piece is \$400 per quartet. The names of all quartets and individual members will appear on the dedication; four copies of the score and parts are provided for each participating group. Search iTunes for audio samples; bio at home.earthlink.net/~ziodavino/album1_005.htm.

Kenny Werner - This jazz legend will write a concerto for jazz saxophonist and orchestra, which will involve some improvisation. The release date and funding have not been set yet. www.kennywerner.com/.

Please don't let a shortage of money scare you off. All fees are potentially negotiable based on level of participation and supplemental grant money. If any or all of these projects interest you please email me at ryan@ryanjanus.com. Further information is available at www.ryanjanus.com/commissions.html

RED LINE SAX QUARTET EARNS FIRST PLACE AWARD IN PRESTIGIOUS NATIONAL COMPETITION



Red Line Quartet

Press Release from the Eastman School of Music

The Red Line Sax Quartet recently won first prize in the Music Teachers National Association (MTNA) Chamber Music Competition. The group, which includes doctoral student Douglas O'Connor and juniors Brandon Kies, Gai Qun, and Quinn Lewis, competed against 75 other ensembles in this national event and earned a \$3,000 prize at the final round in Atlanta on March 28.

The MTNA competition is one of the most prestigious chamber music competitions in the country for pre-professional chamber groups. Members of the Red Line Quartet are from the saxophone studios of Eastman School of Music professors Ramon Ricker and Chien-Kwan Lin.

“For the members of the Red Line Sax Quartet, this award marks a milestone in their careers, as it is their most competitive win to date,” said Lin. “The fact that this is a group award reflects how these four performers truly care for one another, sacrificing individuality for the common goal of taking their music as a group to the next level. They’re such an inspiration.”

15TH WORLD SAXOPHONE CONGRESS: GROWTH AND CONVERGENCE JULY 8-12, 2009 BANGKOK, THAILAND

Introduction

The year 2009 marks the fortieth anniversary of the first World Saxophone Congress, held in Chicago. Originally conceived by Paul Brodie and quickly joined by Eugene Rousseau, six goals were established to help elevate the status of the saxophone. The goals included the commission and performance of new repertoire, the presentation of recital programs and clinics, and the establishment of methods of communication among saxophonists. The past fourteen Congresses have succeeded in fostering the creation of hundreds of new compositions for the saxophone in a wide range of genres. Each Congress has offered outstanding performances and invaluable clinics and master classes by the leading performers and teachers of our instrument. The very fact that you are reading this article is proof that the last goal - to improve communication - is being met.

The Congress has expanded from a one-day gathering in 1969 to the present five-day event. That first Congress attracted 500 persons to hear seven performances and a single clinic; the most recent Congress drew more than 700 participants from 37 countries to hear more than 200 performances and 16 clinics, lectures, and master classes. The past forty years have seen a tremendous growth in the enthusiasm for our instrument as evidenced by the many gifted young artists who have performed at the Congresses.

Perhaps the most important aspect of these gatherings is the spirit of camaraderie present at each Congress. The performances have often been brilliant and the music remarkable, but for many an equally important aspect of these meetings is the opportunity to meet with old friends and to make new ones. The willingness of colleagues to

The Red Line Sax Quartet also recently made its first concerto appearance with Branford Marsalis and the Alexandria Symphony Orchestra in a performance of Kim Allen Kluge’s *Vocalise* for sax quintet and strings. The Quartet’s upcoming appearances include a May 3 concert at a University of Rochester alumni reception in Cleveland, Ohio. The quartet will travel to Notre Dame University later in May to compete in the quarterfinal round of the Fischhoff National Chamber Music Competition.

discuss their experiences and share their insights has made each Congress extraordinary.

Congresses have been held in the United States, Canada, France, England, Germany, Japan, Italy, Spain, and Slovenia. The World Saxophone Congress XV will take us for the first time to Southeast Asia and to Thailand, the “Land of Smiles”. Few of us are familiar with Thailand’s musical landscape or how the saxophone is generally perceived there. Those who were part of the 2003 Congress in Minnesota received an introduction to Thai saxophone performance, and those who attended the last Congress were deeply impressed by the commitment of the Thai representatives to offer a memorable WSC XV. Those of us who journey to Bangkok will find an atmosphere of warm collegiality, and together we will create yet another unforgettable World Saxophone Congress. (Introduction contributed by Thomas Liley, author of *A Brief History of the World Saxophone Congress 1969-2000*.)

Welcome to World Saxophone Congress XV

The World Saxophone Congress presents an opportunity to meet saxophonists from many countries, to attend clinics and lectures, and to listen to various concerts and performances by saxophone soloists, chamber ensembles, jazz ensembles, wind ensembles, and symphony orchestras. The 15th World Saxophone Congress will be hosted by the College of Music at Mahidol University in Bangkok. As the world’s largest gathering of professional, amateur, and student saxophonists, WSC XV will feature a full schedule of concerts and presentations and will include displays of instruments, music, and accessories by manufacturers and retailers from many countries.

Mahidol University is one of Thailand’s outstanding

educational institutions with an enrollment in excess of 25,000 students. The College of Music, under the leadership of Director Dr. Sugree Charoensook, has over 1200 students and is the first music conservatory in Thailand to offer programs from pre-college through doctoral degrees in many areas of music. The College of Music has outstanding facilities in a beautiful environment, and the Thailand Philharmonic Orchestra is in residence at the University. The College of Music has recently hosted many international events including the Jean-Marie Londeix International Saxophone Competition, The Thailand International Saxophone Conference, the International Trumpet Guild, the Asian Symphonic Band Competition (ASBC), and the first Thailand International Piano Competition. A 2000 seat auditorium is under construction along with a music museum designed to house and conserve a collection of Western and Asian instruments. Newly donated items include four instruments from the period of Adolphe Sax, two of which are original instruments from the master instrument maker. The people of Thailand are especially devoted to the saxophone as His Majesty King Bhumibol Adulyadej is an accomplished saxophonist and composer.



King Bhumibol Adulyadej

Schedule

The World Saxophone Congress XV begins Tuesday 7 July at 5:30 PM with an official reception presided over by a representative of His Majesty King Bhumibol Adulyadej. The opening concert will feature performances of Thai traditional music performed on saxophone by Asian musicians and composers who have produced original music using Thai traditional intervals and modes. The closing performances on 12 July will feature some of the most important concert saxophonists in the world performing with the Thailand Philharmonic Orchestra conducted by Allan McMurray. Further details can be found on the official website of the Congress www.wscxv.org.



Charoensuk

Interview with Congress Host

Dr. Sugree Charoensook

Hosting the World Saxophone Congress in Thailand has long been a goal of Dr. Sugree Charoensook, director of the College of Music, Mahidol University. He has worked tirelessly toward this goal for many years, first by raising the level of music education in Thailand, second by securing funding sources to host a world event of this magnitude, and third by gaining experience with events that have already brought recognition from the international saxophone community.

What made you start thinking about hosting the World Saxophone Congress?

I am a saxophonist who shares a passion for saxophone playing with the many great saxophonists of the world.

During the period when I studied for my doctoral degree in Colorado, I went to several saxophone conferences including the World Saxophone Congress in 1985 in Washington, DC. Having the opportunity to see and hear many great performances at these conferences, I realized that bringing an event like this to my country would help not only the development of saxophone playing but also many other things that positively stimulate the cultural life in Thailand. The saxophone is also a very special and beloved instrument in Thailand because our King is a saxophonist. To Thai people, bringing the World Saxophone Congress to Thailand is also a very significant way to show our love for our King.

Since you came back home almost 25 years ago to start working as a music educator in Thailand, many changes have occurred leading up to hosting this great international event. Please tell us about some of these changes.

When I first started teaching in Thailand, we had no systematic curriculum for music education. For example, the tradition of repertoire and pedagogy in saxophone teaching was severely lacking. I started introducing the standard repertoire and pedagogy that I learned during my doctoral study and that was unheard of by many people. Of course, the pedagogy cannot exist only by itself; it needs a facility that provides a suitable environment - a music school. This was the inspiration for starting the College of Music at Mahidol University. The result is a campus that today includes a state-of-the-art college with four buildings served by 101 full-time faculty and 84 staff.


Please tell us some of the ways that you were able to gain the attention of the world saxophone community.

In 2003, we offered a proposal to host the 2006 World Saxophone Congress. We thought it was a good proposal, but it narrowly lost to Slovenia. In hindsight, I think we needed to show more accomplishments and dedication to the world of the saxophone. In 2004, we hosted the Thailand International Saxophone Conference and invited many of the

world's greatest saxophonists. In 2005, we hired Professor Shyen Lee as a full-time classical saxophone teacher. Then in 2006, we organized the Thailand International Composition Competition for Saxophone with a panel of internationally known adjudicators. The winning pieces were premiered at the 2006 World Saxophone Congress in Slovenia, and Thailand took 25 performers to this Congress including soloists, quartets, and ensembles. A new proposal was presented during the 2006 Congress to host the 2009 WSC. The approval of our proposal was unanimous. Thailand continued its dedication to the saxophone by hosting the prestigious Jean-Marie Londeix International Saxophone Competition in 2008. This event will happen every three years in Thailand at Mahidol University College of Music.

What can the participants of the 2009 World Saxophone Congress look forward to?

We will host a very well organized event with the traditional hospitality of Thailand, the Land of Smiles. We are looking forward to hosting many of the world's greatest saxophonists who will present and share new music and many new ideas and performance techniques. We expect that everyone who participates will benefit from this historic event. We also hope that the many visitors from throughout the world will see and recognize Thailand's place as a major musical contributor. Finally, all who come to Thailand are invited to extend their stay to experience the magic of Thailand by visiting our many tourist sites throughout the country.



World Saxophone Congress XV

Growth and Convergence
July 7-12, 2009

College of Music, Mahidol University
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