

2021 NASA Region 9 Conference



UNIVERSITY OF
CALGARY

NASA  NORTH AMERICAN
SAXOPHONE
ALLIANCE

March 18 - 20, 2021

NASA Welcome – Joelle Welling

On behalf of the School of Creative and Performing Arts at the University of Calgary, I am pleased to welcome you to the 2021 Region 9 Conference of the North American Saxophone Alliance. I also extend thanks to Dr. Jeremy Brown and the members of the Executive Committee for the work they have done organizing this important event.

This virtual gathering of performers, scholars and composers provides a significant opportunity for learning through masterclasses, performances and lectures. Amidst all of this activity I encourage you to take advantage of the opportunity to connect and share with colleagues from across the region!

Best wishes for a wonderful conference,



Joelle Welling, Ph.D.
Interim Director & Senior Instructor
School of Creative and Performing Arts
University of Calgary





Mar 18, 2021 06:00 PM Mountain Time (UTC/GMT-6)

LINK A: Zoom* Meeting ID: 950 5499 1256

Passcode: NASA2021

6:00 pm

Welcome – Opening

The University of Calgary is excited to be hosting the 2021 North American Saxophone Alliance Region 9 Conference. We would like to take this opportunity to acknowledge the traditional territories of the people of the Treaty 7 region in Southern Alberta, which includes the Blackfoot Confederacy (comprising the Siksika, Piikani, and Kainai First Nations), as well as the Tsuut’ina First Nation, and the Stoney Nakoda (including the Chiniki, Bearspaw, and Wesley First Nations). The City of Calgary is also home to Métis Nation of Alberta, Region 3. We would also like to note that the University of Calgary is situated on land adjacent to where the Bow River meets the Elbow River, and that the traditional Blackfoot name of this place is “Moh’kins’tsis”, which we now call the City of Calgary.

Jeremy Brown

Jeremy Brown is Professor of Music at the University of Calgary (1990-present) and performs as a jazz, classical and free improviser primarily on the saxophone. He is also a woodwind doubler and performs frequently as a flautist, on recorders and clarinet. He has been conductor of the wind bands at the University of Calgary School of Creative and Performing Arts and currently directs the award-winning UCalgary Jazz Orchestra (arts.ucalgary.ca/schools/creative-performing-arts) and is in his twenty-third year as conductor of the Calgary Wind Symphony (calgarywindsymphony.com). The UCalgary Saxophone Ensemble gave world premieres of works by Jordan Nobles and Laurie Radford at the 2020 North American Saxophone Alliance Biennial Conference, Arizona, USA.

** Zoom conference sessions will not be recorded for archival purposes.*

Executive Committee

- Jeremy Brown – Conference Host
- Holly De Caigny
- Kristine Gray
- Glen Gillis
- Gerry Hebert
- Ben Schneider
- Carlos Tinoco
- Lauro Pecktor de Oliveira
- Daniel Laufer Pelton
- Lyle Rebbeck

Guest Artists

- Dr. Julia Nolan, University of British Columbia
- Dr. Chien-Kwan Lin, Eastman School of Music
- Dr. Glen Gillis, University of Saskatchewan
- Dr. Kenneth Radnofsky, New England Conservatory
- Dr. Vince Ho, Land's End Ensemble, Calgary Philharmonic Orchestra

Support Staff

- Kathy Race
- Aurelie Maerten
- Constantina Caldis Roberts



Mar 18, 2021 06:00 PM Mountain Time (UTC/GMT-6)

<p>LINK A: Zoom Meeting ID: 950 5499 1256 Passcode: NASA2021</p>	<p>LINK B: Zoom Meeting ID: 917 6944 8847 Passcode: NASA2021</p>
<p>6:30 pm</p>	<p>6:30 pm</p>
<p>“Whimsical Collabs” — The Art of Composer and Performer Collaboration with Vincent Ho / Jeremy Brown / Lana Henschell</p> <p>Jeremy Brown and Vincent Ho have been working together for the past year on a new set of works titled <i>Whimsical Sketches of Fanciful Birds, Books Two and Three</i>. The collection of movements bear the titles "Stoned Vultures," "Mobster Magpies," "Baby Phoenix," "Sedated Seagulls," "Paranoid Hummingbird," and in Book Three, "Caffeinated Robyn," "Corporate Puffin," "Charming Goldfinch," "Love Birds," and "the Angel and The Mockingbird." In this session, Vincent Ho and Jeremy Brown will describe the impromptu jam sessions that were the works' genesis and the continuing creative process with pianist Lana Henschell as the pieces are rehearsed and prepared for performance and recording. The session today will feature a recording of "Mobster Magpie", (2020) a sample video of the collaborative process with the three musicians earlier this week, and a live performance of "Dusk" (2020) for solo alto saxophone (world premiere).</p> <p><i>Dusk</i> is a transcription (for solo alto saxophone) from the first movement of by cello concerto <i>City Suite</i>. It was conceived as a musical soliloquy that was inspired by a melancholy evening I had in Toronto. I was sitting in front of my hotel window taking in the view of downtown while sipping my rum and coke. As dusk settled, a feeling of “coldness” crept in as I watched the city transform into its darker alter ego. Emotionally speaking, this movement represents the initial turmoil I felt many years ago that begun my period of sadness.</p> <p><i>Mobster Magpie</i> is the second movement to my work <i>Whimsical Sketches of Fanciful Birds, Book II</i> – a collection of cartoon-like musical sketches of various species of birds. This work was inspired from reading about the general behavior of magpies: “sedentary and territorial, living in groups occupying a territory, or in flocks or fringe groups. A group may occupy and defend the same territory for many years.”</p>	<p>Concertino (movement 2, Aeolian Songs), Warren Benson Lindsay Johannesson Biography: Lindsay is a third year saxophone performance student at the University of Lethbridge. She is a member of the U of L Wind Orchestra, U of L Jazz Ensemble, and the U of L Saxophone Quartet, and has travelled internationally with these ensembles. Accompanist: Daniel Kim.</p> <p>Selections from Our Highway 1) American Whispers: Pines 2) Where is Your Wealth?, Ethan Helm Ethan Helm Biography: https://www.ethanhelm.com/ → Recorded live at SubCulture in New York City, Our Highway weaves together footage of Cowboys & Frenchmen onstage in one of New York City’s most renowned venues with scenes from a cross-country tour. The video and musical themes capture the hectic pace of big cities, the majestic tranquillity of nature and the unexpected surprises and tiresome aggravations that arise while hustling from nightclub to nightclub. Conceived long before the COVID pandemic, these images assume added resonance in light of a lockdown that’s kept most of these venues dark for the better part of the past year. Collaborator: Owen Broder.</p> <p>Shu Gath Manna, Steven Galante Ricardo Martins Biography: I am a 4th year student at the UofS in the individualized program B.Mus. I have been working for more than 15 years as a music producer and have worked with musicians from the US, Brazil, Chile, Canada, Czech Republic, and other countries. I have been playing saxophone since I was eleven years old. In 2015, I decided to move to Canada and continue my music studies in saxophone with Dr. Gillis as my instructor and tutor. After finishing this program, I plan to start my Masters in saxophone in order to continue my studies.</p>



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7:00 pm

Prelude No. 22, Johann Sebastian Bach

Portrait of a Flirt, Robert Farnon (Arr. Ted White)

UBC Saxophone Ensemble:

- Sopranino saxophone: Julia Nolan
- Soprano saxophones: Henry Cao, Alison Cardinall, Mo Miao
- Alto saxophones: Cheryl St. Pierre, Kaitlyn Darrach, Zach Mozel, Jackson William
- Tenor saxophones: Allan Xu, Emma Porter, Ryan Cheng
- Baritone saxophones: Emmanuel Rihl, Jasmin Braun,
- Bass saxophone: Mia Gazley

Lisbon, Percy Grainger

UBC Saxophone Quintet:

- Alison Cardinall, soprano saxophone
- Kaitlyn Darrach, alto saxophone
- Cheryl St. Pierre, alto saxophone
- Emma Porter, tenor saxophone
- Jasmin Braun, baritone saxophone

Quartet No. 3, William Schmidt

Odyssey Saxophone Quartet:

- Henry Cao, soprano saxophone
- Cheryl St. Pierre, alto saxophone
- Allan Xu, tenor saxophone
- Emmanuel Rihl, baritone saxophone

Amazing Grace and Ulla in Africa, Traditional Hymn / Heiner Wiberny

UBC Saxophone Quartet:

- Zach Mozel, soprano saxophone
- Jackson Williams, alto saxophone
- Ryan Cheng, tenor saxophone
- Mia Gazley, baritone saxophone

Greetings from beautiful British Columbia and the University of British Columbia School of Music!

Thank you to the University of Calgary, to Dr. Jeremy Brown, to students, and staff for hosting this virtual conference.

At UBC, we started back in September exclusively online for all courses but by week six, we were allowed to teach lessons in person. All the saxophone students wanted to have their lessons in person – and it has been a joy to resume! As chamber music was not part of that plan, we continued to rehearse once a week in an underground parking lot! It got chilly but never arctic! As of January, we were allowed to resume in-person chamber music following the usual protocols. In the recital hall, we could have eight distanced musicians on the stage and managed the remaining five next to the stage at the appropriate distance.

We are grateful and enjoying our time together in quartets and ensemble. Special thanks to former UBC saxophone students Mia Gazley (MMUS U. of Florida) and Mo Miao (UBC, PhD student in Biochemistry) for contributing to ensemble and quartet. Thanks to Kaiya Gazley for video and audio recordings.

Stay safe, stay healthy, and *vive le saxophone!*

Julia Nolan, PhD
University of British Columbia



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Duo Gillis Cunningham (DGC): Composing and Collaborating Long Distance in the COVID Era

Fanfare (pre-recorded performance) ©2020 (2:55)

Glen Gillis - alto saxophone

James Cunningham - B didgeridoo, slide didgeridoo and conch trumpet

Brief commentary about Milky Way

Milky Way (pre-recorded performance with video) ©2021 (2:50)

Glen Gillis - alto saxophone

James Cunningham - Bb didgeridoo

A brief description of the creative and technical processes involved in the conception and realization of Asteroid Belt that was built around a single drum-set track, to which was added pre-recorded cicadas, alto saxophone, and Brazilian cuica, all with digital manipulation and procession.

Asteroid Belt (pre-recorded performance with video) ©2021 (7:33)

Glen Gillis - alto saxophone

James Cunningham - cicada backtrack, Brazilian cuica (friction drum)

Satnam Ramgotra - drum kit

Wayne Giesbrecht - digital electronics

Q&A: An opportunity for attendees to comment and ask questions regarding aspects of the production, with a special emphasis on long distance collaborative artistic communication.

Epilogue: A concluding example of a pre-COVID track from the Duo Gillis Cunningham 2020 album "Sonic Eclipse" that illustrates some long-distance collaboration between Los Angeles, Saskatoon, and Boca Raton, Florida.

Walkabout (pre-recorded performance with video) ©2020 (4:38)

Glen Gillis - alto saxophone

James Cunningham - Eb didgeridoo and gong

Satnam Ramgotra - tabla and African shaker

Performers:

Glen Gillis, University of Saskatchewan

James E. Cunningham, Florida Atlantic University

Satnam Ramgotra, studio percussionist - Los Angeles, CA

Wayne Giesbrecht, sound engineer - University of Saskatchewan



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9:00 am

9:00 am

High Expectations, Robert Lemay
Alexander Richards

Biography: Dr. Alexander Richards is an active pedagogue and performing artist, having appeared in concert in Canada, the United States and Europe. As a concert saxophonist, Alexander has been a featured soloist with ensembles at the University of Victoria Wind Symphony (2011), the University of Minnesota Wind Ensemble (2013), and at the University of North Texas. In addition, Alexander has presented recitals at many prestigious festivals and conferences, including the Darmstadt International Musikinstitut, the Texas Music Educators Association conference, and many North American Saxophone Association conferences. As both a performer and pedagogue, Alexander devotes himself to the creation and dissemination of contemporary music for saxophone. He has both commissioned and premiered many works for saxophone in all capacities, from a double concerto with flute and orchestra, to chamber music, electroacoustic music, and unaccompanied works. Currently, Alexander's musical pursuit is the creation of new solo works for the soprano saxophone, a commission of which was selected to appear on a forthcoming album from Naxos. As a pedagogue, Alexander's core belief is the incorporation of contemporary technique and music into the canon. Having studied with many luminaries, including Dr. Eugene Rousseau, Dr. Eric Nestler and Wendell Clanton, Alexander holds a Bachelor of Music from the University of Victoria, a Master of Music from the University of Minnesota, and a Doctor of Musical Arts from the University of North Texas.

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Still Fields, Justin Weiss
Allison Balcetis

Biography: <http://www.allisonbalcetis.com/> → Internationally recognized as an ambitious contemporary saxophonist, Allison Balcetis has studied and collaborated with artists from around the world. Her work as a soloist and chamber musician has produced over 80 world premieres.

As a faculty member of the University of Alberta since 2009, Allison trains the next generation of thoughtful, artistic musicians, teaching saxophone, chamber music, woodwind techniques, and aural skills. Outside of the university, Allison develops the contemporary arts community as past President of New Music Edmonton, Alberta's premiere new music concert presenter. From 2015-2018 she was co-curator of SubArctic Improv and Experimental Arts, a monthly series pairing dancers, musicians, text, and visual artists in a totally improvised context that saw over 200 artists grace its stage. Allison's recent chamber activities include the Edmonton Saxophone Quartet, improvisation ensemble damn magpies, UltraViolet ensemble, and work with Edmontonian musicians and dance companies such as the Jen Mesch Dance Conspiracy and Mile Zero Dance. In 2007 Allison co-founded Anubis Quartet, a Chicago-based ensemble with more than 30 commissions and premieres of provocative new music, performing with them until 2014. During her undergraduate degree, Allison won first place in the Fischhoff National Chamber Music Competition in 2005.

Allison holds a Doctorate degree from the University of Alberta. She also holds degrees from Bowling Green State University and is the first – and only – saxophonist to earn a joint degree from the Université de Bordeaux and the Conservatoire National de Région de Bordeaux.

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<p>Shimcheong, Eunseon Yu</p> <p>Caleb Shannon</p> <p>Biography: Dr. Caleb Shannon is a saxophonist based in Lansing, Michigan. He has placed in numerous competitions, including third place in the 2016 Music Teacher’s National Association Woodwind Young Artist Competition, winner of the 2016 Naftzger Young Artist Competition in the woodwinds division, and a national finalist in the 2014 and 2018 North American Saxophone Alliance Quartet Competition. Most recently, he was the unanimous winner of the 2019 Richard Kichu & Joan Sojeon Moon Scholarship by the Michigan State University Council of Korean Studies for the promotion of Korean culture at MSU. An advocate of contemporary music, his most recent projects have been the promotion and commissioning of new saxophone music by Asian composers, having recently premiered works by composers from China, South Korea, Taiwan, and Singapore. At MSU, Caleb works for the College of Music as a piano technology and facilities operations assistant. He also serves on faculty at the Michigan State University Community Music School. He has given performances at the North American Saxophone Alliance Regional and National conferences, the 2020 Composition in Asia Conference, the United States Navy Band Saxophone Symposium, and the 2012 World Saxophone Congress in St. Andrews, Scotland. A native of rural Bowling Green, Missouri, Caleb received a Bachelors of Music-Performance degree from the University of Missouri-Columbia, a Masters of Music-Performance and Pedagogy from Oklahoma State University, and a Doctorate of Musical Arts degree in Performance and Literature from Michigan State University. His teachers include Professor Leo Saguiguit, Dr. Jeffrey Loeffert, and Professor Joseph Lulloff.</p>	<p>Pieces Caracteristiques En Forme De Suite for Alto Saxophone and Piano: V. A La Parisienne, Pierre-Max Dubois Jesse Koethler</p> <p>Biography: Jesse Koethler is currently in the fourth year of her music education studies at the University of Saskatchewan. Accompanist: Terri-Lynn Mitchell.</p> <p>Downpour, Jenni Watson Kayleigh Francis</p> <p>Biography: Kayleigh Francis is a fourth year undergraduate student at the University of Alberta, majoring in saxophone performance. Originally from northern British Columbia, she moved to Edmonton in 2017 to study music at the University of Alberta. She has played in numerous groups, including the University of Alberta Symphonic Wind Ensemble, the University of Alberta Concert Band, the Laurent Garneau Saxophone Quartet, and the University of Alberta Undergraduate Saxophone Quartet. She has been section leader for the University of Alberta Concert Band for two years, and is currently the Vice President of the Music Students’ Association at the University of Alberta. She has studied with Dr. Allison Balcetis, Dr. William Street, Dr. Holly DeCaigny, and Ben Whittier while at the University of Alberta. She gave a junior recital in January of 2020, which included works by Creston, Delvincourt, Noda, and Caplet. She had planned to attend the Frederick L. Hemke Saxophone Institute at the Snow Pond Music Festival this past summer, but unfortunately it was cancelled due to the pandemic. She plans to continue studying saxophone by pursuing a Masters degree after she graduates this year.</p>



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Rhapsody for Baritone Saxophone and Piano, Mark Watters

Connor Reid

Biography: I am a four year saxophone student studying under Jeremy Brown with the intention on going onto Education after graduation. Have been teaching privately for years and with a few organizations, including the Calgary Round Up Band and Calgary Music Works. Accompanist: Emily Fulkerson.

Waterwings, Mark Bunce

Matthew Robinson

Biography: Matthew Robinson, a sessional instructor at the Canadian Mennonite University, holds degrees from the University of Manitoba (B.Mus.) and the University of British Columbia (M.Mus.) in saxophone performance. His achievements include winning the 2015 UofM Concerto competition, the 2016 Adam N. Leckie Memorial Trophy, first place in winds at the 2018 Canadian Music Competition finals, and most recently first place in the American Protege International Concerto Competition. Matthew has performed in venues throughout Canada and as a soloist with both the University of Manitoba Wind Ensemble and the Winnipeg Symphony Orchestra. In 2021 Matthew will make his debut performance in Carnegie Hall. Matthew is currently a performing member of the Winnipeg Wind Ensemble, The Exchange Quartet, and is a board member of Living Room Live.



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<p>9:30 am</p>	<p>9:30 am</p>
<p>Sonata for Alto Saxophone and Piano, David Maslanka Brandon deGorter</p> <p>Biography: Brandon is a fourth-year student at the University of Lethbridge finishing his undergrad in music. He is an active part of the Lethbridge community and U of L ensembles playing for the U of L Wind Orchestra, Jazz Ensemble, and playing for various worship services in Lethbridge. Accompanist: Joel Goodfellow</p> <p>Whimsical Sketches of Fanciful Birds, Vincent Ho Carlos Tinoco</p> <p>Biography: Calgary native Carlos Tinoco is in his second year of his masters in saxophone performance. During his time at the University of Calgary, Carlos has worked with many classical saxophonists and jazz artists. He has received 5 scholarships from the university and was a runner-up to receive the Alberta Graduate Excellence Scholarship. He has extensive performance experience with numerous ensembles in the Calgary area, and has performed in many international competitions. Carlos plans to apply to Ph.D. programs at the University of Toronto and University of Ottawa to pursue his interest in musicians' health and wellness.</p> <p>Fantasia N^o6 in D minor, TWV 40:7, Georg Philip Telemann Melissa Pflug</p> <p>Biography: I am a first year Bachelor of Music alto sax player. I am fresh out of high school looking to gain experience in the listening and performance of high level saxophone repertoire.</p> <p>.</p>	<p>Invocation, Glenn Sutherland Colin MacDonald</p> <p>Biography: www.crypticmusic.ca → Colin MacDonald is a freelance saxophonist, composer and arranger living in Vancouver, BC. A former member of the new music chamber group Ensemble Symposium, and the Balinese gamelan Gong Gita Asmara, Colin regularly performs with the Saxophilia Saxophone Quartet, and the Cascadia Reed Quintet. He has also worked extensively with Vancouver New Music, the Redshift Music Society, the Erato Ensemble, the Vancouver Symphony Orchestra, the West Coast Symphony, and the Kamloops Symphony. Colin has studied jazz arranging with Fred Stride, world rhythms with Glen Velez and Trichy Sankaran, and Balinese gamelan with Michael Tenzer and Dewa Ketut Alit. With a composition style rooted in the traditions of American and European minimalism, Colin also incorporates elements of rhythmic practices from world music cultures in West Africa, Indonesia, and Latin America. Colin's works have been premiered by the Turning Point Ensemble, Continuum Contemporary Music, Gamelan Gita Asmara, Sekaah Gong Genik Wayah, Ad Mare Wind Quintet, The Microscore Project, the Vertical Orchestra, Fringe Percussion, the Yarilo Duo, the Saxophilia saxophone quartet, saxophonist Julia Nolan, and pianist Marguerite Witvoet. In 2006 he formed his own chamber orchestra, The Colin MacDonald Pocket Orchestra, to present his original compositions for large ensemble. Colin's debut CD Circle of Wind containing his chamber compositions for saxophone was released in 2011. His hour-long installation work for 16 saxophones, The Sky is a Clock, was released in 2020 on Redshift Records.</p>



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Star Bits, Corey Dundee
Holly DeCaigny

Biography: Dr. Holly De Caigny holds degrees in Classical Saxophone Performance from the University of Alberta, the University of British Columbia, and the University of Calgary. She also holds two performance diplomas from the Conservatoire de Boulogne-Billancourt (Paris, France). She has performed extensively in North America, Europe, and Asia, and is also employed as a musician in the Canadian Armed Forces. She currently maintains a busy schedule of performance and private instruction, as well as being a member of Proteus Saxophone Quartet, and Timepoint New Music Ensemble.

False Positive, Justin Massey
Justin Massey

Biography: www.justin-massey.com → Canadian saxophonist and composer Justin Massey is an interpreter of contemporary music based in Toronto, Ontario. With an obsession of creating new sonorities and textures through the saxophone, Justin searches for obscure and unexplored sounds offered by the instrument and its unparalleled potential to create visceral and emotional music. Justin presents music of his generation in all of his performances by commissioning new repertoire and collaborating closely with composers in search of these new sounds, often through electronic manipulation of the saxophone. Recently, Justin has commissioned and premiered new works for saxophone and live electronics by Carolyn Borcharding, Camila Agosto, Brian Lee Topp, Jacob Sachs-Mishalanie, and Jason Charney. He is currently working in collaboration with Camila Agosto to create and perform the five movement Paracusia series for saxophone and live electronics.



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Sonata (movements 1 and 3), Alec Wilder
Robert Lee

Biography: I am a first year student at UofC studying combined engineering and music. I have been playing saxophone for eight years.



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10:00 am / 11:00am / 12:00pm / 1:00 pm

10:00 am:

Panel discussion on technology, apps, and strategies for online teaching and rehearsing
Holly DeCaigny, Allison Balcetis, and Marc Stoeckle

11:00 am:

Masterclass with Ken Radnofsky

11:00 - Connor Reid → Rhapsody for Baritone Saxophone, Mark Watters

11:15 - Robert Lee → Sonata (movements 1 and 3), Alec Wilder

11:30 - Kayleigh Francis → Tableaux de Provence (movements 1 and 4), Paule Maurice

11:45 - Jillian Mah → Sonata for Alto Saxophone and Piano (movement 3), Violet Archer

12:00 pm: Lunchbreak / Showroom with Derek Chiu (Royal Conservatory of Music)

1:00 pm:

Committee on the Status of Women Presents...

Allison Balcetis / Jan Berry Baker

In 2019, NASA's Committee on the Status of Women launched the "CSW Presents..." uniform presentation that took place at all 10 regional NASA conferences and included an activity report and at least 30 minutes for a live feedback session. These 50-minute presentations significantly strengthened the understanding of and participation in the support of gender equity in NASA. Since then, the feedback gathered at those conferences has been 100% responsible for the direction of the committee's initiatives.

The Committee on the Status of Women is strengthening the North American Saxophone Alliance by bringing sharp focus to important issues that impact women+ within our professional organization. At the heart of the Committee's contribution is a commitment to providing opportunities for the women+ and non-binary individuals of NASA to seek mentoring from highly accomplished professionals within the membership.

The fact remains that genuine, systemic equality for women+ within most organizations is still unrealized. Mobilizing and organizing women+ to champion their interests—and ultimately, the advancement of NASA—is an effective way to hasten change.



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2:00 pm

Musicians' Work-related Injuries: A Current Day Overview
Lucie Jones

The aim of this research paper is to assess the current environment for musicians' injuries to help determine what steps could be implemented to prevent work-related injuries for all musicians. By tracing the history of musicians' injuries and providing an overview of the types of injuries, the causes, and the treatments, this paper gives an overview of the current situation for musicians and reveals areas where there is room for improvement.

The reality of experiencing work-related injuries as a musician is undeniable. Much has been written comparing the professional musician to the professional athlete, both are subject to similar physical demands, emotional demands, and potential for injury. Yet there exists disparity between the two fields regarding injury prevention and treatment: athletes benefit from a long tradition of sports medicine while musicians do not. The world of sports medicine is built around the principle that places the rights of the athlete, emotional and physical health, as taking precedence over any other considerations; musicians would benefit from adopting a similar principle.

By examining the data available on musicians' injuries today, it is apparent that, like athletes, musicians are prone to work-related injuries and like athletes, musicians must address the physicality and stresses of their activity from the start: the importance of teaching correct posture, correct technique, and proper breathing, cannot be overstated. Correct physical training will optimize performance and prepare all musicians for long, injury-free careers.

2:00 pm

Improving the Quality of Saxophone Quartet Rehearsals
Ben MacDonald

This presentation explores saxophone quartet performance and rehearsal strategies from the perspective of four prominent university saxophone professors who play in internationally recognized saxophone quartets. Data was collected through one-on-one interviews between the presenter and Professor Steven Banks, Dr. Geoffrey Deibel, Dr. Joe Girard, and Dr. Nicki Roman. Each of these unique artists' quartets serve as aspirational chamber ensembles for high school, undergraduate, and graduate saxophone quartets. Topics discussed included rehearsal techniques such as balance, intonation, blend, and goal setting in addition to interpersonal skills such as team building, communicating productive feedback, and managing conflict. Practical recommendations will be made by the presenter for quartet rehearsals and performances from the data collected.



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2:30 pm / 3:00 pm

2:30 pm:

Coffeebreak

3:00 pm:

Masterclass with Julia Nolan

3:00 - Nicolas Luzzi → Sonata for Alto Saxophone (movements 1 and 2), Lawson Lunde

3:20 - Melissa Pflug → Fantasia in D minor, Georg Philipp Telemann

3:40 - Justin Fillion → Pequena Czarda, Pedro Iturralde



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4:00 pm

THE MOST DISGUSTING SCIENCE EVERY SAX PLAYER SHOULD KNOW
Rulon Brown

Join Rulon Brown as he shares laughter, horror and video from his year-long study of saxophone pad rot. With the help of a food scientist and two brand new Selmer® saxophones, Rulon conducted a disgusting field test playing both horns without cleaning them for a year. Yuck! This torture test helped him learn how sticky pads evolve and find better ways to care for your sax. Expect tips and tricks to keep your horn healthy and playing well, plus tips to add years to the life of your saxophone.

Laugh, win prizes, and see the world's first time-lapse video of leather pad rot - Yuck!
If time is made available I'd be happy to dig deeper into sax care tips and Q&A with participants.

4:00 pm

Making your own fingering charts
Bret Pimentel

Saxophonists, teachers, composers, and others need to be able to produce clear, attractive saxophone fingering diagrams and charts for teaching, academic papers, books, articles, scores, blog posts, and more. This presentation demonstrates how to use free tools to produce custom fingering diagrams and incorporate them into digital and print projects. Fingering charts for basic technique, trills, microtones, multiphonics, and saxophones with special or adapted keywork are all fast and easy to produce from a computer, tablet, or smartphone.



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New full color book, In Search of the Saxophone: Its Origins and Functions - Exciting findings about Early Saxophone 1560-1890
Bryan Kendall

Bryan Kendall completed his undergraduate studies at the University of Illinois Champaign–Urbana, graduate studies at the University of Connecticut, and post graduate studies at Yale University. His has lectured at Yale, the Royal Flemish Conservatory, Antwerp, the Library of Congress, Metropolitan Museum, Conservatorio Profesional de Música “Manuel de Falla” de Cádiz, as well as at numerous other universities and conservatories and meetings of the North American Saxophone Congress. His contributions have been reviewed by Saxophone Symposium and The Saxophone Journal. In addition to his scholarship, Kendall has been an active performer, arranger, and composer, collaborating with members of the Chicago Symphony Orchestra, and the Bill Holman Orchestra of the Doc Severinsen NBC Tonight Show Band, and is director of a small orchestra in Dallas. His professional affiliations include the American Musical Instrument Society, Galpin Society, Association des Collectionneurs d’Instruments de Musique à Vent (Larigot), the North American Saxophone Congress, and the American Musicological Society. An itinerant scholar, Kendall has maintained residences in several locations—Dallas; Istanbul; Los Angeles; Glasgow; La Madelina, Sardinia; Mystic, Connecticut; and Brus Laguna of La Mosquitia in Honduras. He is an avid equestrian.

4:30 pm

Ceci n'est pas un saxophone: Comparative Pedagogy for Saxophone, Clarinet, and Bass Clarinet
William Hayter

Students holding a saxophone but playing as if it were a clarinet, for example, will limit individual and ensemble success. While most woodwind pedagogy resources emphasize similar elements between instruments, a focus on differences between instruments removes limitations. Attendees will leave the session with a deeper understanding of the ways in which differences in air support, embouchure, and voicing (vowel sound) contribute to mature tone production on clarinet, bass clarinet, and saxophone, as well as practical approaches for including instrument-specific details in instruction in in-person and virtual settings.

The discussion of air support includes the physical approach, including constant versus variable support, and conceptual approaches, including variations in volume or velocity. The discussion of embouchure specifies five components—top lip, bottom lip, corners, chin, jaw—unified into a complete concept per instrument, including a unique diagram system. The discussion of voicing covers the conceptual approach of constant versus variable and identifies particular vowel sounds to employ. A ranking of importance of each component in tone production will allow teachers to prioritize instruction.

The information presented comes from my doctoral thesis, a descriptive study relying on quantitative analysis of survey responses from tenured or tenure-track applied clarinet or saxophone instructors at universities in the United States offering graduate degrees in music. The purpose of this clinic is to present the results of that study in concise, actionable terms for active teachers.



Mar 20, 2021 09:00 AM Mountain Time (UTC/GMT-6)

<p>LINK A: Zoom* Meeting ID: 945 1941 4683 Passcode: NASA2021</p>	<p>LINK B: Zoom* Meeting ID: 972 1770 6524 Passcode: NASA2021</p>
<p>9:00 am</p>	<p>9:00 am</p>
<p>Legende, op. 66, Florent Schmitt</p> <p>Melvin Picazo</p> <p>Biography: Born in Montreal and raised in Calgary, Melvin has been an active saxophone player since the age of 12. An avid and aspiring performer, Melvin is currently in his third year of his Bachelor's of Music in Saxophone Performance under Dr. Jeremy Brown. At the age of 11, Melvin started playing saxophone in concert and jazz bands at the junior and senior high level. More recently, he has worked and performed with the University of Calgary Wind Ensemble, Jazz Orchestra and the University of Calgary Saxophone Ensemble and Quartet. Notable performances include recording a live studio album with Calgary-based band Long Time No Time and the UofC Jazz Orchestra and world premiering several Canadian works with the UofC Sax Ensemble at the 2020 Biennial North American Saxophone Alliance Conference. As a soloist, Melvin has performed at the 2019 Region IX North American Saxophone Alliance Conference and the Red Carpet Series held in Calgary. He has also had the privilege of performing in masterclasses with numerous saxophone pedagogues such as Timothy McAllister, Ken Radnofsky, Brian Scanlon, Marie-Chantal Leclair, and with renowned flutists Lorna McGhee and Tanya Witek. Accompanist: Ami Longhi.</p> <p><i>* Zoom conference sessions will not be recorded for archival purposes.</i></p>	<p>Crossing Borders, Tebogo Monnakgotla</p> <p>Nicole Strum and Tristan de Borba</p> <p>Biography: Following their debut performance at Halifax's Open Waters New Music Festival, the Strum-De Borba Duo has performed at UPEI, Acadia University, Mount Allison University, NASA's 2019 Region 10 Conference at Western University, and the Lunenburg Academy of Music Performance, where they spent two weeks as guest faculty for LAMP's inaugural Saxophone Academy in 2019. The duo is currently collaborating with Canadian composer Robert Humber on a new work for two baritone saxophones to be premiered in 2021.</p> <p><i>* Zoom conference sessions will not be recorded for archival purposes.</i></p>



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9:00 am

Billie, Jacob Ter Veldhuis
Kristine Gray

Biography: Kristine Gray began her musical studies at an early age studying classical guitar and saxophone. She obtained her BMus degree at the University of Calgary, under the direction of Dr. Jeremy Brown. Kristine also received her Bachelor of Education from University of Calgary and her MMus in Saxophone Performance from The Boston Conservatory. An active performer and advocate of new music, Kristine has performed throughout the United States, Canada, Europe, Thailand and Scotland. In 2015 she completed her Doctorate of Musical Arts in Saxophone Performance through Boston University, under the direction of Kenneth Radnofsky. Kristine has adjudicated music festivals across Canada and co-compiled the most recent RCM saxophone exam syllabus. Kristine has been the saxophone instructor at the University of Lethbridge and currently she is on faculty at Mount Royal Conservatory, the Calgary Board of Education and is in the process of becoming a Royal Conservatory of Music examiner.

Sonata for Alto Saxophone and Piano (movement 3), Violet Archer
Jillian Mah

Biography: Born and raised in Calgary, Jillian began playing the saxophone in her Junior High & High School concert and jazz bands. She is currently in her second year of her Bachelor of Music/Bachelor of Education and studies under Dr. Jeremy Brown. She has also studied with Mark DeJong and Dr. Jennifer Bill. As a classical and jazz saxophonist, she has played with the University of Calgary Symphonic Band, Wind Ensemble, and the University of Calgary Jazz Orchestra. Jillian has also played with the University of Calgary Saxophone Ensemble, playing in the Red Carpet Series and at the North American Saxophone Alliance 2020 Biennial Conference where they premiered three Canadian works. She is also a member of the Calgary Wind Symphony. Jillian also teaches saxophone at Calgary Musicworks. Accompanist: Emily Fulkerson.

9:00 am

Romance, Op. 23, Amy Beach
Sarah Dunbar

Biography: Dr. Sarah Dunbar is an active performer, educator, and clinician specializing in woodwind instruments. She currently holds the position of Assistant Professor of Music (Woodwinds), at Midwestern State University in Wichita Falls, TX. As a winner of the 2018 American Protégé International Concerto Competition, Dr. Dunbar gave her Carnegie Hall debut in May 2018. She won First Prize in the 2018 "Golden Classical Music Awards" International Competition, awarding her a second solo recital performance at Carnegie Hall in November 2018. Dr. Dunbar was named the First Prize Winner of the North International Music Competition in 2018 (saxophone), and 2020 (flute), based out of Stockholm, Sweden. Most recently, she won First Prize in the 2020 International Music Competition "Grand Prize Virtuoso," and was invited to perform at the Beethoven House in Bonn, Germany in August 2021.

Dr. Dunbar is the elected Jazz Board Member for the College Music Society – South Central Chapter (2021-2023) and a member of the Performing Arts Medicine Association. After first studying at the Berklee College of Music, Dr. Sarah Dunbar completed a Doctor of Musical Arts degree in Multiple Woodwind Instrument Performance, simultaneously holding a Saxophone Teaching Fellowship and pursuing a related field in Performing Arts Health. Dr. Dunbar also holds a Master of Music degree in Multiple Woodwind Instrument Performance with a related field in Music Education, and a dual Bachelor of Music degree in Jazz Studies and Classical Saxophone Performance from the University of North Texas.

Improvisation and Caprice, Eugene Bozza
Stuart Dalby

Biography: Stuart Dalby is in his fourth year of Saxophone study at the University of Lethbridge studying under Dr. Chee Meng Low.



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<p>9:00 am</p>	<p>9:00 am</p>
<p>Sonata for Alto Saxophone and Piano (movements 1 and 2), Lawson Lunde</p> <p>Nicolas Luzzi</p> <p>Biography: Nicolas Luzzi is an aspiring young saxophonist studying music at the University of Calgary with Dr. Jeremy Brown. Accompanist: Ami Longhi.</p>	<p>Kampung Night, JunYi Chow</p> <p>Chee Meng Low</p> <p>Biography: Chee Meng Low enjoys a diverse career as a conductor, educator, administrator, and performing on saxophone as an orchestral, chamber, and solo musician. Chee Meng is Assistant Professor of Music and Director of Wind Orchestra at the University of Lethbridge, where he conducts the Wind Orchestra, teaches saxophone performance, conducting and musicianship skills. He is also involved with the Edmonton Saxophone Quartet, U of L Faculty Wind Sextet, and has performed as a soloist, chamber musician and guest conductor in North America, Europe and Asia. Chee Meng Low is an artist-educator for Yamaha Music Ltd.</p> <p>Joel Goodfellow has been playing piano for 20 years and has his ARCT in piano. He has performed as a soloist with the Okanagan Symphony Orchestra, the Kamloops Symphony Orchestra, and the Youth Symphony of the Okanagan with critics praising his musical sensitivity and fresh interpretation. Additionally, he has received many awards as both a soloist and chamber musician in music festivals throughout BC and Alberta. Recently, Joel was added to the PARMA recording artists roster. Joel is currently based in Lethbridge, where he is much in demand as an accompanist and teaches for the University of Lethbridge Music Conservatory.</p> <p>"Kampung Night" is a poem by Tian Si (田思), a famous poet from Sarawak, Malaysia, included in his "Rainforest Poetry Rain" series, The poems tells the author's childhood memories. The theme "Kampung" is a literal translation of the Malay word Kampung, meaning "village". The piece depicts the charming subtropical scenery with brilliant colors, reflecting the strong nostalgia and the profound Chinese national cultural spirit, and at the same time has a strong Malaysian regional cultural color.</p>



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9:30 am

Fragments of Brazil (II - Choro / I - Bossa Nova), Cássio Vianna

University of Alberta Undergraduate Saxophone Quartet:

Melodie Peet, soprano saxophone
Dani McAfee, alto saxophone
Kayleigh Francis, tenor saxophone
Haley Spector, baritone saxophone

Biography: Formed in the winter of 2018, the University of Alberta Undergraduate Saxophone Quartet consists of some of the most ambitious saxophonists in the University of Alberta Studio. The quartet has rotating members, and they often enjoy rotating saxophones. They have performed at studio recitals, university concerts, as well as NASA conferences in the past. In 2019 the quartet enrolled in the University of Alberta's chamber music course, allowing them more performance opportunities around the campus. They have worked with Dr. Allison Balcetis, Dr. Holly DeCaigny, Ben Whittier, and Dr. William Street. The current members of the quartet have worked together remotely in fall 2020 and are happy to be able to work together in person this term. This year, they have studied works by Michael Torke, Jenni Watson, Jean Françaix, and Cassio Vianna.

Levi's Dream, Howard J. Buss

Volcanic Ash, Chris Evan Hass

The Exchange Saxophone Quartet

Matthew Robinson, soprano saxophone
Connor Stairs, alto saxophone
Todd Morgan, tenor saxophone
Joey Rodrigo-Candappa, baritone saxophone

Biography: Formed in 2018 by saxophonists Matthew Robinson and David Oschefski, the Exchange Quartet has remained an active part of Winnipeg's classical music scene. Currently comprised of members Matthew Robinson, Connor Stairs, Todd Morgan, and Joey Rodrigo-Candappa, the group has performed its dynamic programming in venues throughout Western Canada.



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9:30 am

Nightmare Fragments, Beatrice Ferreira

I. three Witches on my bedsheets
XI. I lay one million purple Eggs
VIII. on the pier: split Rosehip/Cyst
V. the Taxidermist's hallway
XII. Red Oak Sap; her invocation

Saxophilia Saxophone Quartet

Julia Nolan, soprano saxophone
Kris Covlin, alto saxophone
David Branter, tenor saxophone
Colin MacDonald, baritone saxophone

Biography: www.saxophilia.com → Formed in 1996, the Vancouver-based saxophone quartet Saxophilia has been committed to giving the highest quality performances of classical saxophone repertoire. Its members include Julia Nolan on soprano saxophone, Kris Covlin on alto saxophone, David Branter on tenor saxophone, and Colin MacDonald on baritone saxophone. All of the quartet members are active performers in Vancouver's music community, as soloists and as band members in a wide variety of styles from classical to jazz to popular music. This appreciation of a diversity of music informs the group's choice of repertoire, which ranges from the standard repertoire of classical saxophone quartet, to contemporary music, to jazz arrangements and lighter fare.

The quartet has been active in the new music community, appearing in the Vancouver New Music Festival 2004 and the Sonic Boom Festivals of 1999, 2000, and 2006. They were the featured saxophone section in Vancouver Opera's production of Nixon in China in 2010.

Saxophilia successfully commissioned John Burke in 2004 for his piece Gyaling, assisted in the creation of Last Call by Derek Charke, and gave the Western Canada premiere of Peter Hannan's Fast Truck Bop. The group has also given the Canadian premiere of works by international composers such as Graham Fitkin, Erki-Sven Tüür, Helena Tulva, David Kechley, and Michael Torke. In 2018, the ensemble released their self-titled recording Saxophilia, featuring the music of BC composers Dorothy Chang, Peter Hannan, and Colin MacDonald.

Composers note..... Continued



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9:30 am

Composer's note:

I struggle with recurrent nightmares, and my dreams often leave me with strong impressions of color, light, and sound. After I wake up, I find it comforting to journal any remembered details, still alert from the nightmare's visceral impact.

Nightmare Fragments (2017) for saxophone quartet began as a series of automatic writing exercises, inspired by five sounds from five nightmares as best as I could remember them. By transforming sonic memories into musical space, I had hoped to play with - and even trivialize - the surreal, unsettling, or absurd aspects of an uncontrollable dream.

The score for nightmare fragments is the part of a larger collaborative work for saxophone quartet, burlesque dancer, and videographer that explores the act of paradoxical intention, to be premiered in Summer 2021.

Beatrice Ferreira is a Montreal-based composer, violist, and music educator.

Whether writing or performing music, Beatrice strives to create work that is honest and personal. Born on a farm in rural Pennsylvania, she grew up competing in fiddle festivals across the state. Her interest in composition began while working as a songwriter for the Philadelphia neo-soul band, Bibi and the Bull, and her background in popular music has led her to explore and prioritize music-as-activism. Recent projects include a Un Gutes Mittel für das Beschrauen, a Pennsilfaanisch Deutsch dialect cycle for soprano and chamber ensemble, and Nightmare Fragments, a programmatic piece for saxophone quartet which considers the tragicomic nature of recurring nightmares. In 2017, her marimba duo Blumme und Schtanne was premiered by Chris Froh and Mayumi Hama at the Festival of New American Music at Sacramento State University, and in 2018, she is looking forward to collaborations with the Chiara String Quartet and M5 Mexican Brass Ensemble.

Beatrice recently graduated from McGill University's Schulich School of Music, which she attended on full merit scholarship. Past teachers include Brian Cherney, Melissa Hui, Frederic Lambert, and Choong-Jin Chang. At McGill, was awarded the Elaine Bausher Post Tuition Scholarship by the Reading Music Foundation as well as a Schulich Scholarship and the Gladys Glasco Memorial Bursary. She has participated in masterclasses led by Joan Tower, Gabriela Lena Frank, Derek Bermel, Steve Tenenbom, and Mai Motobuchi, and has spent past summers enjoying supportive artistic communities at the Orford Academy of Music ('17), the Gabriela

Lena Frank Creative Academy of Music ('17), Bowdoin International Music Festival ('16), and Meadowmount School of Music ('13,'15).

Outside of composing and performing, Beatrice teaches strings and chamber music for adults at L'Academie de Musique de Montréal, where she encourages her students to develop thorough technique and to learn a rich and varied contemporary repertoire. Beatrice enjoys reading poetry and HIIT in her spare time, and is a devoted mother to five Norwegian fancy rats.



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10:00 am

Non-Jazz Improvising - Collaborative Improvising for Everyone

Mark Harris

Improvising is primarily regarded as a jazz feature, and far less common for classical and other musicians. It is, however, not something to be feared, but embraced as a celebration of creativity and collaboration. Science has shown improvising is an activity that connects many diverse areas of the brain, and stimulates us in ways that reading music does not. It is an amazing tool to help shape one's aesthetic, and in improvising we must make many musical decisions we don't have to in written music. There are many fantastic, easy, non-threatening entries to improvising that are fun, straightforward, and do not require a certain facility level or theory understanding. In this talk I will discuss guidelines for facilitators, articulate some of the many benefits improvising offers musicians of any style and background, and offer exercises and starting places to get folks improvising without the fear of right or wrong, good or bad. I'll share what I've learned through the process of teaching an Improvisation for Classical Musicians class for the past 12 years.

10:00 am

Social Emotional Learning (SEL) and the Pandemic

Ben Schneider

Emotional self-awareness has arguably declined in students over a generation, and especially so during the current pandemic. While technical facility continues to increase in players, the application of that technique to innate musical expression is not guaranteed. Short of acting as counselors, we can establish a safe space; provide a brief self-assessment instrument such as "mood thermometers" to build emotional self-awareness; and expand an emotional vocabulary using a model such as Robert Plutchik's "Wheel of Emotions" (1980) to connect with both the self and musical intent.



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10:30 am

Attracting Audiences and Building Community - A Critique of Modern Performance Environment and Repertoire

Daniel Pelton

My proposal for a lecture/panel discussion event is the culture, artistry, and environment that surrounds modern-classical/academic music as we know it today.

I believe that as music has become more entrenched in the universities and academia it has become very detached from its roots as a form of entertainment, and become much more a form of scientific experimentation. This not only alienates audiences and performers alike, but also contributes to an environment that is often elitist, stagnant, not very fun, and quite lonely.

The saxophone finds itself uniquely positioned in this environment, as its recent inception puts it at the forefront of both the jazz/popular and academic music worlds. My talk will focus on how to actually capture an audience's attention, how to write music that will engage a large community of listeners, and how to experiment in a way that is listener friendly. My experience as a performer/composer gives me a unique perspective on this issue. There will be lots of references to Frank Zappa.

10:30 am

Adapting and Arranging Music for Saxophone Ensembles

Lacey Golaszewski

Adapting and arranging music for various saxophone ensembles has become prevalent in recent years, especially with the growing numbers of saxophone ensembles throughout the world. However, few saxophone-specific resources are available for potential arrangers. This presentation aims to ease the process for saxophone ensemble arrangers by exploring how to adapt and arrange works originally written for band, orchestra, chorus, or organ for performance by various saxophone ensembles. The session will address selecting appropriate pieces to adapt or arrange, instrumentation, register, timbre, texture, balance, doubling, rhythm, articulation, and acoustics. Finally, it will discuss problems commonly encountered when adapting or arranging for saxophones and offer potential solutions.



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11:00 am / 12:00 pm

11:00 am:

Lunchbreak / Showroom with Steven Bijakowski (Yamaha)

12:00 pm:

Lunchbreak / Showroom with Bryan Vance (Theo Wanne)



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1:00 pm

Demystifying Jazz Vocabulary

Alexa Tarantino

Presentation on jazz improvisation and building jazz vocabulary over the ii-V-I progression. I've recently released an e-book called Express Jazz Vocabulary where I present beginner, intermediate, and advanced ii-V-I concepts. The purpose of this masterclass is to teach students how to get familiar with this progression (the most popular in our music) at any level and how to use this to help them learn repertoire and strengthen their ears.

I will perform a couple of tunes and present the concepts and exercises that I use with my students to develop stronger jazz language.

1:00 pm

A Practical Guide for Teaching the Saxophone to Beginners

Lyle Rebbeck

In my session I will present my new book, A Practical Guide for Teaching the Saxophone to Beginners, discussing the importance of getting the right start on the saxophone and being a good instructor for those in the formative years of playing.
With a graduate degree from Northwestern and a performance background that includes studying with Fred Hemke, I have spent my career teaching students at the beginner through intermediate levels, and this book, in a very practical way, covers the topics important to being a good teacher of the saxophone. The session will be of special interest to students preparing to teach privately or in a band setting and anyone who is teaching the saxophone at any level.



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1:30 pm

Overview of known health problems and injuries in saxophone playing paradigm

Nikolai Klotchkov

To increase saxophonists' awareness of injuries and health problems associated with playing the saxophone. The discourse of sports medicine is very well established. Playing an instrument is physiologically and mentally similar to sports, yet the field of "music performance medicine" is in its very developmental stages. Moreover, wind players, and saxophonists especially, are commonly neglected since the instrumental researchers' focus is favoring pianists and string players. In an attempt to educate saxophonists community on the given topic, this lecture will provide an overview of common health problems in the narrow paradigm of saxophone playing. The information to be presented will be based on and supported by the experience-based knowledge of the respected US saxophone players/educators and on the medical expertise of the world leading playing-related disorders specialists.

1:30 pm

Here's how I made a living through Freelance Teaching in a Pandemic

Nicholas Paul Bissen

This presentation is a transparent and in depth look at the function of my music teaching business, and how I have survived through global economic downturn. Details included are studio administration, effective recruitment, retention strategies, finances. The goal of this presentation is to give listeners concrete and actionable details that they can use to provide themselves income, and to give listeners a clear expectation of how they could function in a freelance teaching environment. I am not a diverse presenter, but the information presented here will be useful to diverse musicians navigating the freelance community.



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<p>2:00 pm</p>	<p>2:00 pm</p>
<p>Cataloging Musicians' Health and Wellness Resources in Canadian Post-Secondary Music Programs</p> <p>Carlos Tinoco</p> <p>Background – Research suggests that more than 80% of professional musicians will encounter performance-related health conditions that negatively affects their ability to work. The existing literature suggests these conditions to be prevalent amongst post-secondary music students. Organizations such as the Canadian University Music Society (MusCan) and the Performing Arts Medicine Association (PAMA) have issued recommendations that post-secondary music programs include education on health and safety issues. Existing studies examine a small number of post-secondary music schools who have implemented health promotion courses in their curricula and the improvements self-efficacy and perceived knowledge of health promotion strategies. However, no studies have examined what health promotion or educational offerings are offered in Canadian post-secondary music programs.</p> <p>Method: We spoke with members of the new Canadian Network for Musicians' Health and Wellness (CNMHW) about what health promotion and educational opportunities are offered in their respective institutions. A survey was sent out where members could generalize course offerings from their programs. Subsequently, a follow-up interview was done to participating members that allowed us to speak about their offerings in further detail.</p> <p>Results: 8 members of the CNMHW completed the survey, 5 of those 8 were interviewed.</p> <p>Conclusion: All of the post-secondary institutions interviewed have educational offerings available to students. 4 institutions have 2 or more courses implemented into the curriculum; the other institution has a sizeable selection of health-related initiatives available to students.</p>	<p>Don't forget your doubles!</p> <p>Brian Christensen</p> <p>There may not be many gigs right now, but that doesn't mean you can't keep making progress towards being a working saxophonist once things start getting back to normal. Spending some of this extra "down time" working on doubling can make you more hireable as a musician and open up other work opportunities in the future.</p>



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2:30 pm / 3:00pm

2:30 pm:

Coffeebreak

3:00 pm:

Lyric Suite, William Grant Still (arr. Rudy Volkmann)

- I. The Sentimental One
- II. The Quiet One, based on an Inca melody
- III. The Jovial One

Quartet Cantabile:

Ayari Kasukawa, soprano saxophone
Baylie Adams, alto saxophone
Alex Tiller, tenor saxophone
Cole Davis, baritone saxophone

Biography: Formed by their studio director Wendell Clanton, Quartet Cantabile is a group of classmates from the University of Victoria. The group are current undergraduate students: Baylie Adams (Year 4, Performance), Ayari Kasukawa (Year 3, Performance), Alex Tiller (Year 3, Education), and Cole Davis (Year 2 Performance). Having had previous experience together in Quartets, Saxophone Choir, and Wind Symphony, this group has played in multiple different instrumentations making for a close connection musically and personally. A pre-successor to Quartet Cantabile called Petit Quatuor included Baylie, Ayari, and Alex. This was the starting point for the friendship and artistry of the group. Petit Quatuor played at a few creative spots in the local area Victoria, BC as well as regular concerts at the University. Memorable performances include: musical entertainment for HeroWork at the Mustard Seed and a hospice fundraiser at a local church. The group became Quartet Cantabile when Cole joined as the new Baritone. The 4 became tightly knit as they worked on various projects and arrangements during quarantine. They also all share a passion for commissioning works from colleagues and each other. Currently the group is working towards participating in the Greater Victoria Performing Arts Festival, and a few other personal recitals.

Info: The arrangement of William Grant Still's Lyric Suite for saxophone quartet was chosen by the group as an effort to feature a classical composer of African-American heritage. The underrepresentation of diverse groups is oftentimes prominent, especially in classical music. But, we can advocate for ourselves and others. We are striving to put ourselves out there as a diverse performing group with music to perform by underrepresented composers. NASA is one of those opportunities (much like the Greater Victoria Performing Arts Festival) that can achieve this goal. This is also a great opportunity to take part in an organization that we are each also individually working towards participating in. The 4 of us all share a common interest in performance. Whether it be for our undergraduate studies or graduate studies we have all considered taking part in NASA conferences at some point in our careers.



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3:30 pm / 4:30pm

3:30 pm:

Masterclass with Chien-Kwan Lin:

3:30 pm - Melvin Picazo → *Sonata in C# for Saxophone and Piano (movement 1)*, Fernande Decruck

3:50 pm - Melodie Peet → *Divertimento (movements 2 and 3)*, Roger Bourty

4:10 pm - Carlos Tinoco → *Sonata (movement 1)*, Carter Pann

4:30 pm:

Happy Birthday ESP: 10 crazy years with the Eastman Saxophone Project



Mar 20, 2021 09:00 AM Mountain Time (UTC/GMT-6)

LINK A: Zoom Meeting ID: 945 1941 4683

Passcode: NASA2021

5:00 pm / 5:45pm

5:00 pm:

Real-Time Online Musical Collaboration: In the pandemic and beyond

A discussion of emerging technologies that allow us to work together from remote locations. With a live performance demonstration.

Après un Rêve (1878) - Gabriel Fauré (1845-1924)

Fairytales Stories (2009) - Krzysztof Herdzin (b. 1970)

Jonathan Helton, alto saxophone
Jasmin Arakawa, piano

Hailed by Gramophone for her 'characterful sparkle', pianist Jasmin Arakawa has performed widely in North America, Central and South America, Europe, China and Japan. A prizewinner of the Jean Françaix International Music Competition, she has been heard at Carnegie Hall, Salle Gaveau in Paris and Victoria Hall in Geneva, as well as in broadcasts of the BBC and Radio France. She has appeared as a concerto soloist with the Philips Symfonie Orkest in Amsterdam, Orquestra Sinfonica de Piracicaba in Brazil, and numerous orchestras in the United States and her native Japan. Arakawa is a graduate of Tokyo University of the Arts, and holds Doctor of Music and Master of Music degrees in Piano Performance from Indiana University, where she studied with Emile Naoumoff, the last protégé of Nadia Boulanger. Arakawa is Assistant Professor of Piano and Piano Area Coordinator at the University of Florida, as well as Director of the UF International Piano Festival.

Jonathan Helton is an active solo recitalist and chamber musician who has appeared in concerts worldwide, in Beijing, Singapore, Taipei, Tokyo, Bangkok, Sydney, Melbourne, London, Paris, Bordeaux, Marseilles, Athens, Bogota, Brasilia, Santiago, Buenos Aires, Mendoza, Montreal, Vancouver, Chicago, Washington, DC, and New York. He has been featured on programs of the North American Saxophone Alliance, the World Saxophone Congress, the College Music Society, Wisconsin Composers' Alliance, Chicago Consortium of Composers, and the New Music Chicago Festival. His performances have been heard on North Carolina Public Radio, on WFMT in Chicago, and in national radio syndication. He is featured on compact discs from Centaur, Navona, Elf, Innova, Windlass, Mark Records, and Music from Northwestern. From 1992 to 1999, Dr. Helton served on the faculty at Northwestern University. He is currently Professor of Saxophone at the University of Florida School of Music. Jonathan Helton is a Selmer Artist/Clinician, and a former President of the North American Saxophone Alliance.

5:45 pm:

The Legacy of Joseph Allard, Genesis of World-Wide Concurrent Premieres and Musical Citizenship

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