

University of Washington  
2004-2005

*School of Music*

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***Music for Sax-reeds and Electronic Sounds***

**Jay C. Easton DMA recital**

Sunday, November 21<sup>st</sup>, 2004

Brechemin Recital Hall,

UW School of Music

1:30pm- free admission



**Jay C. Easton: small, medium, and large saxophones; bass clarinet**

This recital is given in partial fulfillment of the requirements for the degree of Doctorate of Musical Arts. Jay Easton is a student of Professor Michael Brockman at the University of Washington.

**-Program-**

Disc 1  
Track 1

**Tango Magnetism**  
Eb alto saxophone

Dan Gutwein  
(1998)

Track 2

**"Prayer" from Winter Ashes**  
Eb sopranino saxophone

Mark Engebretson  
(1995)

Track 3

**The Disqualification of Harry Semantix  
as a Trial Juror for East County**  
Bb soprano saxophone

Igor Korneitchouk  
(1992, rev. 2004)

Track 4

**Judgment Day**  
Bb bass saxophone  
with Professor Michael Brockman,  
F mezzo-soprano saxophone

Andreas van Zoelen  
(2001)

Track 5

**Spasm**  
Bb bass clarinet

Michael Lowenstern  
(1993)

Disc 2:

**- Intermission -**  
(ten minutes)

Track 1

**"Stan"**  
Eb baritone saxophone

Christian Lauba  
(2003)

**5 Muses**

Track 2  
Track 3  
Track 4  
Track 5  
Track 6

Bb soprano, Eb alto, and Bb tenor saxophones  
I. *muse verte*  
II. *muse marine*  
III. *muse rythmique*  
IV. *muse climatique*  
V. *muse épicee*

Marie-Hélène Fournier  
(1990)

Track 7

**the nightmare realm**  
Eb contrabass and Bb subcontrabass saxophones  
*World Première*

Andreas van Zoelen  
(2004)

Track 8

**Billie**  
Eb alto saxophone

Jacob ter Veldhuis  
(2003)

## *-Program Notes-*



Adolphe Sax (1814-1894)

### **The Saxophone Family**

Adolphe Sax conceived of his saxophone not as a single instrument, but as a family of instruments. Having recently perfected the modern bass clarinet, Sax was inspired to create a new more powerful bass reed instrument to serve as a foundation for the orchestral woodwind section. The bass saxophone was the first to be constructed, and it is of this new instrument that Hector Berlioz wrote in 1842, "Its sound is of such rare quality that, to my knowledge, there is not a bass instrument in use nowadays that could be compared to the saxophone..." Hearing Sax perform on this new instrument caused Gioacchino Rossini to exclaim "This is the most beautiful sound I have ever heard!"

By the time Sax patented the saxophone family in 1846, it had been expanded to include 16 different sizes, from sopranino to subcontrabass. Despite composers' enthusiasm, Sax found that his saxophone was slow to find a place in orchestras because of his many influential enemies in the music world of Paris. Within a few decades, however, the soprano, alto, tenor, and baritone were in widespread use in European and American military and marching bands, and the instrument gained tremendous popularity during the Vaudeville saxophone craze of the 1920's. The saxophone soon became indispensable to the burgeoning jazz world, and a classical solo, chamber, and orchestral saxophone tradition has grown steadily during the last 80 years. Sadly, since the Vaudeville era, the saxophone family as a whole has been neglected in favor of the popular alto and tenor. This is beginning to change however, and in recent years an ever-growing body of music has been written for the "other" saxophones. Sopranino, bass, and contrabass saxophones are once more being manufactured by a variety of makers, and a new generation of saxophonists is helping these once-forgotten instruments reclaim their legitimate place in the saxophone family tree.

### **The Compositions**

In recent decades, a rapidly growing repertoire has appeared for solo instruments paired with pre-recorded electronically generated or manipulated sounds. This afternoon's program explores the variety of compositional styles to be found within this repertoire, and consists entirely of pieces in which Sax's reed instruments are coupled with electronic accompaniment. This will be a unique performance that uses the entire saxophone family from sopranino to subcontrabass to explore the fascinating palette of sounds available in the analog and digital electronic realms.

## *Tango Magnetism*

E♭ alto saxophone

Dan Gutwein  
(1998)



Dan Gutwein (b.1951) is an Associate Professor of Music at The College of William and Mary where he teaches electronic music, music theory, composition, music cognition, topics in jazz history, and the Workshop in Black Expressive Culture. He holds graduate degrees in music composition from the University of Cincinnati Conservatory of Music where he studied composition with T. Scott Huston, Norman Dinerstein, Paul M. Palombo, and Lukas Foss. His compositional interests are split between writing chamber music and electronic music. Most of his electronic compositions are written for either live-performed electronic instruments or for traditional instruments plus tape or CD. *Tango Magnetism* for alto saxophone and audio CD is a good example of the latter.

*Tango Magnetism* was written for and premiered by Roland D. Dowdy, III, saxophone professor at the College of William and Mary. The composer writes,

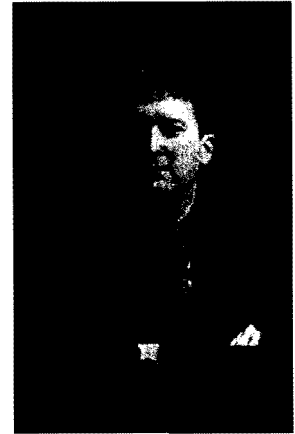
"I imagined the piece as if it was produced with all of the high-tech advantages of a movie sound-track complete with a traditional, lush, romantic orchestra augmented by other electrically processed instruments (such as electric guitars and castanets recorded with close-up microphones), as well as the explosive/rushing jet-like qualities of purely electronic sounds. This, of course, would make a live production with orchestra extremely rare, costly, and almost impossible to control from the point of view of room acoustics. It would also eliminate performances in solo recitals. Therefore, even though I knew that my actual resources would compromise the ideal vision, I undertook to compose an electronic accompaniment using only MIDI orchestral sample players, specifically the Kurzweil 2500 Sampling Synthesizer and the Proteus line of sample players by Emu. The audio mix-down was done on my Gateway laptop computer using Emagic's Logic Audio Platinum software. In the end, I think the compromise paid off, and the piece works well in a recital setting.

"The tango strikes me as a dance of extreme passion and restraint, and therefore a dance of great tension. Try to imagine the tiny space between the dancers bodies to be the focus of this drama; and in that space the intense attraction of the dancers to each other produces an energy that would surely explode into erotic chaos if it were not for the containing power of the strictly stylized dance. This view of the tango is a metaphor for other intimate relationships in which passions are contained not only by the conventions and formal constraints of society, but by the lovers' own fears of chaos. In some cases the intimate and tiny space between them is filled with a repelling force which causes the relationship to fly apart, and in other cases it is filled with an attracting force which causes implosion, dissolving individuality and producing unity. When I was a youngster, I used to hold a large magnet in each hand, and not wanting to know their respective polarities, I would suddenly bring them together and surprise myself as I engaged in the dramatic dance to keep the magnets from doing what nature dictated. Despite my efforts to the contrary, nature always had its way."

**"Prayer" from *Winter Ashes***  
Eb soprano saxophone

Mark Engebretson  
(1995)

Mark Engebretson is an active saxophonist and composer who is currently a visiting professor at the University of Florida. He has toured the world as a soloist and as a member of the Vienna Saxophone Quartet from 1992-1999. Dr. Engebretson received a Fulbright Fellowship to study saxophone in France with Jean-Marie Londeix and composition with Michel Fusté-Lambezat. His doctorate in composition is from Northwestern University where he studied composition with M. William Karlins, Pauline Oliveros, Marta Ptaszynska, Michael Pisaro, and Jay Alan Yim, and saxophone with Frederick Hemke.



*Prayer* is a segment of *Winter Ashes*, a 42-minute piece Dr. Engebretson wrote for the Vienna Saxophone Quartet with electronic tape accompaniment. The initially sparse composition builds gradually until stark simplicity of the piece is brought to a climax, and then an unsettling ending with quarter-tones (notes that fall exactly halfway between two adjacent keys on a piano.) The *Prayer* originally was played by the remarkable soprano saxophonist Susan Fancher, who was one of Dr. Engebretson's fellow members of the VSQ, and is now his wife. This piece is being performed today on soprano saxophone by permission of the composer.

***The Disqualification of Harry Semantix  
as a Trial Juror for East County***  
Bb soprano saxophone

Igor Korneitchouk  
(1992, rev. 2004)

Dr. Korneitchouk is a faculty member and resident composer at Mesa College in San Diego, CA. He was born in Spain and immigrated to Cleveland, Ohio, as a child. He received his Master's in Music from the Cleveland Institute of Music, and his Ph.D. in Composition from the University of California, San Diego. An award-winning composer, he received a National Endowment of the Humanities fellowship to study Jazz at Yale University, and is a founding member of the performance art group *touch me hear*, exploring the boundaries between music, art, drama, technology, performance and audience participation.



*The Disqualification of Harry Semantix...* is a fascinating piece that exists in several versions, including one for Disklavier (computer-driven grand piano), one for saxophone and orchestra, one for saxophone and piano, and the new version presented here for saxophone and pre-recorded MIDI sounds. This MIDI colorization is the result of a collaborative effort by Dr. Korneitchouk and Jay Easton. The piece had its genesis in an actual event, but it is not necessarily autobiographical. *Disqualification...* opens with the gradual development of a tone row representing the concept of Truth, which is centered on concert A. This theme is gradually twisted note by note through a variety of forms into an augmented retrograde inversion of itself, representing the Lie, which is followed by a double cadenza exploring the nature of Truth vs. Untruth by using material from both themes.

### ***Judgment Day***

Bb bass saxophone and F mezzo-soprano saxophone

Andreas van Zoelen  
(2001)

Dutch composer and saxophonist Andreas van Zoelen has been the world's leading proponent of the bass saxophone for nearly a decade. He regularly performs solo, as well as in the Spectrum Duo with his partner Suzanne Lucker on English horn, and he is bass saxophonist with the Rascher Saxophone Orchestra. Many new works for bass saxophone have been written for him by composers such as Walter Hartley, Chiel Meyering, Jan van Dijk, Rick Potter, and dozens of others. Van Zoelen is currently teaching at the Tilburg School of Dance and Music.



Although originally written for bass saxophone and English horn, the piece is being performed today as a duo for bass saxophone and the rare mezzo-soprano saxophone in F. According to van Zoelen, "Judgment Day is about the shameless way history seems to be repeating itself." The spoken material in the introduction comes from Orson Welles' infamous 1938 classic sci-fi radio drama "The War of the Worlds," which was based on the classic book by H. G. Wells. The piece grows more sinister as it juxtaposes the War of the Worlds with the Second World War, layering the voices of Hitler, Mussolini, Goebbels, and other leaders of the Axis powers. In doing so, it moves from a fictional holocaust that panicked thousands to the actual Holocaust that was killing many, many millions. The piece serves as a potent reminder that one can't always believe what one hears from the media, and that the only way to avoid repeating the great tragedies of the past is to learn from them how to become part of a more open and compassionate world.

### ***the nightmare realm***

Eb contrabass and Bb subcontrabass saxophones

Andreas van Zoelen  
(2004)

*The nightmare realm* is a work that was written to feature the lowest saxophones ever built, and seeks to evoke the atmospheric sound world of a horror-movie film score. Van Zoelen originally wrote the first section of this piece as a way to combine his bass saxophone and my contrabass sax in a duet that brings together two friends who are thousands of miles apart physically, but very close together in their enthusiasm for the low members of the saxophone family. The electronic tape for this section of the piece is made entirely of electronically altered and processed bass sax sounds as performed, recorded, and arranged by Andreas. The second section of the piece switches media from analog processed sounds to digitally generated ones, and switches solo instruments from the contrabass to the subcontrabass saxophone. The contrabass used in this performance is built in traditional saxophone shape, and was made by the Romeo Orsi company in Milan, Italy. The subcontrabass is a newly designed version of the instrument, created by Benedikt Eppelsheim of Munich. It has a smaller bore size in proportion to its length than a standard saxophone would, and is an upsized version of his contrabass "Tubax." (If it were built in conventional saxophone form, the subcontrabass would be about 12 feet tall!) In addition to being more practical, the narrow bore makes the instrument easier to play, and gives it an extraordinarily wide dynamic range. The subcontrabass bottoms out at Ab below the piano keyboard, making it the lowest-pitched reed instrument ever commercially manufactured.

*Spasm*  
Bb bass clarinet

Michael Lowenstern  
(1993)

Bass clarinet virtuoso and composer Michael Lowenstern performs and records regularly with groups as diverse as the New Jersey Symphony, the Klezmatics, the Orpheus Chamber Orchestra, Steve Reich, Philip Glass, John Zorn, the Chamber Music Society of Lincoln Center and the Bang on a Can All Stars. As a composer, he has an active career as a producer of electro-acoustic music both for his own works and in collaboration with other composers. His playing can be found on over forty recordings, including three solo discs: the critically acclaimed *Spasm* and *1985*, and his newest, *Ten Children*, which garnered a "Parenting Pick" award in *Parenting Magazine's* music listing for 2004. His live performances of *Ten Children* are set up in a way that allows children from the audience to participate in shaping the electronic parameters of the piece during the performance. Also an award-winning advertising designer, he is the head Flash animator for Grey Advertising's Internet division. He lives in Brooklyn with his wife, clarinetist Katherine Cooke, and daughter Ariel. His fascinating website can be found at [www.earspasm.com](http://www.earspasm.com).



Lowenstern says he wrote *Spasm* partly as a way to stretch the boundaries of the bass clarinet's repertoire, and partly because he "just wanted to write a piece called 'Spasm.'" He elaborates on the compositional process for the piece:

"After completing the tape part in its entirety, (which is itself made up entirely of bass clarinet sounds), I set about writing the bass clarinet part. When it was complete, it was unplayable. So, undaunted, I whittled away at the part until it was just about at the limits of what I could do on the instrument, which is what became the final result."

You may be wondering why a bass clarinet piece has been included in the midst of an ostensibly all-saxophone program. The bass clarinet is an amazingly versatile and flexible instrument with an enormous range. It seemed appropriate to include a bass clarinet piece in this recital because Adolphe Sax invented the modern bass clarinet only a few years before he created the first saxophone, and despite its cylindrical bore and wooden body, its single-reed mouthpiece makes it a first cousin to the saxophone family.

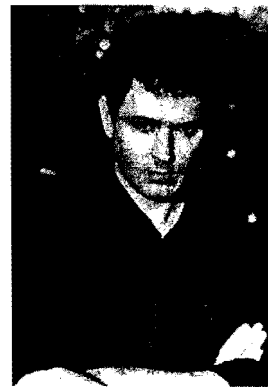
Besides, I just wanted to play a piece called "Spasm."

**"Stan"**

E♭ baritone saxophone

Christian Lauba  
(2003)

Tunisian-born composer Christian Lauba studied piano with Suzanne Marty and composition with Michel Fusté-Lambezat. He has been awarded numerous composition prizes, including the Medal of Honor from the city of Bordeaux in 1984, the Prix SACEM, and the first prize in the Berlin Composition Competition in 1994. He has taught master classes at the Universities of Maryland and Winnipeg, and now teaches musical analysis at the Conservatory of Bordeaux. He has received twelve commissions from the French government, from many ensembles, and from such notable saxophone soloists as Arno Bornkamp, Jean-Marie Londeix and Marie-Bernadette Charrier. His works are frequently performed around the world.



The eleventh in Lauba's series of virtuoso concert études for saxophone, "Stan" is a sonic tapestry of beautiful shifting texture and sound-colors. Dedicated to the memory of famed tenor saxophonist Stan Getz, the sound world of *Stan* echoes the spirit of his soft-toned but virtuosic performances, even though the style and instrumentation here are very different from what Getz was known for. The composer describes the piece as a "study in virtuosity without rubato for well-tempered and well-quantized instruments." The tape part of the piece was recorded using a Yamaha DX-7 synthesizer set to the "Full Tines" patch, and it alternatively may be performed live on piano or DX-7 instead of using the prerecorded electronic accompaniment.

"Stan" stretches the boundaries of the baritone saxophone through heavy use of extended techniques including circular breathing, microtones, timbral alterations, tone-color trills, multiphonics (several tones played simultaneously), and use of the altissimo register (extended high notes). The overall dynamic of the piece is pianissimo, which combined with the perpetual motion of the music creates a mood of quiet yet unrelenting intensity. Lauba creates kaleidoscopic timbral effects by allowing the sound of the baritone to virtually disappear inside the tape at times, only to *crescendo* and reemerge as an equal partner moments later. "Stan" bears elements in common with Bach violin partitas, bebop jazz, and the present-day classical avant-garde, yet somehow manages to combine these in a way that results in an astonishingly beautiful piece of music that is simultaneously both serene and relentlessly intense.

### *5 Muses*

Bb soprano, Eb alto, and Bb tenor saxophones

Marie-Hélène Fournier

(1990)

Born in 1963, composer Marie-Hélène Fournier has been a prolific composer in the French new music scene. Since 1983, her career has included collaborations with musicians, scientists, actors, playwrights, video artists, and sculptors including Claude Delangle, Guy Reibel, Serge Bertocchi, Jean-Pierre Drouet, Brigitte Sylvestre, Michel Vinaver, George Aperghis, Gaston Sylvestre, Marcus Weiss, Michael Lonsdale, Robert Cahen, Sylvain Kassap, Guy Chouraqui, Hsiao Yin Wang, Francisco Ruiz De Infante, Denis Monfleur, and Isabelle Van Grimde. Since 1992, Marie-Helene Fournier has taught regularly at the Universities of Strasbourg II, Lyon II and Paris-South. Many of her works are collaborative explorations created in close cooperation with instrumental soloists who have a thorough knowledge of the specific possibilities of each instrument.



*5 Muses* is one such work, and is a result of a collaboration with saxophone virtuoso Serge Bertocchi. It was commissioned by the French government at the suggestion of Claude Delangle, to whom it was dedicated by the composer. Fournier sought to create a series of short pieces using several instruments of the saxophone family to explore the relationship of electronic and acoustic sounds. The piece uses many extended techniques, sections of improvisation within specified parameters, and a combination of graphic notation with standard notation to achieve its unconventional aural effects. The tape part ranges in mood from eerie to humorous, but it always exudes the organic richness of analog electronic processing. Many of the sounds on the tape are purely electronic, while others are derived from processed sounds created by Bertocchi's saxophones and other acoustic instruments. Four of the *5 Muses* were later adapted for a version for harp and tape. The muses are, in order: Green Muse (alto), Marine Muse (soprano), Rhythmic Muse (alto), Climatic Muse (tenor), and Spicy Muse (alto).

*Billie*  
Eb alto saxophone

Jacob ter Veldhuis  
(2003)



Jacob ter Veldhuis has become one of the most successful Dutch composers of the modern era, with a wide-ranging body of works that attract much attention, discussion, and debate. Ter Veldhuis started his musical career in the sixties as a rock musician and later studied at the Groningen Conservatory where he was awarded the Dutch Composition Prize in 1980. He regards himself as a late developer. Self-consciously drawing on his past as a rock musician, he is a virtuoso in using electronics and has incorporated into his music sound clips from such unlikely sources as the Gulf War, the Jerry Springer Show, and New York street-corner preachers through sampling techniques. Ter Veldhuis has written orchestral music, chamber music and electronic music as well as music for film and theatre and ballet. His music is performed worldwide and recorded on many CD labels. His style has been described as a kind of non-repetitive minimalism, brooding and powerful, highly expressive and emotional, almost anti-intellectual music, betraying no inclination towards any neo-classical procedures.

*Billie* was written for American saxophonist Connie Frigo. The tape part was created from a mixture of sampled recordings of interviews with and performances by Billie Holiday (1915-1959), along with instruments played by ter Veldhuis. The interview clips used were recorded after she had been in and out of prison, and they focus on her difficult childhood, how she began performing, and her lifelong difficulty with stage fright. Samples are also included of an acapella rehearsal of Edward Redding's "At The End of a Love Affair" that was recorded shortly before Holiday's death and shows her shattered voice in all of its tragic loveliness. Also mentioned is the song *Strange Fruit*, about the lynching of blacks in the South. That song helped make her famous at the same time as it won her many enemies. It has been called one of "ten songs that actually changed the world."

Billie Holiday is often considered the most important female singer in jazz history, a view substantiated by her influence on later singers. Her brilliant performances were bright spots in a tragic life marred by drugs, abusive men, and poor health. Around age 15 she began singing in clubs in Brooklyn and Harlem. She eventually performed and recorded with Benny Goodman, Teddy Wilson, Count Basie, Artie Shaw, and many others. She had a particularly empathic musical relationship with tenor saxophonist Lester Young. (It was she who nicknamed him "Prez," because she considered him to be the president of all saxophonists, and it was he who gave her the nickname "Lady Day.")

Holiday started using hard drugs in the early 1940s and was jailed on drug charges in 1947 after a highly publicized trial. She began drinking heavily and often found herself in abusive relationships, including one with her manager, Ed Fox. Her health suffered; and she lost most of her voice and her earnings to drugs and drink. She died at age 44 in July of 1959 of drug-related heart and liver disease, with only 70 cents in her bank account, and yet she remains one of the most famous and influential singers of all time.

Text of tape for *Billie*:

I was scared to death (various spliced syllables)  
At that time you know  
I'm always scared. (You are?) I'm always scared.  
I was in the wings, ha ha, and I couldn't control my knees  
I'm always scared. (You are?)  
Well, you can call it that...  
I waited until the last minute, and I said I wasn't gonna go on...  
(I had every chance I got and still getting'... Dare to sing! I'm always scared)  
...but anyway, I went back and I did sixteen songs!

And I like to do a little tune-  
They make me cry, they make me happy  
I walked out, you know, and then...  
And I like to do a little tune  
They make me cry, they make me happy  
Bend this note, bend that note  
Two kinds of blues: there's happy blues and there's sad blues  
I've been very happy  
The blues to me is like being very sad, very sick, going to church.  
They was talkin' jazz heehee at that time, you know - cook!  
Dare to sing - I'm always scared  
They was talkin' jazz heehee at that time, you know  
Bend this note, bend that note  
Dare to sing - Dare to sing- hahaha - Well, I got through it...

"...can you sing?" and I said, "Sure, I sing all the time!"  
I always knew I could sing because I always did sing, but, uh...  
So I sang, and everybody loved me and I made about \$40 in tips and I got the job!  
They make me cry they make me happy... Blues, again blues, again blues... (sob)

A little, a little, a little too much...  
So I walk... so I talk... and my voice is too loud when I'm out in a crowd  
So that people are apt to stare...  
I can't hear the band at all! (sob)  
Do they know? Do they care?  
That it's only that I'm lonely and as low as can be  
And the tunes (I request) are not always the best - I request  
And my voice is too loud - I can't hear the band at all!  
But what else can you do at the end of a love affair?  
So I smoke and I joke a little too much, and I laugh,  
and the smile on my face isn't really a smile at all.  
and the smile on my face... on my face... face... (spliced syllables)  
For the trees... face... for the sun into the rock

And now a little tune written especially for me: *Strange Fruit*

I never had brothers or sisters, cousins or uncles- all I had was my Mom.  
My Mom and I had a pretty rough time when we were in Baltimore-  
All we had was one preacher, he used to come every Sunday. (spliced syllables)  
Jesus Christ- no! Like Jesus, no! Some cook like no Jesus cook (etc...)  
Jesus Christ, they'd run me out of Chicago! Ed Fox said... Oh man, it took me ten years!  
And I said, "I can't go out there, there's too many people..."

## *-The Musicians-*



**Jay C. Easton** is a unique multi-instrumental performer who is skilled on an array of woodwind instruments from around the world and across the centuries. He is one of the few musicians in the world to perform on the entire saxophone and clarinet families. Jay has performed with the San Diego Symphony, La Jolla Symphony, Puget Sound Symphony, Lyric Opera San Diego, Grand Pacific Band, Spectrum Quartet, numerous professional musical theater productions, and many other large and small ensembles in both professional and educational settings. Mr. Easton performs classical and new music, jazz, rock, folk music from around the world, and period music on historical instruments. He has been the subject of a front-cover feature interview in *Saxophone Journal* magazine, and is now one of their regular contributing writers. Mr. Easton has performed and recorded with such jazz and pop luminaries as Eartha Kitt, Yes, Louie Bellson, Lanny Morgan, and Barry Manilow, and has toured internationally in Europe, Japan, and the Americas. His solo performances feature rare and unusual woodwinds and their repertoire, with special emphasis on the saxophone family and the lower reeds. Jay has given over one hundred educational outreach concerts and he has served on the woodwinds faculty at San Diego State University, the University of San Diego, and the Bishops' School in La Jolla. He has studied with a wide range of performers including Kelley Hart-Jenkins, Dennis Michel, and Lewis Peterman. He holds Master of Music and Bachelor of Music degrees in Woodwinds Performance from San Diego State University. Mr. Easton is a member of the American Federation of Musicians, North American Saxophone Alliance and the Arts Northwest Touring Roster. His website, [www.jayeaston.com](http://www.jayeaston.com), features CDs, photos, and sound samples of rare woodwinds and educational resources for saxophonists and composers.



**Michael Brockman** is an active classical recitalist and professional jazz performer in the Seattle area. He is the co-director of the award-winning Seattle Repertory Jazz Orchestra which is widely acclaimed for its authentic performances of rare and often unpublished works by jazz music's greatest composers. Professor Brockman also appears regularly in Seattle with the Clarence Acox Sextet, the Seattle Symphony Orchestra, and the Pacific Northwest Ballet. He has performed with the Bolshoi Ballet, and with jazz greats Clark Terry, James Moody, Quincy Jones, Jimmy Heath, Frank Foster, Frank Wess, and Arturo Sandoval, pianist/singer Harry Connick, Jr., jazz pianist Jaki Byard, singers Joe Williams, Ella Fitzgerald, John Hendricks, Ernestine Anderson, Diane Shuur, the Temptations, the Four Tops, and the O'Jays. Professor Brockman joined the UW School of Music faculty in 1987. He instructs concert and jazz saxophone performance, and jazz arranging and composition. He studied saxophone and clarinet performance with Joseph Allard in Boston and New York, with Joe Viola and George Garzone at Berklee, and Jerry D. Luedders in Oregon. He holds a Master of Music from the New England Conservatory, and received undergraduate training at the Berklee College of Music (jazz studies), the Musikhochschule Koln in Cologne, West Germany (composition), and Lewis and Clark College in Portland, Oregon (classical studies). Mr. Brockman is a soloist/clinician for the Selmer Company.