

**FOSTERING ARTISTRY AND PEDAGOGY:
CONVERSATIONS WITH ARTIST-TEACHERS
FREDERICK HEMKE, EUGENE ROUSSEAU,
AND DONALD SINTA**

by
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ABSTRACT

This research presents three case studies that explore university teachers in the private music studio and in the master class setting, framed by one central question: how do artist-teachers articulate, negotiate, and give shape to their pedagogical practices about artistry and interpretation within the context of private music education? The cases focus on saxophone artist-teachers Frederick Hemke at Northwestern University, Eugene Rousseau at the University of Minnesota, and Donald Sinta at the University of Michigan.

I analyzed instrumental music performance teaching and learning from the perspective of the three artist-teachers. The data collected from interviews, observations, and my personal narratives provide a rich resource for the analysis of the professional lives of master musicians, their pedagogies, and their thoughts about artistry in music performance and instruction. Interviews with many of the artist-teachers' students also informed my analysis.

More important, this study connects present and future saxophonists by capturing the voices of recognized artist-teachers about artistry and pedagogy. Central to this thesis are the discovery of how little has changed in the concepts of artistry and pedagogy over time and across the evolution of musical styles, and recognition of the power of the strong bonds that connect generations of students with their teachers and their teachers' teachers.

Understanding and insight gained through data analysis and reflection on the outcomes illustrate a need for further research in the area of music performance with artist-teachers in

the performance world, and a need to collect narratives from master musicians who incorporate teaching and performance experiences.

Research into the setting for private music instruction is burgeoning. I provide a particular viewpoint into the lives and pedagogies of three North American artist-teachers of saxophone from my perspective as a performer, teacher, and researcher, as a model to encourage further research that contributes to knowledge in the academy about music performance and private music instruction.

PREFACE

I asked three artist-teachers of saxophone a series of guided questions about the concepts of artistry and pedagogy and about their lives and careers in music. I administered a similar questionnaire to many of these three artist-teachers' students. The information collected and analyzed contributes to the content of this thesis. The Office for Research Services at the University of British Columbia issued an approval for this research project (identified as H06-03999) on August 9, 2008.

TABLE OF CONTENTS

ABSTRACT.....	ii
PREFACE.....	iv
TABLE OF CONTENTS	v
LIST OF FIGURES	xiii
ACKNOWLEDGMENTS	xiv
DEDICATION.....	xvi
1 INTRODUCTION.....	1
1.1 Introduction: Inside and Outside the Private Music Teaching Studio	1
1.2 The Research Project	11
1.2.1 The research question	12
1.3 Brief Description of Method.....	12
1.4 Study Boundaries.....	13
1.5 Description of the Case Study Site	14
1.6 Autobiographic Positioning	14
1.7 Significance of this Study.....	16
2 LITERATURE REVIEW	18
2.1 Introduction and Overview	18
2.2 Literature Addressing the Concept of Artistry	20
2.2.1 Eighteenth-century and nineteenth-century performance treatises (Quantz and Geminiani, Spohr and Baillot, Lefèvre, Stadler, Klosé, and Baermann)	20

2.2.2	Artistry addressed in early saxophone treatises (Kastner and Eby) and in jazz (Liebman)	30
2.2.3	Literature addressing artistry in wind and brass teaching and performing pedagogical literature (Haynie and Jacobs)	33
2.3	Literature Addressing Musical Lineage (Ludwig van Beethoven to Jane Coop). 38	
2.3.1	Carl Czerny, student of Ludwig van Beethoven	39
2.3.2	Theodor Leschetizky, student of Carl Czerny	42
2.3.3	Artur Schnabel, student of Theodor Leschetizky	43
2.3.4	Leon Fleisher, student of Artur Schnabel	44
2.3.5	Jane Coop, student of Leon Fleisher	45
2.4	Literature Addressing the Concept of Musical Interpretation	47
2.4.1	Music performance and philosophy	48
2.4.2	Music and visual art	53
2.4.3	Contemporary music for saxophone	54
2.4.4	When interpretation becomes artistry	57
2.5	Existing Literature About Hemke, Rousseau, and Sinta	60
2.5.1	Frederick Hemke	60
2.5.2	Eugene Rousseau	62
2.5.3	Donald Sinta	64
2.6	Summary	65
3	METHODOLOGY AND PROCEDURES	70
3.1	Introduction and Overview	70
3.2	Rationale for a Case Study Methodology	73
3.3	Private Music Instruction Research	75
3.4	Theory of Scaffolding	77

3.5	Description of Research Procedures	81
3.6	Goals of Research	82
3.7	Consent Forms, Demographic Information, and Pseudonyms	83
3.7.1	Consent forms	83
3.7.2	Participants.....	83
3.7.3	Demographics	84
3.7.4	Pseudonyms	84
3.7.5	Interviews.....	84
3.7.6	Observation and collection of interview data	85
4	THE RESEARCH PROJECT	87
4.1	Early Influences	88
4.2	Essence, Concepts, and Strategies of Good Teaching.....	88
4.3	Essence of Good Performance.....	88
4.4	Work Ethic.....	89
4.5	Learning from Experience	89
4.6	Approaches to Teaching and Performing	89
4.7	Obstacles.....	90
4.8	Changes from Start of Career to Now	90
4.9	Interests.....	90
4.10	Guidelines for Aspiring Saxophonists	91
4.11	Philosophy of Life and Learning	92
5	FREDERICK HEMKE: “A DAY WITHOUT SAXOPHONE IS LIKE A DAY WITHOUT SUNSHINE”	93
5.1	Biography	93
5.2	Initial Contact with Frederick Hemke	96

5.2.1	Research visit for the thesis	98
5.2.2	Changes between 1989 and 2009 visits to Northwestern University	99
5.3	Early Influences	99
5.4	Essence, Concepts, and Strategies of Good Teaching	102
5.4.1	Essence of good teaching.....	102
5.4.2	Teaching concepts and strategies.....	105
5.5	Essence of Good Performance.....	108
5.6	Work Ethic.....	109
5.7	Learning from Experience	110
5.8	Approaches to Teaching and Performing	111
5.9	Obstacles.....	114
5.10	Changes from Start of Career to Now	115
5.11	Interests.....	117
5.11.1	Painting, poetry, and books.....	117
5.11.2	Sports	118
5.12	Guidelines for Aspiring Saxophonists	119
5.13	Philosophy of Life and Learning	121
6	EUGENE ROUSSEAU: “THE BEST TEACHING IS THE LEAST TEACHING”.....	124
6.1	Biography	124
6.2	Initial Contact with Rousseau.....	127
6.2.1	Research visit for the thesis	127
6.3	Early Influences	128
6.4	Essence, Concepts, and Strategies of Good Teaching.....	131
6.4.1	Essence of good teaching.....	131

6.4.2	Teaching concepts and strategies.....	132
6.5	Essence of Good Performance.....	134
6.6	Work Ethic.....	134
6.7	Learning from Experience	135
6.8	Approaches to Teaching and Performing	138
6.9	Obstacles.....	141
6.10	Changes from Start of Career to Now	143
6.11	Interests.....	144
6.11.1	Books	144
6.11.2	Sports	145
6.12	Guidelines for Aspiring Saxophonists	145
6.13	Philosophy of Life and Learning	147
7	DONALD SINTA: “TRADITION IS THE PASSING DOWN OF ELEMENTS IN A CULTURE FROM GENERATION TO GENERATION”	149
7.1	Biography	149
7.2	Initial Contact with Sinta.....	156
7.2.1	University of Michigan job search (2003).....	157
7.2.2	Research visit for the thesis	157
7.3	Early Influences	160
7.4	Essence, Concepts, and Strategies of Good Teaching.....	162
7.4.1	Essence of good teaching.....	162
7.4.2	Teaching concepts and strategies.....	164
7.5	Essence of Good Performance.....	165
7.6	Work Ethic.....	166
7.7	Learning from Experience	168

7.7.1	Free improvisation	169
7.8	Approaches to Teaching and Performing	171
7.9	Obstacles.....	174
7.10	Changes from Start of Career to Now	177
7.11	Interests.....	179
7.11.1	Books and music	179
7.11.2	Sports	181
7.12	Guidelines for Aspiring Saxophonists	182
7.13	Philosophy of Life and Learning	184
8	STUDENT VOICES	186
8.1	Matthew Smith (MMUS, Northwestern University)	186
8.2	Andrew Somerville (MMUS, Northwestern University)	187
8.3	Nessyah Buder (Junior/BMUS, Music Education, Northwestern University) ...	188
8.4	Sally Braybrook (MMUS, University of Minnesota).....	190
8.5	Andrew Brobston (DMA, University of Minnesota).....	190
8.6	Daniel Goff (MMUS, University of Michigan).....	192
8.7	Zachary Stern (Sophomore/BMUS, Wind C—Music Performance with a Teaching Certificate, University of Michigan).....	192
8.8	Julia Nolan (MMUS, Indiana University)	194
8.9	Summary.....	195
9	DISCUSSION WITH DATA, SUMMARY, AND CONCLUSIONS	198
9.1	Biography	198
9.2	Early Influences	199
9.3	Essence of Good Teaching	200
9.4	Teaching Concepts and Strategies	203

9.5	Essence of Good Performing	205
9.6	Work Ethic.....	207
9.7	Learning from Experience	208
9.8	Approaches to Teaching and Learning	209
9.8.1	Music performance	215
9.9	Obstacles.....	218
9.10	Changes from Start of Career to Now	220
9.11	Guidelines for Aspiring Saxophonists	222
9.12	Philosophy of Life and Learning	224
9.13	Interests.....	226
9.14	Theory of Scaffolding.....	229
9.15	Hemke, Rousseau, and Sinta: Pedagogy, Practice, and Performance	230
9.16	Implications for Practice.....	233
9.16.1	Implications for practice in education.....	233
9.17	Implications for Research.....	234
10	ACKNOWLEDGEMENT AND APPRECIATION OF HEMKE, ROUSSEAU, AND SINTA	238
10.1	Hemke.....	238
10.2	Rousseau	239
10.3	Sinta	240
10.4	Coda.....	243
	BIBLIOGRAPHY	246
	APPENDICES	256
	APPENDIX A: Sample Consent Letters	256

Appendix A.1: Sample Student Letter Sent to Hemke, Rousseau, and Sinta.....	256
Appendix A.2: Sample Letter Sent to Hemke, Rousseau, and Sinta	259
Appendix A.3: Sample Letter Sent to Northwestern University, the University of Minnesota, and the University of Michigan	268
APPENDIX B: Sample Interview Prompts	274
Appendix B.1: Sample Interview Prompts for Hemke, Rousseau, and Sinta.....	274
Appendix B.2: Sample Interview Prompts for Students.....	277
APPENDIX C: Overview of Mule’s Students and Selected Lineages from Belgium, France, and Japan.....	280
Appendix C.1: Overview of Mule’s Students.....	280
Appendix C.2: Belgium	281
Appendix C.3: France	281
Appendix C.4: Japan.....	282

LIST OF FIGURES

Figure 1: A Midwest Band Clinic in Chicago in the 1970s. Back row (left to right): Hemke, Sinta, Rousseau, and Sigurd Rascher. Front row (left to right): Frederick Fennell, Cecil Leeson, and Warren Benson	86
Figure 2: Frederick Hemke and the author at Northwestern University (2009)	93
Figure 3: Eugene Rousseau at the Shell Lake Saxophone Workshop (2010).....	124
Figure 4: Donald Sinta at the University of Michigan, Hill Auditorium (2010)	149

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DEDICATION

I dedicate this work to the memory of my parents, Denis and Frances Nolan, who always supported their children's and grandchildren's educations.

I also dedicate it to my mother-in-law, Elinor Branter, and to my friend, the long-time Vancouver bandleader Dal Richards, who continue to support my efforts and remain lifelong learners in their own right.

1 INTRODUCTION

1.1 Introduction: Inside and Outside the Private Music Teaching Studio

“Teaching is about as close to immortality as most of us get” (Eugene Rousseau, quoted in Liley, 2011, p. 99). The notion of immortality, of communicating with subsequent generations of musicians and teachers, is enticing. Conveying pedagogical concepts and cultural performance practices, along with nurturing independence in musical thought and action are touchstones of good teaching. If Eugene Rousseau, along with Frederick Hemke and Donald Sinta, the artist-teacher participants in this study, recognize the notion of immortality as experienced in their lives and careers, whose voices influenced them? Is it possible to trace important musical concepts like the teaching of artistry and interpretation through history? Are historical references to these concepts valid today or obsolete?

A common denominator in this research is a distinct method of instruction in music performance, the private music lesson. Different from the classroom setting, private music instruction consists of one student and one teacher. Richard Kennell’s¹ review of

¹ Richard Kennell, a saxophonist, earned a BMUS (1971) and an MMUS (1974) at Northwestern University, where he studied with Frederick Hemke. Kennell earned a PhD in Curriculum and Instruction (in Music Education) in 1989 at the University of Wisconsin–Madison, which is coincidentally where Hemke earned his DM in 1974.

studio (or private) music education² in *The New Handbook of Research on Music Teaching and Learning* (2002) provides an historical context for private music education in North America. Kennell states that Benjamin Bloom's (1985) study, *Developing Talent in Young People*, recognized "one-on-one instruction [private music instruction is the term used in this document] as a particularly effective instructional context" and suggested that "the private music studio might be a fascinating laboratory for the study of teaching and learning" (2002, p. 243). Research in the area of private music instruction, different from the classroom model and previously considered an anomaly in research about teaching, received new interest with the publication of Bloom's work. According to Patricia Shehan Campbell,³ private music instruction reduces the classroom to the dyad of teacher and student, an instructional context used in particular to teach western art music (in Kennell, 2002, p. 244). Over the past several hundred years, private music instruction has been the teaching method used by music educators who "have successfully passed along the cultural practices of performing and teaching to each new generation" (Kennell, 2002, p. 252). Campbell defines the importance of this teaching practice: "The making of a performing musician in the West is the result of events that transpire between student and teacher in the privacy of the studio lesson" (quoted in Kennell, 2002, p. 244).

² Commonly used in North American universities to teach music performance skills, private music instruction describes a type of teaching (also known as one-to-one, one-on-one, studio lesson, or private lesson) with one teacher and one student per class, in contrast to classroom music instruction.

³ Patricia Shehan Campbell is Professor of Ethnomusicology and Music Education at the University of Washington. Widely published in both music education and ethnomusicology, Campbell continues to study "music's transmission processes through applied lessons with visiting artists, culture-bearers, and community musicians." Retrieved November 6, 2011, from <http://www.music.washington.edu/people/?page=bio&ID=42>

Defined as a tutorial or mentoring relationship between one student and a master teacher,⁴ private instruction remains the most common method of instrumental music instruction throughout North American colleges and universities (Call, 2000, p. 8; L’Hommedieu, 1992, p. 100; Kennell, 2002, p. 244).

Passing pedagogical information through time, what Rousseau refers to as immortality, is one of two themes that emerge from and thread through this research. The second major theme is the way artist-teachers approach pedagogy and artistry in their teaching. How do artist-teachers teach aspiring musicians? Saxophone scholar and artist-teacher Thomas Liley asked me to consider whether the teaching done by artist-teachers is “virtuoso teaching or the teaching of virtuosos” (Liley, personal communication, September 24, 2011). What draws students to specific artist-teachers? Personality? Expertise? A combination of the two? Other factors? How do these relationships inform and shape the identities of these students—and their subsequent students? How do artist-teachers approach the important musical concepts of artistry and interpretation? Do they subscribe to particular pedagogies? Are artistry and interpretation teachable or innate talents? How do artist-teachers help students make music come to life through informed musical decisions? An artist, according to *The Oxford English Dictionary*, is “one who cultivates one of the fine arts, in which the object is mainly to gratify the aesthetic emotions by perfection of execution, whether in creation or representation” (Murray, p. 475).

⁴ The term “master teacher” is synonymous with “artist-teacher.” I use the term artist-teacher in this document, but they are often used interchangeably.

The word “artistry” is defined as “artistic characteristics; artistic ability or execution” in *The Oxford English Dictionary*.⁵ Used in *The New Grove Dictionary of Music and Musicians* (2001) but not defined, the word “artistry” describes musical sensations from the perspective of the artist and the listener. For example, artistry in music performance requires a musician with exceptional technical ability and musical sensitivity. The listener identifies artistry through emotional and personal connections with specific performers’ musical interpretations. For example, a listener may prefer one particular orchestra’s interpretation of Mussorgsky’s *Pictures at an Exhibition* to that of another, or may prefer Angela Hewitt’s performances of Bach’s music to Glenn Gould’s.

The words “artist” and “artistry” are similar in meaning to the words “virtuoso” and “virtuosic,” the latter defined in *The New Oxford Companion to Music* as “combining technical mastery with interpretative powers of the highest order” (Nagley, 1983, p. 1935). Virtuoso performances can imply a lack of “emotional and expressive artistry . . . but a true virtuoso is both technician and artist.”⁶ A definition that includes both technical proficiency and artistic sensitivity identifies artistry in music performance.

Virtuosity is a necessary step to toward artistry, according to cultural anthropologist Anya Peterson Royce. “Virtuosos,” says Royce, “are good at something we can define and discuss in words that are commonly understood.” More subtle and difficult to define is the difference between “technically masterful” and “truly artistic”

5 Retrieved March 28, 2012, from <http://www.oed.com/viewdictionaryentry/Entry/11246>

6 Retrieved March 28, 2012, from <http://www.oxfordmusiconline.com.ezproxy.library.ubc.ca/subscriber/article/opr/t237/e10752>

performances.⁷ Royce says, “There is no codified vocabulary that can describe artistry.”⁸

In this thesis, I use the term “artistry” to describe musical growth through experiences, study, practice, and a desire to continually explore musical ideas. Artistry in music performance is the culmination and continuation of essential elements in one’s performance preparation. These elements include technical ability, tone quality, and what Eugene Rousseau describes as “musical *savoir faire*,” or an understanding gained through experience of different stylistic practices.

The participants in this study share similar ideas about the pursuit and attainment of artistry in performance. First, artistry develops over time spent experiencing music as a performer. Second, inquiry into other art forms, together with cultural and historical understanding, informs artistic awareness. Good performances, another step toward artistry, happen when music becomes “part of your life, something that transcends the practice room,” and becomes “an exposition of who you are as a person” (F. Hemke, interview, February 26, 2009). Cultural and historical awareness and performance practices filtered through and interpreted by artists become their personal interpretations and understandings of the composers’ musical intentions.

In his violin treatise (1834), Baillot states that music [for the performer and possibly for the listener] “elevate[s] us to unknown regions,” and through performance we find “this sweet life of the soul and this inexhaustible source of happiness” (Baillot, 1834/1991, p.

⁷ Retrieved March 12, 2012, from <http://newsinfo.iu.edu/news/page/normal/1535.html>

⁸ Retrieved March 12, 2012, from <http://newsinfo.iu.edu/news/page/normal/1535.html>

10). This mysterious space where communing with the gods seems plausible is a physical description of artistry. Describing this sensation, experienced when he was a child performing a transcription of Bach's music, Frederick Hemke says, "I felt a sudden enlightenment that Bach was alive, well, and present . . . it was an incredible feeling. That's the kind of high that all of us performers live for in different ways. When you can have those sensations of understanding, the joy of music making is tremendous" (Hemke, as quoted in Whitfield, 1985, p. 29). Corroborating Hemke's viewpoint, Royce states, "If you are lucky enough to witness it [an artistic performance], you will know it, and it will stay with you always as a touchstone. It is there, too, for the performer, an elusive state devoutly desired and tirelessly pursued."⁹

According to Webster's encyclopedic dictionary (1989), the word "master" (p. 882) is defined as a man eminently skilled in something as an occupation, art, or science. The word "teacher" (p. 1457) is defined as a person who teaches or instructs, especially as a profession. A master teacher is "a teacher who has demonstrated a high level of competency over an extended period of time" (Ely & Rashkin, 2005, p. 256). Call (2000) further refines the definition of a master teacher as one of a small group of accomplished teachers who have "proven themselves by the quality of students that they have attracted, passed through their studios, and launched into successful careers in performing and teaching" (p. 7). As such, college and university instrumental teachers, hired for their expertise as performers and teachers, give private lessons, coach chamber ensembles, and conduct master classes as part of their duties. They are expected to cultivate their

⁹ Retrieved March 12, 2012, from <http://newsinfo.iu.edu/news/page/normal/1535.html>

performing careers, to recruit students, and to maintain productive professional and pedagogical profiles.

Richard Kennell uses the term “teacher-as-expert” (synonymous with artist-teacher and master teacher) to define those who “solve the problems of the student through interaction” (2002, p. 245). However, solving problems is more than giving answers, as will be seen later in my dissertation. The teacher-as-expert provides possibilities for the student to consider and so “the cognitive processes of [the] teacher are reconstructed or inferred from the observable outcomes” (2002, p. 245).

Interaction, whether in a private lesson or a public master class, is a crucial element in music performance teaching. Interaction through verbal communication or through musical demonstration is an important way to infer or to reconstruct these cognitive processes for both teacher and student. Observable outcomes are the positive results gained when the student performs musical tasks or demonstrates an understanding of the concepts presented by the teacher. This particular approach to teaching forms part of the scaffolding theory, explained later in this document.

In addition to private music lessons, the master class offers another option for music performance instruction. A master class is a private lesson in a public forum. The lesson, the master teacher, the personal interaction with the student, the musical expertise, and the manner of delivery, are on display to a public audience. Master classes, also known as “performance classes,” (Call, 2000, p. 8) are conducted in many North American music schools on a regular basis with the resident teacher and occasionally with guest artists. Students perform repertoire for their peers, the teacher or for a guest artist. In addition to

the personal benefit for the student performers of being critiqued by their peers and mentors, “is the benefit to all participants in the studio; watching a master teacher solve performance problems and teach musical interpretation gives all students present opportunities for significant vicarious learning” (Call, 2000, p. 9). Master classes are popular at instrumental music conferences to showcase a particular master teacher’s expertise with students.

Teachers tailor the curricula in private lessons to the individual pedagogical needs of each student by providing necessary information and guidance for the student’s particular musical and technical performance problems. As an observer of private music lessons in 1986, I witnessed numerous approaches and solutions to problems that had not surfaced in my lessons. This added to my curiosity about how learning in private music instruction between teachers and students can produce personal and pedagogical legacies.

The notion of immortality through teaching provides over time a framework for documenting exemplary teaching. In the literature review that follows, I illustrate how a teaching lineage links to the idea of immortality, using the example of UBC Professor Jane Coop traced from teacher to student back to Ludwig van Beethoven. Further, I explore concepts of artistry, musical interpretation, and musical practices through history and within my research project as individual but clearly related concepts. Through narratives based on personal interviews, I honour the teaching of three artist-teachers of saxophone who have influenced and inspired saxophonists for the past forty years, and whose voices through their students and their students’ students will be heard by future generations.

The following short narrative illustrates a moment in time that had a profound influence on me and was the source of inspiration for this study.¹⁰

Yushi Ishiwata, a visiting professor of saxophone from Japan, observed Eugene Rousseau's teaching for six months in 1983 during my second year in the master's program at Indiana University. While he may have appeared passively taking notes, Ishiwata was always aware and actively engaged in the content of every lesson.

In a recent conversation about Ishiwata's time at Indiana University, Rousseau recounted this story. Rousseau asked a student to play a passage in a piece of music. With confidence the student insisted it was not part of his practice assignment. After shuffling through his notes, Ishiwata politely told the student the exact date and lesson time that Rousseau had assigned that very passage to the student! While I can attest that I was not the student in that lesson situation, I always wondered what Ishiwata learned by observing so many lessons during his six-month sabbatical.

In 1986, I sat in the same studio as an observer, like Ishiwata, where two years previously I stood as a student. Struck by the different student-teacher interactions and the variety of valuable pedagogical information learned compared to the experience of the individual lessons and chamber music coaching sessions I experienced with Rousseau, I sought opportunities to observe other artist-teachers. In 1989, I observed Frederick Hemke at Northwestern University and, in 1991, I observed Claude Delangle

¹⁰ Written in italics, vignettes throughout the thesis reflect my experiences through personal narratives.

at the Paris Conservatory.¹¹ These observation visits, all funded through provincial or national government grants, provided excellent exposure to a fine performance education but did not result in a university degree. Ultimately, and ironically, the result of these observations led me to the PhD program at UBC to investigate the careers, lives, and pedagogies of three artist-teachers of saxophone in North America.

I was, and remain curious about instrumental performance learning, especially from the perspectives of those who teach in post-secondary institutions. What is distinctive about this private music teaching method? Are there differences in the approaches to teaching or pedagogies among the artist-teachers? How do their backgrounds and personal experiences affect their teaching? How do these teachers approach the concepts of artistry and musical interpretation with their students? Is the notion of lineage or passing down of pedagogical information evident between teachers and their students?

To explore these questions, I document the personal, professional, and educational experiences that university-level private music instructors bring to their practice and illustrate how these experiences shaped their and their students' identities as performers and teachers. The concepts of artistry, lineage, and interpretation, viewed over time and as a central point in interviews with the participants, contribute to the overall framework of this study.

¹¹ Performance research grants from the British Columbia Arts Council partially funded the 1986 and 1989 study visits. The Canada Council for the Arts funded the 1991 study visit.

1.2 The Research Project

Modeled on the work of Jane Davidson (1999; 2002; 2004), this research project investigates music performance teaching and learning. A review of music performance studies reveal little regarding master/apprentice relationships in the teaching studios of wind instrumentalists (in particular) and a lack of documented evidence that investigates the degree of influence artist-teachers have on the personal and professional lives of their students. One possible reason for the lack of research into private music instruction may be a negative reaction to prior research. According to Kennell (2000), previous inquiries into private music education have attempted “to provide baseline data for professional practices” or to “quantify teacher and student behaviors in studio lessons” (p. 247). By contrast, I locate common themes garnered from the responses of artist-teachers but do not quantify their responses or make recommendations to better their teaching. I examine the concepts of artistry and interpretation in music performance through observations of and interviews with renowned instrumental artist-teachers that provide insight into their pedagogical practices within the under-researched setting of private music instruction.

Analysis of the data collected from artist-teachers provides an observation into private music instruction, different perspectives and approaches to music performance, and the personal and professional experiences of artist-teachers. The knowledge gained through this project has the potential to influence performance teachers’ practices, encourage music performers to undertake further research in this area, and inspire reflection on teaching practices in music performance.

1.2.1 The research question

My research question is guided by a central question and informed by two related questions:

1. How do artist-teachers articulate, negotiate, and give shape to their pedagogical practices concerning artistry and interpretation within the context of private music instruction?
2. In what ways does artist-teacher knowledge of past pedagogical practices affect students' identities as performers and future teachers?
3. In what ways does this research on these artist-teachers affect teaching practices and research in music performance?

1.3 Brief Description of Method

I chose case study as an effective and flexible way to frame research into the private music teaching studio. Merriam (1988, p. 6) describes case study as a form of descriptive research to explain, quantify, qualify, understand, or find meaning through investigations of interesting events, phenomena, persons, or places through a systematic method. Defined as “nonexperimental,” descriptive research is used “when description and explanation (rather than prediction based on cause and effect) are sought, when it is not possible or feasible to manipulate the potential causes of behavior, and when variables are not easily identified or are too embedded in the phenomenon to be extracted for study” (Merriam, 1988, p. 7). Owing to the diverse personalities of the participants, interviews designed to elicit personal recollections, the various levels of instruction,

which students and teachers engage in, and Merriam's description that encompasses these qualities, case study is an appropriate methodology for my research.

I conducted open-ended unstructured interviews with each of the research subjects and many of their students, observed private lessons, master classes, studio classes, and coaching sessions. My investigation into the pedagogical practices and personal reflections of artist-teachers of saxophone informed the direction of my literature review as I explored teaching concepts of artistry, lineage, and musical interpretation gleaned from the eighteenth century to the present.

The semi-structured interviews¹² addressed pedagogy, teaching philosophies, musical activities, and other dimensions of thought and practice that influenced the musical understanding and artistry of the three participants. The artist-teachers illustrated their experiences and reminiscences frequently through personal stories and anecdotes.

1.4 Study Boundaries

My case study investigated the lives of three artist-teachers of saxophone, the phenomenon of private music instruction, and their approaches to teaching with particular emphasis on the concepts of artistry and interpretation.

Interviews with and music lesson observations of the three main participants and their students constitute the data collected for this study. Observations also took place in performance classes, concerts, and seminars held during my research visits.

¹² See Appendix B.1 for sample interview prompts for the three participants and B.2 for their students.

Data collection occurred over a two-year time span from 2008 to 2010. Recently, I contacted the student respondents included in this document and asked them to provide an update of what they are pursuing in 2011.

1.5 Description of the Case Study Site

I traveled to the University of Minnesota (2008), Northwestern University (2009), and the University of Michigan (2009 and 2010) where I observed, recorded, and, when invited, participated in the discussions and critiques during private lessons, master classes, and ensemble coaching sessions. These are major research universities with large and diverse music programs that encompass music performance, musicology, theory, composition, ethnomusicology, and music education. I interviewed the three main participants in the final days of each visit. In addition, I conducted student interviews following lesson observations.

1.6 Autobiographic Positioning

I recognize that I am not an innocent bystander or an unbiased observer in this research setting. I started saxophone lessons as a college student and believe that private music instruction was integral to my continuation in music. Specifically, the personal attention to details about music performance, saxophone techniques, musical concepts, and practising ignited a curiosity and a drive to excel in performance that taught me how to learn and take advantage of the practice room environment.

As a university instructor and professional musician, I have a profound interest in this research. When I started to play the saxophone, I soon recognized the names Hemke, Rousseau, and Sinta as renowned musicians and teachers but never thought I would be in a position to study with any of them. The following autobiographical narrative illustrates how my viewpoint changed after a personal interaction with one of these artist-teachers.

In 1981, I attended Rousseau's Saxophone Master Class at Indiana University after I was accepted into the master's program.¹³ Rousseau played a full recital the evening before the class started. I was thunderstruck by his technique and captivated by his musical sensitivity.

During the master class, Rousseau expressed a genuine interest in helping me improve. His questions compelled me to think through performance problems and consider logical ways to understand and address issues. From that moment, I could not wait to attend the master's program. Did Rousseau see a spark of brilliance in my playing? Could he foresee my future in the music world? No. He likely saw some potential but, as it is in other aspects of life, potential does not always blossom. I know now, through years of observing him teach in master class settings, that Rousseau considers all people equally. He locates pedagogical and musical issues in student performances and addresses them with compassion, honesty, and often with humour.¹⁴ Rousseau believes it is the student's internal motivation and desire that transports a good player towards artistry.

¹³ Although accepted into the master's degree program in 1981, I started the degree in 1982.

¹⁴ Similar stories abound with students of Hemke and Sinta.

Many of the students interviewed for this study mentioned an attraction to study with their teacher after taking part in master classes or after hearing the particular artist-teacher perform. Personal relationships with these teachers often continue throughout the students' lives and careers.

Three elements urged me forward in this research. First, I am curious about what happens in other music lessons. Second, I want to know how artist-teachers approach an elusive concept such as artistry. Third, this topic and the personalities of the particular artist-teachers revealed within the thesis are both informative and educative and enable us to better understand performance pedagogy.

1.7 Significance of this Study

My research investigates music performance education from within the music teaching studios of three artist-teachers. This research project offers a unique opportunity to interview and observe outstanding artist-teachers of saxophone. Their responses to guided but open-ended questions offer practical advice, professional wisdom, and insights into their personalities and practices that might prompt readers to examine and evaluate their own practices as educators and performers.

I provide the reader with written portraits of three artist-teachers, constructed as individual case studies that illustrate specific musical concepts and give a sense of each artist-teacher's personality. Readers might relive their experiences with one or more of these artist-teachers, discover new or different approaches to music instruction, or corroborate their own teaching and learning. Saxophonists and other instrumentalists may

recognize their own teachers in the voices and pedagogies of these artist-teachers. I conclude the document by highlighting thoughts about and approaches to specific musical and pedagogical concepts drawing on the personal stories and reflections of the artist-teachers. This research is timely as all three artist-teachers are approaching retirement.

2 LITERATURE REVIEW

2.1 Introduction and Overview

Books and treatises¹⁵ about the history and development of instrumental music and performance are plentiful. I focused my review of literature on three concepts that are central to the acquisition of musical skills from the perspectives of teachers and students—the concepts of artistry, lineage, and musical interpretation. Articulating and defining artistry along with teachers’ personal and pedagogical principles is an important factor in this research. To better understand how musicians approach artistry as teachers and performers I examined instrumental treatises from the eighteenth to the twentieth centuries to find definitions and guidelines.

To demonstrate how the concept of artistry is influenced through teaching and learning, I traced a lineage of eminent pianists and investigated the notion of musical interpretation from different perspectives. I included literature about, but not written by the artist-teachers in my study to situate them in extant research.

Books written by instrumental artist-teachers illustrated essential elements in the acquisition of musical skills and the achievement of artistry in performance and in teaching. Have these concepts differed through time? Do the authors’ explanations impart some of their personality and viewpoints about performance and instruction?

¹⁵ A treatise, sometimes called a method book, contains important instructional information used for instrumental instruction. I use the term treatise in this document, but these terms are often used interchangeably.

Second is the concept of musical lineage. Does the lineage of teacher to student, akin to an educational and artistic pedigree, situate performers into certain pedagogical frames and reveal the influence of particular personality types?

In a conversation with a teaching colleague at UBC, I learned that the lineage of teachers to students from Ludwig van Beethoven to Jane Coop could be traced. I used the Beethoven to Coop lineage due to the wealth of resources for piano, in contrast to the relatively few for saxophone, to highlight similarities, differences, and learned pedagogies over time within the context of music instruction. Resources extend back in time over two hundred years for pianists and offer a better sense of lineage than the three or four generations for saxophonists. Students' reflections of their teachers and teachings imply that the concept of lineage exists. A consistent goal of these pianists as teachers, also part of the teaching philosophy of Hemke, Rousseau, and Sinta, is that students must establish their own voices and opinions as musicians rather than mimic those of their teachers.

Third, the concept of musical interpretation is an offshoot of the materials gathered about artistry and lineage. Different approaches to interpretation completed the information surrounding performance issues in the teaching studio and in performance practices. I included resources that investigate the ways philosophy, written, aural, and visual art, along with personal and musical experiences influence musical interpretation through time and across musical genres.

In addition to the literature around artistry, lineage, and musical interpretation, extant resources relating to the lives and careers of Hemke, Rousseau, and Sinta provided an

opportunity to appreciate their personalities and to study their pedagogies. These resources provided historical insight and influenced the questions asked of the three participants.

I begin by tracing the concept of artistry through instrumental treatises from the eighteenth century to the present.

2.2 Literature Addressing the Concept of Artistry

Discussions about artistry, musicianship, and creativity abound in music performance resources. I examined facsimiles of eighteenth-century bassoon, oboe, flute, and clarinet treatises and discovered more information than I could include in this literature review.

To narrow the scope I searched for definitions of or approaches to mastery and artistry in music performance from selected eighteenth- and nineteenth-century instrumental treatises.

I found comparable links in concepts and approaches to artistry and lineage from instrumental treatises of the past to wind performance teachers of the twentieth century.

The participants in my study share many of these ideas, a further indication that these concepts endure.

2.2.1 Eighteenth-century and nineteenth-century performance treatises (Quantz and Geminiani, Spohr and Baillot, Lefèvre, Stadler, Klosé, and Baermann)

The emergence and growing importance of orchestral music in the early eighteenth century coincided with the increased use of woodwind instruments and subsequently the

need for more skilled musicians.¹⁶ In the 1780s, “the range of the individual instruments, and with it that of the orchestra, was greatly enlarged. The virtuoso writing for the wind instruments bespeaks a great development in the technique of their playing” (Lang, 1941, p. 714). While tutors¹⁷ existed for instruments earlier in the eighteenth century,¹⁸ I concentrated on clarinet methods that emerged later in the eighteenth and early nineteenth centuries that addressed more advanced musical and pedagogical concepts.¹⁹

I focused on eighteenth-century resources for violin and woodwinds excluding C.P. E. Bach’s (1753) treatise *Essays on the True Art of Playing Keyboard Instruments*²⁰ and any treatises about vocal pedagogy. Instead of Leopold Mozart’s *A Treatise on the Fundamental Principles of Violin Playing* (1755) I chose instrumental treatises by Johann Joachim Quantz²¹ (flute) and Francesco Geminiani²² (violin). Mozart’s treatise was

¹⁶ “The instruments of the orchestra did not develop steadily and uniformly, but rather in sudden leaps forward followed by periods of what might be referred to as a consolidation” (Barclay, in Lawson, 2003, p. 25). The addition of the clarinet in orchestras around 1750 completed the standard woodwind section still used today (Barclay, in Lawson, p. 30).

¹⁷ Instrumental tutors, written for the amateur players, included tunes of the same difficulty, whereas the instrumental methods that emerged in the early nineteenth century aided in teaching with increased difficulty as they progressed. (Burgess & Haynes, 2001, p. 176–177).

¹⁸ Two facsimiles of early tutors for oboe, one anonymous and the other titled *The Sprightly Companion* by Bannister date back to 1695 (Saint-Arroman, 2006).

¹⁹ Writing about the differences in focus of flute treatises of the eighteenth and nineteenth centuries, Rachel Brown says “treatises of the eighteenth century deal with technical and musical matters, whilst the nineteenth-century tutors plot more methodological progress” (2002, p. 9).

²⁰ C. P. E. Bach’s comment that “technicians, nimble keyboardists by profession, who possess all of these qualifications and indeed astound us with their prowess without ever touching our sensibilities” suggests that even in 1752, technical ability for its own sake lacked artistry. He continued, “they overwhelm our hearing without satisfying it and stun the mind without moving it” (Bach, 1752, p. 147).

²¹ Born in Hanover, Germany, Johann Joachim Quantz (1697–1773) was a scholarly writer, performer, teacher, and composer. Quantz composed over three hundred works for the flute (Reilly, in Quantz, 1985/1752, p. x).

²² A performer, composer, and music theorist, the Italian Francesco [Xaverio] Geminiani (1687–1752) wrote several books about violin performance and artistry. Books written by Geminiani include: *Rules*

similar in scope to Quantz's *On Playing the Flute* (1752). According to Reilly, the editor and translator of Quantz's work, both Bach and Mozart's treatises "assume some knowledge of Quantz's treatise" (1752/1966, p. xi). Still in print, Quantz's book remains an important resource for musicians and scholars.

Geminiani's violin treatise highlighted the eighteenth-century idea of music in good taste, a summation of musicality, artistry, and, as Eugene Rousseau would put it, "musical *savoir faire*."

In the writings of both Pierre Marie François de Sales Baillot²³ and Louis [Ludewig] Spohr,²⁴ I found significant references to the concept and achievement of artistry in performance. Substantiated by Colin Lawson in his book *The Early Clarinet: A Practical Guide*, these two violin treatises provide a link to early woodwind resources (2000, p. 19, pp. 70-71).

According to Lawson, the discussion of "expressive performance in eighteenth-century treatises is consistently seen as the result of attention to detail" (2000, p. 64). Along with

for Playing in a True Taste, Op. 8 (1748), *A Treatise of Good Taste in the Art of Musick* (1749), *The Art of Playing on the Violin*, Op. 9 (1751), and *The Art of Accompaniment*, Op. 11 (1754) (Slonimsky, 2001, p. 1245).

²³ Remembered for his book *The Art of the Violin* (1834/1991), composer, performer, teacher, and pedagogue Pierre Marie François de Sales Baillot (1771–1842), "was the last representative of the Classical Paris School of violinists. A remarkable virtuoso, his playing was distinguished by a noble, powerful tone, neatness of execution and a pure, elevated style." Retrieved April 25, 2011, from http://www.oxfordmusiconline.com.ezproxy.library.ubc.ca/subscriber/article/grove/music/01797?q=pierre+marie+francois+de+sales+baillot&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&start=1#firsthit

²⁴ Louis [Ludewig] Spohr (1784–1859) was a German virtuoso performer, composer, and conductor whose compositional style bridged the shift from the Classical to the Romantic musical styles (Slonimsky, 2001, pp. 3427–3429). Spohr wrote ten clarinet works including four concertos, *Concerto No. 1 in C Minor* (1809), *No. 2 in Eb Major* (1810), *No. 3 in F Minor* (1821), and *No. 4 in E Minor* (1829), all written for clarinet virtuoso Johann Simon Hermstedt (1778–1846). Retrieved November 22, 2011, from <http://www.hyperion-records.co.uk/al.asp?al=CDA67561>

a good foundation of “knowledge and taste” in music, “the performer would glean a great deal of interpretative information from the rhythm, melodic intervals, phrasing and harmony notated in the score, and adapt his technique accordingly” (Lawson, 2000, p. 65). An indication of artistry in performance from the perspective of the eighteenth-century musician was “the completion of the creative process, exhibiting both conviction and spontaneity” (Lawson, 2000, p. 64).

This literature review would turn into another book if I delved into the numerous facsimiles of eighteenth-century treatises and historical resources about woodwind instruments. It is an area I will return to for future research. I limited my discussion in this review to clarinet methods of the early nineteenth century, closer to the saxophone in design and in performance than the flute or the double reeds.²⁵

Eric Hoeprich (2008) said, “by 1800 the clarinet had become a regular member of the orchestra, as well as an important solo and ensemble instrument” (p. 63). The *Méthode de clarinette* (1802) by Jean Xavier Lefèvre (1763-1829),²⁶ included detailed discussions of fingerings into the extreme high register, alternate fingerings, trills, and ways to approach tone production and solve intonation problems (Hoeprich, 2008, p. 90).

Eighteenth-century clarinet players, like most musicians of that time, played more than one instrument. Lefèvre’s advice that “one must sing with an instrument as with the

²⁵ According to Hoeprich, the earliest clarinet treatises were *The Clarinet Instructor* published by Longman & Broderip (c. 1780) and John Mahon’s (1746–1834) *A New and Complete Preceptor for the Clarinet* (1803) written for the five-key clarinet. Mahon’s method included material about the eight-key basset horn (2008, p. 72).

²⁶ Lefèvre was one of the thirteen clarinet instructors at the Paris Conservatory in the early 1800s who collectively taught more than one hundred clarinet students (Hoeprich, 2008, p. 349, endnote number 129).

voice” (quoted in Hoeprich, 2008, p. 95) and Anton Stadler’s²⁷ suggestion from his *Musick Plan* (c. 1800) that musicians learn to sing and play the violin for practical reasons in terms of employment also identify specific approaches underlying artistic performance. The analogy to singing or violin playing would have more relevance to these musicians than to today’s musicians. Hoeprich states, “simply understanding the concept of bowing would greatly improve most performances by clarinetists today” (2008, p. 95).²⁸

Well-known nineteenth-century clarinet treatises (Klosé, 1843; Baermann, 1864; Lefèvre, 1802) identified the need for accuracy in practice and performance (Lawson, 2000, p. 61). An important link to my research and the concept of artistry, Hyacinth Klosé²⁹ said, “without the necessary gradations of light and shade music would be pale and uncoloured; for melody requires expression as the earth requires light, as the body needs a soul” (quoted in Lawson, 2000, p. 62). Carl Baermann³⁰ stated that even with the requisite technical expertise, if a performance “lacks inner life” or “the divine spark” of

²⁷ Clarinet virtuoso and composer, Anton Stadler’s (1753–1812) *Musick Plan* “served as the basis for a music school in Hungary” and “reveals clear ideas as to what constitutes a good musical education” (Poulin, 1990, p. 215). Mozart wrote the *Quintet, K 581*, and the *Concerto K. 622* for Stadler. Retrieved December 28, 2011, from <http://www.jstor.org/stable/i229397>

²⁸ Donald Sinta encourages the knowledge, understanding, and the ability to write bowings as a pedagogical approach in his teaching.

²⁹ Hyacinth Klosé (1808–1880) invented the Boehm-system clarinet along with Louis-Auguste Buffet (*jeune*). Klosé taught clarinet at the Paris Conservatory from 1838 to 1868, was principal clarinetist with the *Opéra Italien* and wrote the *Méthode complète de clarinette* (1843), the first treatise (method book) for the Boehm-system clarinet (Hoeprich, 2008, p. 146). Klosé’s method for clarinet is still in print.

³⁰ Son of clarinet virtuoso Heinrich Baermann (1784–1847), Carl Baermann was “a dominant force in Germany’s clarinet world as clarinet professor in Munich, principal clarinet at the Munich Hofoper and the Akademie” (Hoeprich, 2008, p. 175). His method book *Vollständige Clarinett-Schule* (1864) is still in print. Carl Baermann (1810–1885) and Georg Ottensteiner (1815–1879) “created the Baermann-system clarinet . . . during the time Buffet and Klosé created their new instrument” (Hoeprich, 2008, p. 175).

musical interpretation, then “all effort and striving is of no avail, for this frigid music cannot be touched by the fire of Prometheus” (quoted in Lawson, 2000, p. 19).

Quantz’s treatise, *On Playing the Flute* (1752), provided insight into his principles of music and teaching. According to Reilly, who translated Quantz’s work, the descriptions and suggestion of performance practices “have a vital bearing on the convincing re-creation of music of the past” (in Quantz, 1985/1752, Introduction, p. ix).³¹ According to Quantz, knowledge beyond mere technical skill, that of science, art, philosophy, and history, was a necessary component in one’s artistic growth.

Whoever is aware of how much influence mathematics and the other related sciences, such as philosophy, poetry, and oratory, have upon music, will have to own not only that music has a greater compass than many imagine, but also that the evident lack of knowledge about the above-mentioned sciences among the majority of professional musicians is a great obstacle to their further advancement, and the reason why music has not yet been brought to a more perfect state. (Quantz, 1985/1752, p. 25)

Quantz’s detailed suggestions to achieve the technical requirements in performance and the need to include influences beyond music (such as art, philosophy, history, etc.) illustrate an approach to musical interpretation still evident today (Quantz, 1985/1752, pp. 119–128). Quantz also referred to the expressive elements in performance. To achieve an artistic performance, he said, “the performer of a piece must seek to enter into the principal and related passions” (Quantz, 1985/1752, pp. 124–125). Quantz’s next

³¹ Reilly points out that two important instrumental treatises of the time, C.P. E. Bach’s *Essays on the True Art of Playing Keyboard Instruments* and Leopold Mozart’s *A Treatise on the Fundamental Principles of Violin Playing*, “assume some knowledge of Quantz’s treatise” (Reilly, in Quantz, 1985/1752, p. xi).

statement, “only in this manner will he [the performer] do justice to the intentions of the composer, and to the ideas that he had in mind when he wrote the piece” (Quantz, 1985/1752, p. 125), was reiterated on many occasions by the participants in this study.

In pursuit of the notion of artistry and to provide another instrumental perspective from the eighteenth century, I focused on the violin with its rich tradition of teachers and performers and better suited to compare to nineteenth-century saxophone treatises than voice or piano.

Aesthetic concepts of artistry as defined through history in these treatises illustrate the performer’s role in music performance. Geminiani advised the performer to execute “every piece with exactness, propriety, and delicacy of expression according to the true intention of music” and to avoid performance tricks like imitating birds, other instruments, and sudden gestures in performance that belonged “to the Professors of Legerdemain and Posture-masters than to the art of music” (1751, Preface). Geminiani believed that expressing the composer’s intention in performance was “easily obtained by any person who is not too fond of his own opinion and does not obstinately resist the force of true evidence” (as quoted in MacClintock, 1979, p. 293).

The eighteenth-century approach to artistry in music required an “intellectual awareness with increasing sensuality in poetry and music” (Rudolf, 2001, p. 109). Performers acted as vehicles for the composer’s musical intention, without added bravura or posturing from the performer. Geminiani’s careful advice to the performer, however, did not preclude this invitation for personal expression: “while his imagination is warm and

glowing he pours the same exalted spirit into his own performance” (Boyden, no date, quoted in Geminiani, 1751).

The goal of all good performers, according to Quantz, was “to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment” (1752, p. 119).

Geminiani stated, “the intention of music is not only to please the ear, but to express sentiments, strike the mind, and command the passions” (1751, Preface). By sentiments, Geminiani referred to the composer’s intentions, the aesthetic meaning or inspiration behind the performance of music. Through imitation, the “most perfect human voice executing every piece with exactness, propriety, and delicacy of expression,” the violinist [performer] achieved the “true intention of music” (Geminiani, 1751, Preface).

Similar aesthetic concepts of interpretation through phrasing and style in addition to addressing the technical aspects of performance from these early writings are evident in treatises through the nineteenth and twentieth centuries.

In his 1833 violin treatise, Spohr defined style in two ways—correct and fine. The correct style was “confined to a faithful delivery of that written down by notes, signs, or words of art” that included “perfect intonation, exact division of the notes, a strict observance of time, of light and of shade” (Spohr, 1833, p. 179) and proper attention paid to the bowings and embellishments. In other words, the correct style referred to the technical aspects of preparation, or as Sinta would put it, “all the right notes, in the right place, and in tune.” The fine style adds a further sophistication in the bowing to bring out subtler characteristics in music. However, correct style and fine style lead to good taste in music

only “when the soul of the performer guides the bow” (Spohr, 1833, p. 179) through the cultivation of a sense of beauty gained by listening to celebrated instrumentalists and singers and through musical maturity.

In his book *The Art of the Violin*, Baillot (1834/1991) discussed the technical and musical aspects of violin playing, career advice, programming, and referred to literature outside the realm of music. Societal changes and the rise of the public concert may have influenced the inclusion of career advice in Baillot’s treatise, as music became a career choice in the eighteenth century. Baillot’s statement, “the primary aim of a method should be to develop the intelligence and to train the judgment” (1834/1991, p. 6) indicated a step toward a more in-depth education for performers for which good teachers were necessary.

In reference to two recently deceased violin masters (Pierre Rode and Rodolphe Kreutzer), Baillot wrote:

Beloved students of these expert masters, you will try to render faithfully the expression of their souls; you will find them in their compositions—they still live in them! Their talents will live again in you: guardians of their traditions, you will keep oblivion from placing its hand on their works, and you will share their glory by identifying yourselves with their inspiration! (Baillot, 1834/1991, p. 9)

Baillot advocated the passing forward of performance beliefs and practices from teacher to student. Baillot’s reference to the composer’s inspiration—not the composer’s intention—encouraged the performer’s input as a thinker, not just a doer in music performance. The performer acted as more than a conduit between the composer’s musical intention and the listener.

Musicians' tendencies to seek growth, improvement, and innovation (as long as it was not precipitous) to improve technical playing and as a guideline for artistry, was what Baillot called the "progress of art" (1834/1991, p. 10). Baillot believed human nature and the will to "surpass what it perceives" (Baillot, 1834/1991, p. 10) would drive musicians' pursuit of better instrumental performance. Although imagination could "elevate us to unknown regions . . . [it was] in our own hearts, in moral order, and in feeling" that musicians found "this sweet life of the soul and this inexhaustible source of happiness" (Baillot 1834/1991, p. 10). Baillot, addressing an audience of future performers and teachers, said, "let us be careful not to remain always in the narrow path of routine, but to open to the new generation all the doors of the future; let us not in any way stop its momentum nor cool its ardor" (1834/1991, p. 11). Baillot's words also apply to the musical changes for performers throughout the twentieth and into the twenty-first centuries, who witnessed musical style shifts from tonality to atonality, from structured music to aleatoric music, to serialism, to minimalism, and to the use of new media in music creation and performance. Every shift in musical styles open doors to new generations of musicians and composers, influenced by those before them, and into an ever-changing world of musical challenges and re-definitions of musical taste.

Baillot (1834/1991), Geminiani (1745), Quantz (1752/1985), and Spohr (1833) state that exceptional technical skill is necessary for artistry in performance, but this alone does not express music. These authors advocated tasteful playing and warned the performer to avoid using bravura for mere show. While the guidelines appear concise, it was and remains difficult to draw a line between what is too much and what is too little between musical expression and the technical skills necessary to achieve it.

In the next section I identify concepts and approaches to artistry in nineteenth- and twentieth-century treatises that continued from the previous century. These concepts also carry forward to contemporary and jazz music genres in the twentieth and twenty-first centuries.

2.2.2 Artistry addressed in early saxophone treatises (Kastner and Eby) and in jazz (Liebman)

Early saxophone treatises followed the trends of their predecessors in the woodwinds and strings and illustrated similar, if not identical, approaches to artistry and technical development. Further, Liebman's approach to jazz artistry provides an essential link between the concept of artistry seen through time and in different musical genres, and strengthened the premise that these concepts remain valid.

In 1844, at the request of the Minister of War for Military Musicians, composer and music theorist Jean-Georges Kastner (1810–1867), wrote the *Méthode complète et raisonnée de saxophone*, the first saxophone treatise.³² In the foreword to this treatise, Kastner acknowledged Adolphe Sax³³ as “more than an artist; he plays his instrument and consequently knows everything about its properties . . . his [Sax's] ideas . . . were of great help for this work” (quoted in Levinsky, 1997, p. 12). Kastner divided the saxophone treatise into two sections: fundamental music rudiments and saxophone specific material with careful consideration given to tone production, performance skills,

³² The saxophone, patented on June 18, 1846, was likely in existence around 1840 (Teal, 2008, p. 20).

³³ Belgian-born Antoine-Joseph “Adolphe” Sax (1814–1894) followed his father's (Charles-Joseph) footsteps as a musical instrument designer. Adolphe Sax, who improved the design of the bass clarinet and produced valved bugles (known as saxhorns), is best known for the invention of the saxophone in the late 1830s.

and musicianship. Kastner then addressed musical style, synonymous with artistry. Kastner defined musical style as “that quality by which the player gives to every part of the piece of music he plays the expression and sentiment which fits it” (quoted in Levinsky, 1997, p. 23). Musical style, Kastner added, “regulated by a natural inspiration and directed by taste, consideration and study, is the touchstone of the true artist” (quoted in Levinsky 1997, p. 23). Artistry was achieved then, as now, when the composer’s musical inspiration emerges through the performer’s musical intuition, knowledge, and experience.

American saxophone treatises from the early part of the twentieth century conveyed similar information about style through explanations about phrasing. In his *Virtuoso Course of Instruction* (1925), Walter Eby³⁴ mentioned that musicians achieved artistry in performance, he used the term “expression,” when they understood and executed the principles of good articulation, tempo, rubato, controlled dynamic shapes, and performed with good tone quality (in Levinsky, 1997, p. 130). Benne Henton’s³⁵ (1928) statement, “real expression comes from within; it is the individual” (in Levinsky, 1997, p. 130-131) indicates that musical artistry also required personal interpretation. Kathryne Thompson’s *Progressive Course in Saxophone* (1922), published for self-instruction, suggested that an artist’s rendition of a phrase, in contrast to an amateur’s, was evident even if played on an

³⁴ Walter M. Eby also wrote the *Complete Scientific Method for Saxophone* (1922, revised in 1923), *Reed Knowledge* (1922), and *Saxophone Embouchure and other Valuable Pointers* (1925). He wrote similar method books for clarinet and trumpet.

³⁵ Benne (Benjamin) Henton (1877–1938), also known as the “Paganini of the Saxophone,” performed as saxophone soloist with John Philip Sousa’s band from 1919 to 1920. Known for his “brilliant execution and seductive tone quality” (Gee, 1986, p. 18), Richard Strauss personally selected Henton’s saxophone quartet to perform the American premiere of *Symphonia Domestica* at Carnegie Hall in 1904. The Henton-Knecht Music Store (and Conservatory), opened in Philadelphia, PA with fellow Sousa bandsman Albert Knecht, had an enrollment of over 200 saxophonists by the mid 1920s. Retrieved December 20, 2011, from <http://michael-hester.com/sousa.html>

inferior mechanical instrument in “the way it [the music] is expressed” (quoted in Levinsky, 1997, p. 129).³⁶ Also in 1922, vaudeville headliner, recording artist, and composer Rudy Wiedoeft³⁷ encouraged student saxophonists “to imitate the human voice of a good artist” and “study the words of a melody to ensure proper breathing to avoid taking [a] breath in the wrong place” (quoted in Levinsky, 1997, p. 129).³⁸

Eby offered the following advice to the performer about the key to musical expression:

The seat of true musical expression, like the soul, is found deep within the personality of the individual. You cannot put expression on and off like a coat, as a matter concerning the exterior alone. First, one must feel the surging of the music within him, then he can send it out with feeling, bring tears or smiles, as the nature of the music suggests. The final word in this lesson, therefore, is that you learn to feel what you are to play. (Eby, 1925, quoted in Levinsky, 1997, p. 131)

Definitions of artistry and pedagogical approaches to artistic performing, similarly expressed in instrumental treatises from the eighteenth and nineteenth centuries, indicate the consistency of this concept and its place in pedagogy over time. With a leap forward in time to 1985, the path to achieve artistry is also evident in jazz performance pedagogy.

³⁶ In the 1920s, more than one hundred saxophone students were enrolled at the Thompson-d’Ippolito School of Saxophone (Los Angeles) owned by Kathyne Thompson and Lewis J. d’Ippolito. Thompson directed the Southern California Saxophone Band and The Melody Four (a saxophone trio with piano). She appeared in advertisements for Buescher and later Conn saxophones and published three saxophone methods and four solos in the 1920s. (Murphy, 1996, pp. 6–7; Gee, 1996, p. 160). Garfield’s article “Sax Discrimination” documents more information about women saxophonists from Thompson’s time to the 1980s. Retrieved December 13, 2011, from <http://www.garfield.library.upenn.edu/essays/v4p650y1979-80.pdf>

³⁷ Wiedoeft (1893–1940) instigated the start of the “Saxophone Craze” of the 1920s in the United States and Canada. For instance, in 1926, authorities in Kansas City blamed Wiedoeft for the imposition of a saxophone curfew between 10:30 pm and 6:00 am (T. Hegvik, as quoted in Garfield, 1989, p. 71).

³⁸ Benne Henton sought violinists and singers to guide his musical expressivity (Gee, 1986, p. 18). Knowledge of the voice and strings to develop musical phrasing harkens back to recommendations from early clarinet methods by Stadler (c. 1800) and Lefèvre (1802).

Artist-teacher of jazz saxophone, David Liebman contends that people learn in unique ways and identifies these categories as “aural, visual, tactile, intellectual, and even philosophical (Liebman, 1996, p. 110).³⁹ Liebman devoted a chapter of his book *Self-Portrait of a Jazz Artist* to education. The teacher’s ultimate goal is to teach students how to learn and make independent and intelligent musical decisions (Liebman, 1996, p. 110). He stated:

Teaching a very specific skill or idea as well as providing inspiration are the apparent goals of instruction. But more important than the specifics is to teach a student how to learn. If a youngster can leave his formal education with both the desire and skills to continue learning, the main objective has been reached (Liebman, 1996, p. 107)

2.2.3 Literature addressing artistry in wind and brass teaching and performing pedagogical literature (Haynie and Jacobs)

In reviewing literature that addressed the concepts of artistry, lineage, and interpretation in music, I investigated current resources for other wind instruments (tuba and trumpet), not finding any directly connected to the saxophone or saxophonists with the exception of Liley’s biography of Eugene Rousseau (2011) and Sandberg’s (2010) doctoral dissertation about the life of tenor saxophonist James Houlik, recent additions to the literature about the lives of renowned saxophonists.

Stewart’s book *Arnold Jacobs: The legacy of a master* (1987) documented this well-known tuba artist-teacher’s pedagogy and approach to musical performance. Even the

³⁹ Liebman’s learning categories are similar to Howard Gardner’s concept of eight learning strengths or intelligences: “logical, linguistic, musical, visual/spatial, kinaesthetic, intrapersonal, interpersonal, and naturalistic.” Retrieved May 7, 2011 from <http://www.guardian.co.uk/education/2006/nov/21/academicexperts.highereducationprofile>

title illustrated its importance to my thesis with the words “legacy” and “master.”

Through this collection of reminiscences, former students referred to Jacobs’s ability to diagnose and solve performance problems. These reminiscences are consistent with the concept of teaching legacies and teacher-student lineages discussed later in this literature review, between Ludwig van Beethoven and Jane Coop.

A common thread through time is the approach to artistry in performance from pedagogical and philosophical perspectives. Like singers whose bodies are their instruments, Jacobs believed wind instrumentalists must also understand and develop the proper physical approach to playing an instrument and acquire excellent technique to perform artistically. Similar viewpoints from eighteenth-century instrumental treatises (Stadler, c. 1800; Lèfevre, 1802; Quantz, 1752/1985) illustrate consistencies in these approaches to learning and teaching.

John Haynie, recently retired Professor of Trumpet at the University of North Texas, was unknown to me until I came across his book in the UBC library. Once again, the title *Inside John Haynie’s studio: A master teacher’s lessons on trumpet and life* drew me to the book and subsequently into this artist-teacher’s pedagogical viewpoint. Haynie’s approaches to pedagogy and performance corroborate the viewpoints of the artist-teachers in this study and those found in historical resources.

John Haynie (b. 1924) taught trumpet at the University of North Texas from 1950 to 1990 (2007, p. xiii). Haynie insisted that all his students play trumpet at a professional level regardless of their degree (music education, performance, musicology, etc.). Students quickly learned that Haynie did not support the idea of music education as “something to

fall back on” (2007, p. 188) if unsuccessful in their pursuit of a performing career.

According to Haynie, students who believe music education provides a safety net for unsuccessful performance majors are detrimental to the field of music education and to the young students influenced by frustrated failed performers as their teachers. Haynie believed music educators who also played an instrument well approached teaching with a positive attitude.

Haynie believed that musicians who pursue a performance career have to consider only themselves, whereas a music teacher has a profound influence on many students. Music students and teachers with poor attitudes about performance may adopt similar attitudes in teaching and prove the misguided adage that ‘those who can’t do [perform], teach.’ By maintaining performance excellence, Haynie believed music educators would carry this influence forward to their students in colleges and in public schools (Haynie, 2007, p. 188). Passing on traditions, sharing a love of music, and music making were an integral part of Haynie’s teaching.

Haynie’s successor at the University of North Texas and former student, Keith Johnson, recalled Haynie’s response when students asked about job prospects in music upon graduation. Haynie couldn’t provide a definitive answer but offered this advice, “All I know is that the middle is crowded, but there is always room at the top” (Haynie, 2007, p. xi). Set high standards, strive for the best, and “settle for nothing less” made Haynie, in Johnson’s view, “the stuff of legend” (Haynie, 2007, p. xi).

Arnold Jacobs (1915–1998) was principal tuba player with the Chicago Symphony from 1944 to 1988. Stewart’s (1987) book *Arnold Jacobs: The Legacy of a Master* is a

collection of reminiscences by professional musicians and teachers who benefited from Jacobs's pedagogical advice and teaching. It is a testament to Jacobs's influence on his students and subsequent generations of their students. Anecdotes from former students about lessons with Arnold Jacobs tell of an affable and highly effective teacher. Jacobs used "musical and scientific equipment and books" (Chenette, as quoted in Stewart, 1987, p. 6) to gauge, analyze, and then correct breathing problems with a more natural approach to the body in relation to the instrument. Stephen Chenette, Professor Emeritus of Trumpet at the University of Toronto, says Jacobs's approach illustrated "how the body works while playing a wind instrument, but, more important, he knows what the mind must do to get the body to work well" (Chenette, as quoted in Stewart, 1987, p. 6).

Donald Erb, bass trombonist with the New Orleans and Louisiana Symphony Orchestras when he met Jacobs in 1966, believed Jacobs's unique approach to the physical and the conceptual in music performance underscored an effective teaching strategy. Jacobs "defines the imagined musical idea as the cue that will and must elicit the correct response from the physical side of the player" (Erb, as quoted in Stewart, 1987, p. 15).

Erb corroborated other student stories of Jacobs's understanding and use of the physiology of playing as part of his positive, if somewhat bewildering, teaching methods. Erb believed Jacobs's understanding of physiology through knowledge and the positive application of practice was integral to solving a particular articulation problem he experienced (Stewart, 1987, p. 20). Demystifying pedagogical concepts, a strong message in Jacobs's teaching, did not require students to understand physiology in technical terms (Stewart, 1987, p. 21). His methods, even for a professional musician like Erb, produced "enormous relief: relief from anxiety, relief from what seemed like the domination of

irrational, inexplicable forces [that hindered performance]” (Erb, as quoted in Stewart, 1987, p. 21). Jacobs believed excessive examination of problems might produce more physical problems, or as he was known to say, “paralysis by analysis.” Performers cease to physically function properly if the focus is from the brain, not the body. Of his teaching Chenette said that Jacobs “convincingly demonstrated that the primary mental focus of the performer should be on the musical rather than physical aspects of performing” (Chenette, as quoted in Stewart, 1987, p. 3).

About his first lesson with Jacobs, Eugene Dowling, Professor of Tuba at the University of Victoria, said “a student often wanders out of a lesson after listening to more information than he can possibly absorb” (Dowling, as quoted in Stewart, 1987, p. 11). Nonetheless, a key phrase remembered from Dowling’s initial lesson was the concept of “wind and song” that “distill[ed] the essence of his [Jacobs’s] message” (as quoted in Stewart, 1987, p. 11). Critical to Jacobs’s teaching was the wind, or airstream, and the song, or phrasing.

Harvey Phillips (1929–2010), professor emeritus of Tuba at Indiana University, summed up the influence and contribution of Jacobs as an artist-teacher:

Arnold Jacobs never met a musician he couldn’t improve; his teaching and personal example inspired a better understanding of themselves, their art, and their instrument. He provided logical comprehension and artistic application of his ‘wind and song’ philosophy and pedagogy. But, oftentimes, his greatest and most lasting gifts to friends, colleagues and students, were positive changes in attitude and commitment. With knowledge, wisdom, patience, love, and

understanding, Arnold Jacobs infused desire for self-improvement, purpose, and fulfillment into the lives of all who sought his counsel.⁴⁰

These artist-teachers of trumpet and tuba provide links between violin treatises, artist-teacher lineages, and the artist-teachers in my study. Artistic performance, achieved only through hard work and determination to develop technical skill and a desire to represent the composer's intention through music performance, was a common theme across all the works. In sum, writer, artist-teacher, and former professional musician David Kaslow quotes American illustrator and author, Howard Pyle (1853–1911), in his attempt to capture the essence of artistry:

A man is not an artist by virtue of clever technique or brilliant methods: he is fundamentally an artist in the degree that he is able to sense and appreciate the significance of life that surrounds him, and to express that significance to the minds of others. (quoted in Kaslow, 1996, p. 3)

2.3 Literature Addressing Musical Lineage (Ludwig van Beethoven to Jane Coop)

Investigation into the notion of lineage indicated that ideas about teaching and learning endure in music performance. The traced lineage between Ludwig van Beethoven and UBC colleague Jane Coop provides a personal connection to this research. Her answers to my questions about artistry, lineage, and interpretation corroborated important pedagogical links found in my research.

⁴⁰ Retrieved April 21, 2011, from <http://www.windsongpress.com/jacobs/CSO%20Tribute.htm>

Although instrumental treatises describe the authors' conceptions about proper performance practice and offer advice about the aesthetics of performing music, it is evident that these ideas then, as now, are most effectively taught in private music lessons (Kennell, 2002; L'Hommedieu, 1992). Reflections about teachers by their students presented insights to the principles of artistry, mastery, teaching and, in some cases, the differences between students and their principal teachers.

The Beethoven to Coop lineage is not without a few hanging threads as these artists did not study exclusively with the teachers I cite. The links, nevertheless, are clear. Jane Coop (b. 1950) studied with Leon Fleisher (b.1928), who studied with Artur Schnabel (1882–1951), who studied with Theodor Leschetizky (1830–1915), who studied with Carl Czerny (1791–1857), who was one of Ludwig van Beethoven's prized pupils.

Evidence in cited resources suggest that the influence from teacher to student may create or perpetuate trends and create legacies in concepts of style, teaching methods, and personality traits or, in some cases, produce a reaction against them. I begin with Czerny, one of Beethoven's prized students, and move forward in time from teacher to student to Jane Coop.

2.3.1 Carl Czerny, student of Ludwig van Beethoven

Dorian identified Ludwig van Beethoven (1770–1827) as a performer, a composer, and a teacher (1942, p. 202). To explore aspects of Beethoven as a performer and teacher I turned to the celebrated pianist and composer Carl Czerny (1791–1856), who studied with Beethoven. According to Czerny, Beethoven's attitude in performance, in contrast to his tempestuous personality, "was masterly in its quietness, noble and beautiful, without

the least grimace” (Dorian, 1942, p. 202). Czerny indicated that Carl Philip Emanuel Bach’s pedagogical writing (*Essays on the True Art of Playing Keyboard Instruments, 1753*) influenced Beethoven’s attention to details like correct finger position and proper legato playing (Dorian, 1942, p. 203).

In addition to his reputation as a well-respected interpreter of Beethoven’s music, Czerny was sought as a teacher. Czerny taught many of the best piano performers of his day, including Liszt and Leschetizky. Although capable of a career as a traveling performer, Czerny chose to compose and teach.⁴¹

The publishers of Czerny’s four-volume *School of Pianoforte* (op. 500) requested a companion piece of basic to advanced learning concepts as a guided series of lessons in the epistolary form. In Czerny’s words, the epistolary form “approximates the nearest to verbal instructions” (1851, Preface) in a music lesson.⁴² These letters, a correspondence course in piano performance, were written to a fictitious twelve-year-old girl. Czerny believed “a frequent and attentive perusal of this little work, and an intelligent application of the rules given therein, will prove of utility to pupils of every age, and in every stage of their progress” (1851, p. iv). In the fourth of the ten letters, Czerny discussed expressive playing and the use of embellishments. The student, at this point, would have achieved a considerable technical facility through several months of work assigned in the first three letters. Czerny encouraged the young student to continue as she approached the

⁴¹ Retrieved April 14, 2011, from <http://www.oxfordmusiconline.com.ezproxy.library.ubc.ca/subscriber/article/grove/music/07030>

⁴² Konrad Wolff (a student of Schnabel) used a modern version of the epistolary form when a student moved to Australia. Using tape recordings and letters these lessons continued from 1977 to 1987 (Gillen, 2000, p. xxiv).

threshold of artistry “at the epoch where the art begins to proffer true, noble, and intellectual pleasures” (1851, p. 30). As any good teacher would do, he reminded her to continue cultivating the skills attained through daily review of her technical practice, learned repertoire, and her work on new pieces. Having mastered the mechanics of the piano, the student was ready to approach the subject of expression. Czerny offered the analogy of reciting a poem in a monotonous voice to indicate the “ridiculousness” (1851, p. 32) of performing music with the same dynamics throughout. Limiting his comments to stage presence and performance deportment Czerny stated, “expression, feeling, and sensibility, are the soul of music” (1851, p. 32). Czerny advised the girl to pay attention to any musical instructions written in the music and attend to Maelzel’s⁴³ metronome to assist in further technical and artistic refinement, and ultimately, remaining true to the composer’s intention.

With what might be a personal commentary about performance trends of the time, Czerny suggested that the student avoid “contortions and grimaces” (Czerny, 1851, p. 33) to express meaning in music beyond the physical movements necessary in piano playing. Evidence of Czerny’s sense of humour and perhaps his contempt for performance gesturing and posturing are notable as he cautioned the student to avoid the “detestable habit” of performers who lift “their knuckles so much that the hand seems to form waves, like troubled waters” (Czerny, 1851, p. 33). Czerny’s friendly, almost paternal voice in these letters hinted at a caring, supportive teacher who knew how to communicate with his students.

⁴³ Inventor of the metronome, Johann Nepomuk Maelzel (1772–1838) patented the clockwork model in 1815. In 1816, he established a metronome factory in Paris.

2.3.2 Theodor Leschetizky, student of Carl Czerny

Ethel Newcomb recounted her years of study with renowned performer and pedagogue Theodor Leschetizky (1830–1915) in her letters and diaries from 1897 to 1913 (Newcomb, 1967, p. viii). Newcomb described Leschetizky’s teaching as authoritarian. Unlike Czerny’s gentle approach seen in the epistolary form of teaching, Leschetizky insulted, cajoled, and browbeat students with his critique of their performances. Many of these students, already accomplished pianists, would return to hone repertoire through this blunt approach to learning.

Enthusiastic about a young pianist’s talent and potential as an incoming student, Leschetizky admitted the student would only succeed “if he can take the rebuff that will come” (Newcomb, 1967, p. 122). Leschetizky believed that technique was “of little value in itself, and was useful only as a means of expressing beauty” (Newcomb, 1967, p. 11). Comparing his teaching to that of Czerny, Leschetizky stated, “I teach exactly as Czerny taught me; I have added nothing, changed nothing. I am also considered to be a hard master. In this respect, too, I try to emulate my teacher, though I fall far short of him” (Woodhouse, 1954, p. 220).

Leschetizky’s legacy still thrives and illustrates the concept and importance of lineage. The Leschetizky Association, founded in 1942, invites new members to join the “great tradition of pianism, descended from Czerny and Beethoven, through the virtuoso pianist, composer, and pedagogue.”⁴⁴

⁴⁴ Retrieved December 21, 2007, from <http://www.leschetizky.org/>

2.3.3 Artur Schnabel, student of Theodor Leschetizky

Konrad Wolff⁴⁵ described Schnabel (1882–1951) as the first of the famous piano teachers to teach a “complete system” (Wolff, 1972, p. 12). This system contrasted with Leschetizky’s single teaching focus, which was to prepare students only for a career as a concert pianist. Schnabel’s system went beyond repertoire learning to include pedagogical issues around music preparation that might emerge during a performance career (Wolff, 1972, p. 12).

In performance, Schnabel was described as “a man who was totally wrapt away from all the world, oblivious to the world, engaged in the most intimate of dialogues with the dead man whose poetry it was his calling to express” (Crankshaw, in Schnabel, 1988, p. xii).

In contrast, Wolff’s colourful description of Schnabel as a teacher provided an image of his enthusiastic personality. “He would sing it [a phrase], conduct it, invent words to an instrumental melody in order to get the right declamation, walk to it, make dance steps, explain poetically and philosophically why this phrase had to sound the way he wanted it” (Wolff, 1972, p. 180). About teaching, Schnabel said that talent “may be released but cannot be supplied by a teacher” (1988, p. 130).

⁴⁵ The German-born Konrad Wolff (1907–1989) studied literature and philosophy at the University of Berlin (1930). In 1935, Wolff earned a doctorate in Jurisprudence from the Sorbonne. He fled to Paris from Germany in 1933, and in 1936 started his piano studies with Schnabel. He emigrated to the United States in 1941, becoming an American citizen in 1946. Although trained as a performer, Wolff was a composer, writer, and “an internationally renowned pedagogue” (Gillen, 2006, p. xxiii).

Leschetizky once said to Schnabel, “You will never be a pianist. You are a musician” (Schnabel, 1988, p. 11).⁴⁶ Leschetizky’s high praise meant Schnabel was more than the derogatory term, “piano player.” Leschetizky identified Schnabel as an artist. According to Schnabel, Leschetizky was “an inspiring personality” who “wanted his pupils to materialize that which he considered beautiful and spontaneous” (Schnabel, 1988, p. 126).

2.3.4 Leon Fleisher, student of Artur Schnabel

Leon Fleisher (b. 1928) began his studies with Schnabel at the age of nine, coincidentally the same age that Schnabel started his lessons with Leschetizky.⁴⁷

Fleisher’s concepts about what is important in teaching are insightful. Fleisher believes that singing provides essential benefits to pianists. Wind performers and singers use breath to produce sound; the string player produces sound by moving the bow, whereas the pianist pushes keys (Noyle, 1987, p. 94). The pianist must make this motion both fluid and musical through a physical understanding of the key weights and the distances between notes (Noyle, 1987, p. 94). Then, through “metric singing” (Noyle, 1987, p. 94), the pianist (like other musicians) gains an understanding of the rhythmic structures in the melodies (Noyle, 1987, p. 94).

⁴⁶ A variation of this phrase (“You will never be a pianist; you are a musician.”) will surface later in this document with saxophonists instead of pianists.

⁴⁷ In 1965, Fleisher experienced “a muscular problem in his right hand and forearm [that] had made it increasingly difficult and too painful to play the piano” (Noyle, 1987, p. 88). For years, despite this affliction, Fleisher continued to perform and focused on repertoire for the left hand. In 1985, diagnosed with focal dystonia and later treated with botox, Fleisher resumed performances of two-handed repertoire. Retrieved May 13, 2011, from <http://www.nytimes.com/2007/06/12/arts/12iht-pianist.1.6104272.html>

According to Fleisher, the common approach of learning notes and phrasing separately in a new piece is not conducive to musical growth. Separating these aspects makes practising more mechanical, less satisfying, and forces the imposition of musicality on technique. An integral part in Fleisher's teaching is to approach technical problems through musical phrasing as opposed to rote or mechanical practice in the development of artistry and musical independence.⁴⁸ By considering phrasing first, then phrasing in conjunction with note learning, the foundations for creativity and musicality remain firm (Noyle, 1987, p. 93).

2.3.5 Jane Coop, student of Leon Fleisher

In an article written for *The American Music Teacher*, Lopinski described Coop's artistry. "It is difficult to pinpoint what makes this pianist so expressive, for in her playing everything works together. Coop has that extra something that lets a pianist become a poet" (Lopinski, 2007, p. 22). What lingered in Lopinski's mind after hearing a performance by Coop was her "pianistic brilliance and lyricism" and her "ability to communicate intimately with the audience" (Lopinski, 2007, p. 22).

Jane Coop, Professor of Piano at the University of British Columbia since 1980, completed a master's degree in piano performance with Leon Fleisher at the Peabody

⁴⁸ Another approach to developing artistry is through audiation, the ability to hear musical phrases internally before and during the learning process, that allows the performer to conceptualize and then pursue ideas in and outside the practice room. "Audiation is the foundation of musicianship. It takes place when we hear and comprehend music for which the sound is no longer or may never have been present. We audiate when listening to music, performing from notation, playing 'by ear,' improvising, composing, or notating music." Retrieved February 27, 2011, from The Gordon Institute for Music Learning http://www.giml.org/mlt_audiation.php

Conservatory⁴⁹ in 1974. I sent an email to Coop with written prompts based on my research about Fleisher to elicit personal reminiscences about him and his influence on Coop as a teacher and performer. She described Fleisher as “a warm and generous music maker and teacher” with an “ability to pull out of his students their very best, both technically and musically” (J. Coop, email correspondence, May 6, 2011). About Fleisher, Coop says,

I find myself, time and again, expressing to my own students ways of looking at rhythm and sound, which I gleaned directly from him and from my other major teacher, Anton Kuerti. I use my own language, but I have confidence in teaching these concepts because of the clear and compelling way in which they were presented to me. (Coop, email correspondence, May 6, 2011)

Fleisher’s influence on Coop as a performer is also positive.

As a performer and mentor, Mr. Fleisher was and still is, iconic. His unaffected but aristocratic bearing, his affection, and respect toward his audiences and his formidable musical persona are all visions, which I still hold in the forefront of my mind whenever I perform. (J. Coop, email correspondence, May 6, 2011)

I asked how Fleisher addressed the concept of artistry or musical expression.

He described music a lot in metaphors and in spoken cadences and pulse. Often, he played along, with his left hand only and gave, along with his incredible playing—rhythmic and dramatic cues with grunts and shouts and pokes with his elbow! (J. Coop, email correspondence, May 6, 2011)

⁴⁹ The Peabody Conservatory, established in 1857, became a division of Johns Hopkins University in 1977 and was renamed The Peabody Institute of the Johns Hopkins University.

In closing, I asked Coop to reflect about Fleisher's influence on her life and career. The close relationship and personal connection between teacher and student is evident in her response.

I adore(d) [parentheses in original] him, and that is always a strong motivating force for a student! Even now, when I see him rarely, I think of him a lot—not so much in a tangible, visible way, but his spirit is always at hand to give me principles and humour and humility and nobility in my search for the best expression of music. I am so grateful to have crossed his path, and I continue to learn from him and to find nourishment from his example.

(J. Coop, email correspondence, May 6, 2011)

This glimpse into the personalities of these renowned teachers and their students illustrated shared pedagogical concepts and ideas about artistry in performance down through the ages. This sense of lineage is also evident in the case study chapters five, six, and seven of this dissertation. The following section illustrates that the development of musical interpretation and artistry encompass a variety of influences.

2.4 Literature Addressing the Concept of Musical Interpretation

Philosophy, written, aural, and visual forms of art, and one's personal experiences inform a musician's interpretation of music. In the section that follows I selected sources that represent viewpoints from history but also address approaches to the interpretation of composers' musical intentions.

Whether performing Bach or Berio, an artistic performance is the culmination of thoughtful musical input. Musical interpretation, the different ways a performer interacts

with musical notation, technical challenges, musical thoughts, and performance goals, helped me synthesize the concepts of artistry and lineage that guided my questions with artist-teachers Hemke, Rousseau, and Sinta.

2.4.1 Music performance and philosophy

In 1752, Quantz stated that philosophy, mathematics, poetry, and oratory remained underutilized influences for performing musicians, without which music could not advance to perfection (Quantz, 1752/1985, p. 25). He states,

He who does not possess sufficient natural gifts for academic study probably has even fewer gifts for music. Yet if someone who gives himself to academic studies has sufficient talent for music, and devotes just as much industry to it as to the former, he not only has an advantage over other musicians, but also can be of greater service to music in general. (Quantz, 1752/1985, p. 25)

The performing musician with an awareness and understanding of these influences will know “that music has a greater compass than many imagine, but also that the evident lack of knowledge about the above-mentioned sciences among the majority of professional musicians is a great obstacle to their further advancement” (Quantz, 1752/1985, p. 25).

Philosopher Friedrich Nietzsche⁵⁰ (1844–1900) appeared as a character in a fictional scenario that provided an interesting look at the perception of musical interpretation over

⁵⁰ As a child Nietzsche made rapid progress as a piano student, capable of performing some of Beethoven’s sonatas and works by Mozart, Schubert, and Bach. Nietzsche took an active part in the musical life of Naumberg, where his family moved following the death of his father, in 1849 (Lièbert, 2004, p. 13). Nietzsche referred to himself as “a philosopher-musician—and a philosopher because a musician” (Lièbert, 2004, p. 9). Retrieved, December 30, 2011, from http://www.amazon.com/gp/reader/0226480879/ref=sr_1_1?p=S085&keywords=liebert%2C+georges&ie=UTF8&qid=1325469644

time. Max Rudolf (1902–1995), well-known opera and orchestra conductor and teacher, imagined a scene where the philosopher (and skilled musician) Nietzsche, considered how Beethoven might react fifty years after his death, upon hearing a performance of one of his compositions (Rudolf, 2001, p. 116). In Rudolf’s scenario, Nietzsche postulated that while Beethoven may recognize the work as his own, it could not be thought of as his voice but as the voice of a “third person” (Rudolf, 2001, p. 116). Putting words in Beethoven’s mouth, Nietzsche supposed the master might have said, “as our Schiller said, the living are always right. Keep on believing that you are right and let me return there from whence I came” (Rudolf, 2001, p. 116).⁵¹ How do concepts of artistry change over time? Is it more important that the works from the past are performed in new contexts than not heard at all?

Attitudes toward re-envisioning a composer’s music change over time. Rudolf contends that when Mozart reworked Handel’s oratorios it was not important for Mozart to “respect Handel’s [musical] intentions” (Rudolf, 2001, p. 116). Attitudes had changed fifty years later, when Mendelssohn “refused to edit a new score of [Handel’s] *Israel in Egypt* unless the publisher would guarantee to display the original text clearly separated from Mendelssohn’s editorial additions” (Rudolf, 2001, p. 116). In contrast, when Wagner romanticized an arrangement of the *Stabat Mater*, he “congratulated himself on having revealed the true spirit of Palestrina’s music” (Rudolf, 2001, p. 116). The notion

⁵¹ Referring perhaps to an unnecessary adherence to objectivity in musical interpretation, Friedrich Nietzsche, not the fictitious character in Rudolf’s book said, “it is only if we bestow upon them our soul that they can continue to live: it is only *our* blood that constrain them to speak *to us* [italics in original]. A truly ‘historical’ rendition would be ghostly speech before ghosts” (in Lièbert, 2004, p. 15). Retrieved, December 30, 2011, from http://www.amazon.com/gp/reader/0226480879/ref=sr_1_1?p=S085&keywords=liebert%2C+georges&ie=UTF8&qid=1325469644

of being true to the composer's intentions, while laudable, is also subjective to every performer's interpretation. To offset these conflicting beliefs found in library resources, I took an opportunity to ask Jane Coop about her interpretation of composers' musical intentions.

In December 2007, I attended a salon concert given by Jane Coop at UBC's Green College. In this casual but intimate setting, Coop prefaced the performance of each piece with a brief commentary. These introductions provided insight into a contemporary artist's aesthetic conception of the music that connected to my investigation of eighteenth- and nineteenth-century performance practices and the concept of artistry. Coop's comments reveal the ongoing intricacies of interpretation.

Coop performed Mozart's *Sonata in A minor*, K. 310, written shortly after the death of his mother. Coop pointed out that a performer cannot express literally what a composer was experiencing when writing a piece. Through an email correspondence after this performance, I asked if knowledge of the circumstances in the composer's life influenced the way she approached musical interpretation.

Coop responded:

I think it *is* [italics in original] interesting to know the composer's biographical circumstances surrounding the writing of a certain work, but I do *not* [italics in original] find it necessary or even particularly helpful to know these details. I don't find that sonata to be tragic or even expressive of deep sadness but I do think that the passion in it, both dark and light, is vibrant and intense.

(J. Coop, personal communication December 11, 2007)

Rather than depicting an aura of sadness or tragedy in Mozart's *Sonata in A minor*, something Coop says is irrelevant, she finds a vibrantly intense passion in this music. Another performer or listener might interpret this intensity in the performance as sadness and remorse.

Coop's thoughts parallel those of composer Igor Stravinsky who believed that musical interpretation has certain limitations. Stravinsky described the performer as both an "executant and interpreter" (in Rudolf, 2001, p. 154). He believed the interpreter, like the performer with fine style (see Chapter 2 Literature Review for Spohr's definition), possessed "in addition to the perfection of his translation into sound, a loving care—which does not mean a recomposition" (Stravinsky, in Rudolf, 2001, p. 152).

Research suggests the performer may take liberties but must not project too much individuality in their perception of the composer's intention. The argument then comes full circle. Do performers recognize when musical interpretation goes beyond a composer's musical intention?

Musicologist and baroque cellist Elisabeth Le Guin, quoted a letter written by the composer Luigi Boccherini in 1799 that addressed the concept of musical interpretation. Boccherini believed the “executant” must have an affinity with the composer’s music and “feel in their hearts all that he has notated” (as quoted in Le Guin, 2006, p. 1). Rehearsals (and I believe individual practice sessions) are opportunities to examine the music and “study the mind” (Le Guin, 2006, p. 1) of the composer. In performance, musicians share in the composer’s triumph when, as Boccherini said, “they almost succeed in stealing the applause from the composer, or at least in sharing the glory with him” (quoted in Le Guin, 2006, p. 1). Believing it a higher compliment to hear people comment on “how angelically” a piece was performed than to hear about the composition as a “beautiful work” (quoted in Le Guin, 2006, p. 1), Boccherini illustrated the importance of a performer’s artful rendering. Boccherini’s inference that the performer stands next to the composer in the audience’s reception of music identified a link and a potential conflict between the performer and the composer. Is the performance of a work more important than the work itself? Does Boccherini mean the performer is as important as the composer in the presentation of music? While there are no clear solutions, there are plenty of opinions.

The same relationship between creator and performer exists in theatre. Words on a page, like music, are inert until presented by skilled performers. By contrast, the visual artist’s work remains constant once completed. An important consideration in a discussion about interpretation is how the audience member or consumer perceives different artistic forms such as music, drama, or visual art.

2.4.2 Music and visual art

Rudolf (2001, p. 153) compared music with visual art in an attempt to show how music (a performance art) was different from visual art. Every musical performance is a recreation of the original work while visual art, when completed, remains as its creator intended.

When we gaze upon an original work of art we see the exact representation of the artist.

Original music is different in two ways. First, a musical score is not heard in the same way that a painting is seen. The painting, seen through the eyes of the viewer, is interpreted from the individual's perspective. A finished painting stands alone. The interpreters, in this case, are the public viewers. Conversely, the realization of the composer's art requires another step between artist and audience, the performer. Without the performer as a liaison between the composer and the audience, the score is merely coded text and does not render the composer's intention or the art form. Like a written play without actors, words and notes are lifeless on the page. Music is further limited because more people are readily able to read words than a musical score.

Second, any composer's work is heard differently in subtle and sometimes not so subtle ways at every performance, even by the same performers. In contrast, completed paintings do not change. Both visual art and music are interpreted differently from the viewer's or listener's perspective, but music by its nature shifts with each performance. For example, Jacques Loussier's jazz interpretations (and improvisations) of Bach's music as compared to Angela Hewitt's literal (not improvised) interpretations illustrate a wide range of performance possibilities with one composer's music.

The performer decides where to draw the line between what Stravinsky calls “loving care” and “recomposition” of music (in Rudolf, 2001, p. 155). That line, drawn by the values of or reactions against the aesthetic ideals of the time, is often a representation of “whom the public trusts” (Rudolf, 2001, p. 155). Neither drawn values nor audience trust, however, provide definitive guidelines to the interpretation of music; the issue remains highly subjective.

A compelling quotation by Beethoven sums up interpretation from the perspective of composer, performer, and audience member. He said, “from the heart—may it go to the heart” (as quoted in Rudolf, 2001, p. 155)⁵². The creation of music from the heart of the composer, interpreted and presented mindfully and soulfully through the heart of the performer, is delivered to the heart of the listener. The composer, the performer, and the listener find their own personal resonance to music.

I move now to the saxophone and the sometimes contentious issue of interpretation in contemporary, avant-garde music.

2.4.3 Contemporary music for saxophone

The discussion of artistry and interpretation in contemporary music is an important aspect of this review. Where the musical connection between early woodwind repertoire and the early saxophone repertoire might seem remote from contemporary techniques and the

⁵² Beethoven inscribed the words “from the heart—may it go to the heart!” at the end of the Kyrie movement from his *Missa Solemnis*, Op. 123 (1822). Meant to elicit religious feelings in both the performers and the listeners, the phrase could also apply to the interpretation of any music.

different approaches to current musical trends, the concepts of artistry and interpretation are remarkably similar.

Contemporary instrumental compositions break new technical ground, at times creating new musical languages with traditional instruments. Consider the series of fourteen *Sequenzas* for various instruments and voice written between 1958 and 2002 by Luciano Berio (1925–2003). These virtuosic pieces, often inspired by the prodigious skills of specific musicians, explore new sounds and techniques. Berio admitted virtuosity for its own sake might “conjure up the picture of an elegant and rather diaphanous man with agile fingers and an empty head” (Berio, 1985, p. 90; also cited in Feisst, 2006, liner notes, p. 9). Berio believed the best musicians, skilled in performance practices of the past, used their instruments to investigate new sounds and concepts (Feisst, 2006, p. 11). Equally important to the technical skill necessary in performing Berio’s works, he also believed virtuosity in knowledge and in sensibility surpassed “a mere display of pyrotechnics” (Feisst, 2006, p. 9).

Jean-Marie Londeix⁵³ established a new tradition of instrumental performance, altering previous notions about saxophone repertoire with Edison Denisov’s⁵⁴ *Sonata for Alto*

⁵³ World-renowned artist-teacher Jean-Marie Londeix (b. 1932) studied with Pierre Ferry at the Bordeaux Conservatory from 1942 to 1946 and then with Marcel Mule at the Paris Conservatory from 1951 to 1952 (Gee, 1986, p. 214). Author of pedagogical books and articles, former teacher at the Bordeaux Conservatory, and brilliant performer, Londeix is a major figure in the development of contemporary saxophone music. Retrieved May 13, 2011, from <http://www.jm-londeix.com/en/index.htm>

⁵⁴ Edison Denisov (1929–1996) was born and raised in Tomsk, Siberia. Denisov’s fascination with music began by chance hearing a neighbour play the mandolin. Along with learning to play the mandolin and guitar, Denisov learned to play piano and discovered a passion for Russian opera. He studied harmony and counterpoint and dabbled with composition. With the encouragement of Dmitri Shostakovich, to whom Denisov sent his early compositions, Denisov entered the Moscow Conservatory as a student after completing a degree in mathematics. In 1959 he began teaching music analysis and orchestration at the Moscow Conservatory and, in 1992, music composition. Denisov accepted an invitation by Pierre

Saxophone and Piano (1970). Denisov, in consultation with Londeix, expanded traditional saxophone technique to include multiphonics, quartertones, an extended range, and complex polyrhythms in the saxophone and piano parts.⁵⁵

In an attempt to notate jazz improvisation, Denisov's *Sonata for Alto Saxophone and Piano* cut through traditional boundaries of instrumental solo performance. The musical exploration between composer (Denisov) and performer (Londeix) began new traditions and a new path in music performance and composition for saxophone. This path paved the way to a different stylistic musical language in concept and notation for many contemporary composers. Composer Christian Lauba (b. 1952) was one of the first to extend the musical language set forth by Denisov. According to Londeix, Lauba "endeavors to achieve the most complete expression of his creative thought, not fearing to create new languages" (2003, p. 220).

As found in musical resources from the eighteenth to the twenty-first centuries (Baillot, 1991/1835; Geminiani, 1751; Haynie, 2007; Liebman, 1996; Quantz, 1752/1985), a necessary component for artistry in musical interpretation and performance is technical virtuosity (good technique and fine intonation). Other factors necessary to achieve artistic interpretations in music are more cerebral (composer's intentions) than physical (technical ability). Next, I explore approaches to artistry in music performance.

Boulez to work in Paris from 1990 to 1991 at IRCAM (Institut de Recherche et Coordination Acoustique/Musique). Denisov died in Paris in 1996. Retrieved December 1, 2001, from <http://www.bruceuffie.com/denisov.html>. Denisov, a prolific composer, wrote several works for saxophone (Londeix, 2003, pp. 97–98). The most important of them are the *Sonata for Alto Saxophone and Piano* (1970), the *Deux Pièces brèves* (1974), the *Concerto piccolo for Soprano, Alto, Tenor, and Baritone Saxophones (one player) and Six Percussion* (1977), the *Quintet for Saxophone Quartet and Piano* (1991), and the *Sonata for Alto Saxophone and Violoncello* (1994).

⁵⁵ Retrieved December 13, 2007, from <http://www.saxame.org/letters/denisov/denisov11.html#translation>

2.4.4 When interpretation becomes artistry

Musicians move toward artistry in performance when their musical concepts extend beyond the initial stages of note learning and technique. Renowned Canadian cellist, teacher, composer, and writer Marcus Adeney⁵⁶ said cellist Pablo Casals “set new and lasting standards of good taste” in twentieth-century cello playing, which he described as “cello eloquence” (Adeney, 1984, p. x). Through this eloquence, “Casals became what he aspired to be: the embodiment of expressive sound” (Adeney, 1984, p. x). Musicians immerse themselves in the music, perfect technical passages, savour nuances, and study the history and social significance of the composer’s world in their quest to gain musical understanding and artistry.

While technical skill is necessary to achieve fluidity in music performance (Baillot, 1835; Geminiani, 1745, 1751; Haynie; 2007; Spohr, 1833, Stewart, 1987), Adeney (1984) compared this requisite technical skill to that of the golfer’s ability to hit the green on most occasions. Difficult passages in music, like calculating angles and force for hitting a golf ball are hard won but part of continued personal growth and development in golfers and, by comparison, musicians. The pursuit of technique does not diminish one’s “musical sensibilities” (Adeney, 1984, p. 3) or aesthetic capabilities. Insufficient technical ability however, hinders artistry in performance. Adeney advised the practising musician to think of practising as part of learning a craft. Every achievement, akin to

⁵⁶ Marcus Adeney (1900–1998) received a Canada Council Fellowship in 1962 to study cello teaching methods, the basis of his book *Tomorrow’s Cellist: exploring the basis of artistry*. Adeney contributed book reviews and featured articles to the *Canadian Forum* and the *Canadian Bookman*. *The Book of Canadian Poetry* (1943) contains some of Adeney’s poetry. As Chair of the Toronto Symphony Orchestra Committee, Adeney introduced orchestra concerts in the public schools. Retrieved May 13, 2011, from <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=u1ARTU0000023>

climbing a ladder, provides “a new perspective to further progress” (Adeney, 1984, p. 3). With pedagogical purpose and constructive criticism, each day’s work inspires the musician to continue. Small daily achievements reap overall success not only in technical and musical growth but also in the valuable lesson of learning how to learn and an appreciation of the composer’s music.

Adeney reiterates Jane Coop’s thoughts about the impossible task of emulating the composer’s intention. The musician and the audience may be moved to contemplate personal situations (tragic, comic, amorous, etc.) through music that “become[s] subject matter for tonal discourse” (Adeney, 1984, p. 4). Technical ability emerges through dedication to the instrument and to one’s personal commitment and desire for improvement. Adeney described mastery as the ability or the quest to recreate “musical substance, the magic inherent in a well-tuned phrase, [and] the beauty which lies in a balanced structure” (Adeney, 1984, p. 4). The embodiment of sound, described in Casals’s cello performances as eloquence, is the “ultimate and only objective” of music performance and creation, and “the natural expression of musical intelligence” (Adeney, 1984, p. 4).

Adeney’s definition of eloquence as musical intelligence describes an informed performance, as advocated by Coop, through a personal engagement (technically, musically, and historically) with the work.

Artistry, a combination of “expediency” and “excellence” needs time for “cultivation” (Adeney, 1984, p. 5). The pursuit of excellence with expediency and respect for the past,

while responding to changing musical times, trends, and tastes, are ingredients in the recipe for artistry in music performance.

Baillot described the ideal nineteenth-century musical artist as:

A man with a passion for everything that is beautiful, for everything that is true. He always has *good* as an object in his works, and the *beautiful* as the marvels of nature, and his inspirations seem to spring from the heart of this creative enthusiasm. (1834/1991, p. 13)

The ability to express beauty through inspiration and the soul of music was the aim of the nineteenth-century performer. Baillot reminded students to “never lose sight of the source of true pleasures, that primal innocence of art which makes us prefer the simple and naïve expression of the heart rather than brilliance” (Baillot, 1834/1991, p. 12). Baillot’s list of recommendations to achieve artistry covered philosophical concepts in musical performance and interpretation and practical matters or guidelines for learning.

According to Baillot, good style was a choice made by both composer and performer. To develop good style, a performer must learn “indispensable” (Baillot, 1834/1991, p. 12) works. Then the performer can focus on “modern works” to “extend the resources of performance” (Baillot, 1834/1991, p. 12). Baillot recommended the extension of technique through the exploration of modern works. Baillot refers, of course, to the music of his time, but his comments are timeless. Baillot’s recommendations apply equally well to the avant-garde musical interpretation. While the literature is different, the ability to perform with flawless technical ability and to interpret the composer’s intention remain constant, regardless of the age or style of music being presented.

Moving ever closer to the three participants in this study, I included resources about but not by Hemke, Rousseau, and Sinta. These resources provided insight and a starting point for my research and illustrate the importance for research in music performance with these and other artist-teachers.

2.5 Existing Literature About Hemke, Rousseau, and Sinta

To situate Hemke, Rousseau, and Sinta in this review of literature, I located what resources were available, but not written by these artist-teachers. Journal articles (Kelton, 1983; Whitfield, 1985; Maloney, 1985; Liley, 2003; McCain, 2004; Helton, 2006) comprised most of the extant literature about Hemke, Rousseau, and Sinta along with two doctoral dissertations (Hall, 1996; Bristow, 2008), and Liley's (2011) recently published book, a biography of Rousseau. To avoid redundancy and to use my interview time most efficiently when collecting data for the thesis, I cited these sources for Hemke's, Rousseau's, and Sinta's biographical information.

Sandberg (2010) addressed questions about pedagogy using a conversational approach in his dissertation about artist-teacher of saxophone, James Houlik. Houlik's straightforward answers portrayed a caustic wit, which I found similar to Sinta's. Unaware of its existence until August 2011, I did not use this dissertation for any part in planning or implementing my research project but refer to it later as a model for future research.

2.5.1 Frederick Hemke

In addition to the biographical information and early saxophone influences and teachers, Whitfield (1985) asked Hemke about musical influences (he mentions Stravinsky), jazz

playing (yes, he likes jazz music), and his first saxophone (a Holton, followed by a Conn Constellation, a Selmer Balanced Action, and ongoing Selmer models). These articles also covered Hemke's studies in the United States and Paris. Hemke filled in a few gaps about his teachers at the Eastman School of Music in my interview.

Whitfield's article included information about Hemke's first teaching appointment, his association with the Selmer Company as an artist-clinician, his reed choice—Hemke Reeds—as well as the mouthpieces he used for soprano, alto, and tenor.⁵⁷ Included are questions and comments about the demands of studio teaching, performing, and maintaining service to the university community. In my study I am more interested in Hemke's personal views and pedagogies rather than saxophone makes, reeds, and mouthpiece choices. In this 1985 interview, Whitfield asked if Hemke had any plans for the future. In particular, she asked if the rumours about Hemke leaving Northwestern were true. Given that over twenty-five years have passed since that interview and numerous professional opportunities may have presented themselves, Hemke's longevity and commitment to Northwestern University are evident by his continued presence. Hemke discussed his current thoughts about retirement and life away from Northwestern in our interview.⁵⁸

Helton's (2006) interview with Hemke influenced the topics I deemed important for my conversations with the three participants. For example, Helton asked Hemke to describe

⁵⁷ At that time, Hemke admitted he did not play the baritone saxophone (Whitfield, 1985, p. 28).

⁵⁸ A recent posting on the Northwestern University web site indicates that Hemke has officially announced his retirement. Retrieved August 23, 2011, from <http://www.music.northwestern.edu/faculty/open-positions/open-position-in-saxophone.html>

his first impressions of Marcel Mule⁵⁹ as a teacher, how Hemke's studies in Paris influenced his teaching and performing, how things have changed in the teaching world since he started teaching, and to provide some advice for saxophonists entering into their own careers. I wondered how Rousseau and Sinta might respond to the same questions. Participants' personal opinions and reflections remain a strong component of my thesis. Helton, a former Hemke student and one-time Northwestern University faculty assistant, captured Hemke's casual nature and sense of humour in the article. Helton's approach in the interview had a natural conversational flow, something I hoped to emulate in my study.

2.5.2 Eugene Rousseau

In his 1983 article, "Meet Eugene Rousseau: Saxophone Performer and Professor," Kelton asked Rousseau about his musical beginnings (corroborated in my interview and in Liley's recently published biography of Rousseau), his forays into other instrumental study (Rousseau studied oboe and clarinet because he thought versatility as a musician might be beneficial), his study year in Paris, his performing career, his first concerto recording, his teaching career, and health tips for aspiring saxophonists.

Gail Hall's 1996 dissertation: *Eugene Rousseau: His life and the saxophone* is, as the title suggests, biographical and pedagogical. Hall's dissertation served as background reading for my interview with Rousseau. The concept of developing artistry (Hall calls

⁵⁹ Marcel Mule (1901–2001) was the second saxophone teacher at the Paris Conservatory. Adolphe Sax established the first saxophone class at the Paris Conservatory in 1858 and taught there until 1870. After a gap of more than 70 years, Mule helped reinstate the saxophone class and taught at the Paris Conservatory from 1942 to 1968.

“musicianship”) with students intrigued me. Curiosity about what Hemke and Sinta would describe as artistry and how they would approach this concept as teachers and performers helped to shape a developing framework for my study. I decided to make one change in how I presented the interviews, in response to Hall’s dissertation. Rousseau’s interview comments appeared stilted on the page because Hall used exact transcription in the document. Long transcriptions of Rousseau’s words did not come across as well on the page they might in the actual conversation and, for me, lacked a true depiction of Rousseau’s personality. Hall’s dissertation, although interesting and full of useful information, did not fully capture Rousseau’s personal style and humour, something I intended to address in my portrayal of the three participants.

Liley’s (2003) article provided a retrospective of Rousseau’s career highlights as a performer, teacher, and consultant for Yamaha saxophones that illustrated “Rousseau’s impact over the past forty some years on the classical saxophone genre in the United States” (p. 34). The remainder of this article described the World Saxophone Congress hosted by the University of Minnesota and Eugene Rousseau in July 2003. The theme of this conference, “looking to our future, remembering our past” (Rousseau, as quoted in Liley, 2003, p. 37), offered an overarching outline for this thesis with Hemke, Rousseau, and Sinta. Participants’ reflections of their lives and careers, their musical roots, their current and former students, and their views about the future of saxophone performance demonstrated how these formative experiences impacted them and the development of their students’ identities (corroborated through student interviews) as performers and teachers.

Liley's (2011) biography of Rousseau, like Mary Teal's biography of Larry Teal (edited by Liley), is thorough, scholarly and most important—readable. When Liley asked me to proofread his manuscript, I used (with Liley's permission) some of the biographical information and views about teaching as part of my thesis research. This newly published resource was a conceptual inspiration for my study. Historical facts about Rousseau's life and career, student reflections about Rousseau's influence on them as musicians and human beings, provided an example for the sort of work I pursued with all three participants.

2.5.3 Donald Sinta

Maloney's (1985) article provided an important overview of Sinta's opinions about then-current trends towards avant-garde musical composition, his views about transcriptions (a useful and a necessary part of a saxophonist's musical growth), the expansion of the saxophone's range and contemporary technique, and the increased technical demands for performers (p. 20). Sinta's statement, "the greatest difficulty in teaching for me is the human being that's studying the instrument" (as quoted in Maloney, p. 22) and subsequent reflection, "it is difficult to get some students to be more imaginative in their playing" (as quoted in Maloney, p. 22) acted as beacons that led me to investigate the concept of artistry in the teaching of musical understanding and the development of confidence in performance over time.

Clark's (1983) referral to books that influenced clarinet pedagogue Leon Russianoff (addressed later in this document), coupled with a request for Sinta's recommendation for books about "music and saxophone related activities" (Maloney, 1985, p. 22), provided

another area to pursue with Hemke, Rousseau, and Sinta. I expanded this area to include casual reading and activities outside music to complete personal and pedagogical portraits of the three main participants.

In 2004, James McCain interviewed Donald Sinta for a project of the American Music Institute at the University of Michigan, called *Living Music*. McCain's article corroborated Sinta's biographical information gathered in my conversations and research. McCain's online article convinced me to compile open-ended topics rather than specific questions to elicit personal reminiscences from Hemke, Rousseau, and Sinta.

After my initial contact with Sinta, he suggested I read Bristow's dissertation *Donald Sinta: A Biographical Look at his Contributions to the Saxophone Repertoire through Commissions, Recordings, and Major Performances* (2008) in preparation for my visit to Ann Arbor.⁶⁰ Citing Bristow's dissertation for biographical information about Sinta allowed me to concentrate my efforts to topics not covered in extant research literature.

2.6 Summary

In preparation for this study, I explored instrumental treatises, method books, and extant research about Hemke, Rousseau, and Sinta to better understand the concepts of artistry, lineage, and interpretation. These resources provided important background reading and resources for each of the participants such as, historical treatises about pedagogy, information about the bonds (personal and pedagogical) that exist between teachers and

⁶⁰ Bristow's interview with Sinta took place in March 2008, one year before my visit to the University of Michigan.

students, and approaches to artistry. Each of these issues influenced the design, structure, and research objectives in my dissertation. Below is a summary of the topics addressed in this literature review.

Concepts of mastery and artistry endure over time

From Geminiani's (1745) treatise (the earliest I studied) to Haynie's lessons from his own studio (the most recent book I encountered about performance), the concepts of mastery and artistry in performance over time are remarkably similar.

1. The performer must strive toward and maintain a high technical skill in tone production and facility, but must not step beyond the bounds of taste in displaying technique for its own sake (Geminiani, 1748; Quantz, 1751; Spohr, 1833; Baillot, 1835; Haynie, 2007; Stewart, 1987; Czerny, 1851; Newcomb, 1967; Schnabel, 1988).
2. Instrumentalists should study vocal music to find a natural approach to phrasing and performance (Stadler, c. 1800, in Hoepflich, 2008; Stewart, 1987; Wolff, 1972).
3. The performer must transcend technique, find the soul of the music, and express the composer's musical intention (Eby, 1925, in Levinsky, 1997; Klosé, 1843, in Hoepflich, 2008; Norris, 1985; Quantz, 1752; Geminiani, 1751).
4. Even though musical language and literature has changed drastically over the past 200 years, performers continue to maintain their technical proficiency, musical

curiosity, and desire to present the composer's intention as central to their musical performance.

Lineage

Evidence of the teacher-student lineage between Coop and Beethoven provided an example of traceable links related to opinions, attitudes, and personalities of those who compose, teach, and perform music. The voices of Arnold Jacobs and John Haynie (Stewart, 1987; Haynie, 2007) illustrated shared concepts in extant literature about master wind instrumental performers of the twentieth century that linked to the data gathered on Hemke, Rousseau, and Sinta.

Interpretation

Guidelines for musical interpretation gathered from instrumental treatises and other sources presented problems: 1) in offering the author's reflected personal taste and opinion, and 2) in the use of subjective language (referring to the "heart" and "soul" of the performer and composer) that obscured definition (Rudolph, 2001; Geminiani, 1751; Elliott, 1991; Dorian, 1942; Wolff, 1972; Quantz, 1985/1752). Tastes and conventions change in music and what was tasteful to one generation may be considered noise to another. A general principle remains constant through the literature I gathered from the 1700s to the present: performers draw closer to expressing the composers' musical intentions by using knowledge and thought, in other words, looking beyond the notes on the page, to influence their choices in interpretation.

Beethoven's statement "from the heart—may it go to the heart" (Rudolf, 2001, p. 155) and Boccherini's belief that the performer must "feel in their hearts all that he [the composer] has notated" (quoted in Le Guin, 2006, p. 1) provide an allusion to musical interpretation and illustrate its subjectivity. Performers must be convinced of their interpretation and, in turn, be convincing to their audience. Also evident in my conversations with Hemke, Rousseau, Sinta, and their students, similarities in the approach to interpretation and the influence of teachers and students in shaping musical and personal identities illustrate an important, even if subjective, concept.

Agreement among musicians to where music interpretation should not go is easier to define. I return to Geminiani whose words reiterate the importance of educating performers to think: "I must beg leave to affirm that he who has not other qualities than that of playing the notes in time, and placing the figures, as well as he can, is but a wretched accompaner" (1745, Preface).

Seen in the instrumental treatises (Baillot, 1834/1991; Geminiani, 1745 and 1751; Quantz, 1752/1985; Spohr, 1833), in journal and online articles (Aura, 1997; Davidson, 1999; Elliott, 1991; Gleason, 1996; Helton, 2006; Norris, 1985; Wexler, 2009), in dissertations (Call, 2000; Clark, 1983; Gunlogson, 2006; Hustedt, 2010; Levinsky, 1997; Monkhouse, 1992; Masiello, 2009; McKim 2000; Sandberg, 2010), and in books (Adeney, 1984; Bruser, 1997; Czerny, 1851; Davidson, 2002; Davidson 2004; Elliott, 2005; Gillen, 2006; Haynie, 2007; Kaslow, 1996; Krell, 1973; Le Guin, 2006; Liebman, 1996; Liley, 2011; Newcomb, 1967; Rudolf, 2001; Rousseau, 1982; Schnabel, 1988; Stewart, 1987; Wolff, 1972; Woodhouse, 1954), the development and ongoing

refinement of artistry and interpretation remain important, enduring, and often subjective concepts for performers.

Quantz illustrated his strong opinion and subjectivity attached to lifelong musical development when he referred to performers as “lifelong bungler[s]” if their musical education lacked “constant and diligent inquiry, and mature reflection and examination” (1985/1752, p. 19).⁶¹

Extant research about Hemke, Rousseau, and Sinta

The small number of resources about Hemke, Rousseau, and Sinta over the past forty years indicated a gap in this area of research, a need for my study, and further inquiry. The most important justification for this study is evident in: 1) the opinions and reflections gathered from these three respected artist-teachers as they approach retirement and 2) their personal reactions and reminiscences offering three perspectives about the past, the present, and the future of the concert saxophone in North America.

⁶¹ The beginning flautist, according to Quantz, should not practice all day for that may physically harm the player and exhaust his musical sensibilities. Too little practising (Quantz says one hour per day) brings slow progress for the flautist. Ideally, Quantz says, “I maintain that it is neither too much or too little if the beginner fixes two hours in the morning for his practice, and an equal number in the afternoon, in addition always resting a little during practice” (1985/1752, p. 118).

3 **METHODOLOGY AND PROCEDURES**

3.1 **Introduction and Overview**

The choice of a research approach for my study was simple. Only through qualitative research could I best represent the experiences of the participants. I felt it would be a disservice to, and a misrepresentation of, the information gathered through interviews and observations if it was presented through percentages and charts. Nor could I envision comparing and contrasting the viewpoints of these artist-teachers, or worse yet, qualify their responses as good, better, and best. The next decision, which methodology to use, proved more difficult.

My research took place at three universities, involved three highly respected artist-teachers, and their particular situations of private saxophone instruction. Many of the general qualitative research concepts applied to these settings. For example, Merriam “believe[s] that research focused on discovery, insight, and understanding from the perspectives of those being studied offers the greatest promise of making significant contributions to the knowledge base and practice of education” (1988, p. 3). While Merriam’s descriptions of educational research made sense, it took an extra step to apply these principles to music education research. I sought information about methodologies used specifically in music education research for guidance.⁶²

⁶² Jeremy Lane (2011) investigated the use of qualitative research methodologies in two leading music education journals (*Journal of Research of Music Education and Research* and *Bulletin of the Council for Research in Music Education*) from 1983 to 2008. According to Lane (2011), “the focus of more

Bresler and Stake (2006) describe qualitative research in music education “as a general term to refer to several research strategies that share certain characteristics” (p. 271). The four characteristics are:

- (1) noninterventionist observation in natural settings,
- (2) emphasis on interpretation of both emic issues (those of the participants) and etic issues (those of the writer),
- (3) highly contextual description of people and events, and
- (4) validation of information through triangulation. (p. 271)

These characteristics describe the initial goals I set out as foundations when pursuing my research project with these particular artist-teachers. Of three commonly used methodological approaches in music education research, Bresler (1995) noted that, “ethnography is *culture* and the central point of phenomenology is *lived experience*, [and] action research is based on the close interaction between *practice, theory and change*” (p. 3). Bresler and Stake (2006) maintain that “researchers interested in the uniqueness of a particular teaching or learning find value in qualitative studies because the design allows or demands to physical, temporal, historical, social, political, economic, and aesthetic contexts” (p. 273). They continue that “naturalistic and phenomenological case studies are likely to be undertaken by researchers with constructivist persuasions” (Bresler & Stake, 2006, p. 273). In ethnography “the researcher is an outsider to the culture studied” (Bresler, 1995, p. 22). As a university instructor and performing musician, an insider in the research I was conducting, I decided not to use ethnography as a methodology. Phenomenology had better prospects as a methodology because “researchers have directly experienced the phenomenon being explored. As such, they are insiders,

than half of the qualitative research published in JRME (17 out of 28 studies) and for approximately 40% of the studies in CRME (10 out of 37)” was case study and ethnography (p. 71).

participants in the study” (Bresler, 1995, p. 22). Although I teach in the same settings as the participants in my study, I do not have their expertise or years of experience and felt that a phenomenological approach, while possible, did not entirely suit the inquiry I was undertaking—a rendering of the beliefs, understandings, and practices—of the three artist-teachers in my study.

In action research, according to Bresler (1995), the researchers “are not only participants, but have a key role in shaping the educational setting. The research is conducted for the explicit purpose of change and improvement which they, as key agents, can effect” (p. 22). Rather than being an active participant as described by Bresler, I consider myself an observer and documenter of information, experiences, and reflections from Hemke, Rousseau, and Sinta. Nor is the purpose of my research to elicit change, but to invite reflection on and investigation into our practices. Therefore, action research would not work as a methodology. According to Bresler and Stake (2006) “arts-based inquiry is a growing area of experimentation” (p. 293) as a research methodology that offers a way to view research as an artist and, perhaps, to frame the research artistically. Referring to the work of UBC Professors Gouzouasis and Lee (2002), Bresler and Stake define the arts-based methodology called A/R/Tography as one that explores “musical forms of fugues [through] multiple voices related to the research inquiry” (2006, p. 293).⁶³ My experience as a research assistant with the artography group at UBC in 2006 influenced me in my search for a methodology. I felt that the choice of a suitable methodology must provide

⁶³ “A/r/tography is an arts and education practice-based research methodology dedicated to acts of inquiry through the arts and writing. The name itself exemplifies these features by setting art and graphy, and the identities of artist, researcher, and teacher (a/r/t), in contiguous relations. None of these features is privileged over another as they occur simultaneously in and through time and space.” Retrieved December 3, 2011, from <http://sites.google.com/site/practicebasedresearch/home/practice-based-research/a-r-tography>

the frame for research but not, in my case, the art. Arts-based research and artography in particular, remains an area of interest that I will consider for future research projects. The case study approach, which I explore in greater detail below, was the most straightforward and unencumbered way of representing the voices and reflections of the artist-teachers and their students gathered in my research as they articulated, negotiated, and gave shape (through stories) to their pedagogical practices in the instructional setting of private music education at the university level.

3.2 Rationale for a Case Study Methodology

According to Yin (2009), case studies are the preferred method when (a) “how” or “why” questions are being posed, (b) the investigator has little control over events, and (c) the focus is on a contemporary phenomenon within a real-life context. (p. 2).

My research framework answers each of Yin’s criteria for case study. First, the questions I pose investigate how and why the concept of artistry in music performance has remained constant over hundreds of years. Second, I had little control, other than devising the questions, in the interviews with the participants. I wanted spontaneous and personal responses to the topics presented in the interviews. Last, the real-life context of private music instruction in higher educational institutions, is an area of interest for music researchers (Kennell, 2002, p. 254).⁶⁴

⁶⁴ Harald Jørgensen (2010) says “that research into higher music education institutions must be acknowledged as an important and separate arena of research” (p. 67).

As an avenue of research for “teaching purposes,” Yin says, a “complete or accurate rendition of actual facts” is not necessary for research about teaching (2009, p. 5). Rather, the “teaching case” establishes “a framework for discussion and debate among students” (Yin, 2009, p. 5). I hope to elicit discussion, debate, and reflection among students, former students, and colleagues of these artist-teachers for personal consideration and reflection into one’s own practices.

Researchers using case study as a methodology are seen as “having insufficient precision (that is, quantification), objectivity, and rigor” (Yin, 1989, p. 10). Despite this claim, case study is used effectively and “extensively in social science research—including the traditional disciplines (psychology, sociology, political science, anthropology, history, and economic) as well as practice-oriented fields such as education” (Yin, 1989, p. 10) where answers to questions are not always quantifiable.

Case study is a logical and well utilized methodology in music education research and specifically in research about private music education. Call (2000) uses case study as a methodology in his dissertation that investigates the teaching of three eminent tuba teachers. He compiled comprehensive outlines of these teachers to define their unique “teaching paradigms” and to create a “global paradigm for highly effective tuba studio teaching” (Call, 2000, p. 2). Call’s pedagogical portraits define an overarching pedagogy or as he calls it, a paradigm for tuba teachers.

Simons (1996) views case studies as paradoxical. While the “case study celebrates the particular and the unique” the conclusions are often “inconclusive” (p. 227). While inconclusiveness proves detrimental to many forms of research, it is welcome in mine as

I am not seeking finality but rather conjectures that provide further thought and discussion. Grounded in the data and subsequent analysis, my conclusions remain open to consideration as other opinions, perspectives, and understandings come to light in further or associated investigations. I provide three detailed case studies based on my interviews and observations. The “uniqueness of the case as a means of understanding complex human situations and human encounters” (Simons, 1996, p. 226) is the strongest reason for my choice of this methodology.

3.3 Private Music Instruction Research

Private music instruction is a standard mode of instrumental music instruction in North America, only recently being looked at as a setting for systematic research (Call, 2000, p. 8; L’Hommedieu, 1992, p. 100; Kennell, 2002, p. 244). Music educator and recently retired Dean of Music at Bowling Green State University Richard Kennell outlines a history of extant research in private music instruction kindled by Bloom’s 1985 study *Developing Talent in Young People* and illustrates areas in need of future research in private music education.⁶⁵ A fundamental challenge in conducting research in private music instruction is evident in “straddling two competing musical communities: the world of the performer and the world of the researcher” (Kennell, 2002, p. 243).

Difficulties exist in this area of research because “practitioners in studio teaching simply do not trust or value knowledge generated from systematic research” (Kennell, 2002, p.

⁶⁵ “Lectures on the method of teaching,” discussed in 1834 at a convention organized by Lowell Mason and colleagues expanded by 1840 into the National Music Convention, indicate the beginning interest in music education research in the United States (Keene, 1982, p. 120). In contrast, Kennell says that research in private music instruction is in its “infancy” (2002, p. 254).

243). Through inquiry, researchers make discoveries that expose deficiencies, quantify, and compare aspects under investigation, arrive at conclusions, and make recommendations to improve practice. An outcome of research in performance might be to “show the practitioners, the members of the performance world, how to discern effectiveness, quality, and truth” (Kennell, 2002, p. 243). Artist-teachers whose teaching methods are based on their own educational and performance experiences might object to investigations, analyses, and commentaries on their teaching as outcomes of educational research.

I contend that academic research in music and music performance research are mutually beneficial. Resistance from both sides is inevitable unless research, properly framed in its design, explanation, and execution, is relevant to both practitioners and researchers.

Cozby believes that case studies illuminate circumstances that are “rare or unusual and thus not easily studied in any other way” (Cozby, 1987, pp. 54–55 as cited in Call, 2000, p. 9). While not rare, private music instruction in music performance training remains unusual and under-researched (Call, 2000, p. 8; Kennell, 2002, p. 244; L’Hommedieu, 1992, p. 100).

Robert Walker (1983) provides an important factor in my decision to use case study as a methodology. He states, “case studies are primarily documentary and descriptive in character, but are marked by the attempt to reach across from the experience of those who are the subjects of study to those who are the audience” (p. 155). The private lesson setting provides focused attention on the student but only on that student. By observing private lessons with Rousseau (1984), Hemke (1989), and Delangle (1991), I learned different approaches and solutions to many performance problems. I gleaned valuable

information about learning and teaching by witnessing others in private music instruction. One of the reasons I chose to investigate the personal and pedagogical aspects of artist-teachers is supported by Kennell's statement that "human interaction is perhaps the most crucial aspect of studio instruction that attracts the attention of music researchers" (2002, p. 252).

Finally, Merriam's statement, "A case study approach is often the best methodology for addressing these problems in which understanding is sought in order to improve practice" (1988, p. xiii) offered the least intrusive and therefore, best methodology for my research.

Through this case study, I hope to forge a bridge between performers and researchers to further research in music performance and encourage music performers to investigate and share findings, as I do here, about private music education.

3.4 Theory of Scaffolding

Allen (2011) borrowed and adapted the term "scaffolding" from an article by Wood, Bruner, and Ross (1976) about tutoring with young children to describe the teachings of conductor Otto-Werner Mueller⁶⁶. As Allen's study illustrates, the notion of scaffolding is a viable theoretical approach to frame my study that investigates private music teaching, akin to tutoring.

⁶⁶ Born in 1926 in Bensheim, Germany, Otto-Werner Mueller studied music at the Musisches Gymnasium, Frankfurt-am-Main. In 1951, he moved to Montreal, where he conducted operas and ballets in addition to arranging popular songs for CBC radio and television. In 1963, he moved to British Columbia, where he conducted the Vancouver Opera Orchestra and the Victoria Symphony Orchestra. Mueller founded the Victoria School (now Conservatory) of Music in 1964. He served as the Director of the Victoria School of Music until 1965. Subsequently, he worked at the University of Wisconsin-Madison, Yale University (where he founded the Yale Philharmonic in 1973), and in 1986 he moved to the Curtis Institute of Music, where he is Head of the Conducting Department.

Through “modeling and imitation” this tutoring method “involves a kind of ‘scaffolding’ process that enables a child or novice to solve a problem, carry out a task, or achieve a goal that would be beyond his unassisted efforts” (Wood, Bruner, & Ross, 1976, p. 90).

Scaffolding—linked to critical thinking—is an approach to teaching and learning to “prepare individuals who are able to contribute to a successful economy” (Wass, Harland, & Mercer 2011, p. 317), whether in business or other work sectors, such as education. An important goal in the scaffolding approach that connects with music performance is Barnett’s (1997) re-conception of critical thinking as a “merging [of] thinking skills with social action to shape the idea of ‘critical being’” (as cited in Wass, Harland, & Mercer, 2011, p. 318). The critical being integrates “critical reason, critical self-reflection and critical action” (Wass, Harland, & Mercer, 2011, p. 318). In music performance this means the ability to recognize aspects of one’s preparation that need attention, or critical reason; self-reflection in terms of assessing and assigning ways around performance problems; and finally, critical action—or the ability to devise and carry out efficient and effective practice routines to solve performance problems. A teaching outcome, perhaps more intensely delivered in private music instruction, is to show students how to make their own well-informed decisions in current and future learning situations.

Kennell (2002), citing the work of Wood, Bruner, and Ross (1976), identifies six categories of scaffolding linked to music lessons used in an “expert-novice teaching-learning context” (p. 245) with parents and their children:

1. Recruitment—the interaction between teacher and student.
2. Marking critical features—identification and correction of errors.

3. Task manipulation—simplifying the task to help the student start the scaffolding process.
4. Demonstration—the teacher plays in the lesson to model good playing or demonstrate the student’s errors.
5. Direction maintenance—the teacher sets goals for upcoming lessons or performances.
6. Frustration control—the teacher recognizes and supports the student through the struggles to improve (Kennell, 2002, p. 245).

Not completely satisfied with existing scaffolding theories put forward by Wood, Bruner, and Ross (1976) and Wood, Wood, and Middleton (1978), Kennell formulated the “teacher attribution theory” (2002, p. 246). This theory, “not based on a prescribed order of intervention strategies or on the simple assessment of student improvement,” instead considers “the teacher’s attribution of why the student’s performance succeeded or failed” (Kennell, 2002, p. 246). In this rendition of the scaffolding theory, the teacher determines what is the best approach from his or her personal assessment of the problems. To me, as a private music instructor and observer of the artist-teacher-participants in this thesis, Kennell’s teacher attribution theory comes closest to a common sense, experiential approach, and an appropriate and logical rendering of the setting within private music instruction.

Another perspective, Vygotsky’s Zone of Proximal Development, is much like Hemke’s buddy system (discussed later in the thesis) where, “the more capable peer and the learner

work on a task that the learner could not perform independently because of the difficulty level” (in Wass, Harland, & Mercer, 2011, p. 318). Though never thoroughly defined by Vygotsky, according to these authors, the more capable peer “must include direct and indirect assistance from other students, teachers, lecturers and researchers” (Wass, Harland, & Mercer, 2011, p. 318).

A further link and closer tie to music performance training is evident through what Harland (2003) describes as the Zone of Current Development that “represents the level that the learner can reach through independent problem solving” (cited in Wass, Harland, & Mercer, 2011, p. 319). The link between the Zone of Proximal Development and the Zone of Current Development is the theory of scaffolding (Bruner, 1975, cited in Wass, Harland, & Mercer, 2011, p. 319). As the student “masters each element . . . the teacher may ‘remove’ the scaffold support and gradually pass more control to the learner” (Wass, Harland, & Mercer, 2011, p. 319). Thus, teachers support and encourage their students when needed with a goal to build confidence and ultimately independence in their students’ musical thoughts, practice strategies, and actions. An additional link to music performance and teaching is that “critical thinking also requires certain attitudes or dispositions such as empathy, humility, integrity, perseverance and fairness” (attributed to Reed, 1998, in Wass, Harland, & Mercer, 2011, p. 318).

As demonstrated in my literature review and evident in the interviews with the participants, teachers for over 200 years, like parents, want their charges to grow up and learn how to make intelligent choices, whether in life or in their work. Kennell himself provided me with the strongest reason to consider scaffolding as a theory to view the work done and relationships within private music instruction. According to Kennell (a

former Hemke student), “Fred [Hemke] epitomized scaffolding [as a method of teaching] and teacher problem-solving” (R. Kennell, personal communication, October 11, 2011).

Thus, the notion of scaffolding as a way to think about, make sense of, and give shape to the professional education, musical practices, and personal lives of Frederick Hemke, Eugene Rousseau, and Donald Sinta, was central to how I thought about and approached the data collection and analysis. More broadly, the case study method that underlies this study provided a firm, yet flexible architecture, or indeed scaffolding, that helped frame my research and this dissertation.

3.5 Description of Research Procedures

I selected the participants because of their insight and success as teachers and performers and their standing in the community of saxophonists in North America. I investigated particular aspects of the lives and careers of artist-teachers, Frederick Hemke, Eugene Rousseau, and Donald Sinta, through personal interviews and observations of private lessons and performance classes, studio classes, and master classes. Initial data collection took place over three five-day periods at each of the participants’ workplaces (Northwestern University, the University of Minnesota, and the University of Michigan) between October 2008 and March 2009.

During my first interview with Sinta in March 2009, our enjoyable conversation was too free-flowing and I did not sufficiently address a number of important topics to properly represent Sinta’s viewpoints. I am grateful that Sinta generously offered his time once again for me to visit and complete the interview in December 2010.

I transcribed the interviews with the three artist-teachers verbatim. I conducted interviews with saxophone students immediately following or within a few days after their lessons. I planned to transcribe all of the student interviews but abandoned this after I transcribed about twenty (of approximately forty) and instead remained focused on the three main participants. The student interview data, while important, served only as supporting documentation for the main thesis and therefore notes taken rather than full transcripts of student interviews sufficed. Included in the dissertation are representative interviews with three of Hemke's students, two current students and one former student (myself) of Rousseau, and two of Sinta's students. I included Matthew Smith, a third student from Hemke's studio, because he studied with me throughout his Bachelor's degree at Western Washington University. I added a glimpse of myself as a former student of Rousseau to illustrate a different time in my musical education.

3.6 Goals of Research

As a PhD candidate and as a member of the music performance community, I have three goals in pursuing this research project. First, a primary goal is to encourage inquiry from within the studio. A second but equally important goal is to present a practical component of scholarly research from the participant's point of view. Walker (1983) states, "case studies are not limited to an illustrative role in relation to current theorizing, but may be one step ahead of it" (p. 155). The relevance and potential importance of research in music performance using case study may not yet be fully realized. My research bridges the gap between researcher, participants, and readers to provide information and insights into the personalities and pedagogy of three artist-teachers of saxophone. Finally, the

opportunity afforded by documenting and analyzing the opinions and reflections of these three preeminent artist-teachers of saxophone, all of whom are on the verge of retirement, provides a timely rendering of thinking and practices of three long-standing and highly influential members of the saxophone community.

3.7 Consent Forms, Demographic Information, and Pseudonyms

3.7.1 Consent forms

As required for research involving human subjects, I submitted a detailed plan of the research project to the University of British Columbia Ethics Review Board. I sent consent letters to music administrators at the three universities and to the three participants.⁶⁷ I sent student consent forms to these three main participants for distribution before my visit. Students could make an informed decision to participate or not in the study prior to my visit. Witnessing saxophone lessons provided poignancy and relevance to the student responses in interviews and further insight into the artist-teachers' pedagogies.

3.7.2 Participants

Artist-teachers Frederick Hemke, Eugene Rousseau, and Donald Sinta are the focus of this study. They are senior members of the concert saxophone community who have influenced saxophone performance and teaching for over forty years. Their students at the time of my research also contributed to the data through interviews and observations.

⁶⁷ See Appendix A for sample consent letters to participants, university administrators, and students.

3.7.3 Demographics

I chose the participants because of their expertise and status in the saxophone community. In addition, their students fit into the typical demographic of North American and foreign students attending university music programs. This project could have included other artist-teachers of saxophone: Dr. Steven Mauk, Ithaca College; Professor John Nichol, Central Michigan University; Dr. John Sampen, Bowling Green State University; Professor Harvey Pittel, University of Texas at Austin; and Dr. Joseph Wytko, formerly at Arizona State University. I limited the study to Hemke, Rousseau, and Sinta due to costs associated with travel, the scope of this thesis, my personal affiliation with them, and the geographic location of their teaching institutions.

3.7.4 Pseudonyms

Pseudonyms are not used in this study. The three main participants are well-known artist-teachers and their personal insights are the focus of this study. Pseudonyms would interfere with and invalidate the object of this research. The identification of the participants was clearly stated in the letter of consent to all three artist-teachers. The students had the option to adopt a pseudonym for the study but all declined. They requested that their name and institution identify them in the dissertation.

3.7.5 Interviews

I interviewed each of the participants as time and their patience warranted, through guided prompts and questions. Occasionally, I tailored questions to the individual

participant based on shared experiences during the interview week. The interviews lasted on average two hours to four hours.

3.7.6 Observation and collection of interview data

I spent five days at each of the three institutions where I observed saxophone lessons, master classes, studio classes, and saxophone ensemble coaching sessions.

To collect data I set up a digital video camera to record personal interviews and lesson observations. Lesson observations took place in each teacher's office, while master classes or performance classes took place in classrooms or concert halls.

Intended to be informal conversations, personal interviews with Hemke and Sinta took place in the comfort of their teaching studios. I interviewed Rousseau early one morning at his condominium in Minneapolis, where I stayed as a guest of the Rousseaus.

The teaching studios of the three main participants are filled with memorabilia, music, recordings, saxophones, and reeds. Two of Hemke's original paintings adorn the walls in his studio.

Rousseau has a good sense of humour. In particular, he enjoys Gary Larsen cartoons and has taped a few of his favourite ones on the walls in his studio. Like Hemke and Sinta, Rousseau has several filing cabinets filled with saxophone music. Rousseau's studio space is compact and, like the others, a hub of activity on his teaching days.

Sinta's studio is an open space for his students. All students are welcome to use the room for rehearsals, to practise, and to take advantage of the collected recordings and

pedagogical materials when he isn't using the space. All of his students have a key to the studio.

Prominently placed in each of their offices is a picture with Hemke, Rousseau, and Sinta together (see below), taken at one of the MidWest Band Clinics in Chicago in the 1970s.



Figure 1: A Midwest Band Clinic in Chicago in the 1970s. Back row (left to right): Hemke, Sinta, Rousseau, and Sigurd Rascher. Front row (left to right): Frederick Fennell, Cecil Leeson, and Warren Benson.

4 THE RESEARCH PROJECT

This chapter is organized around themes that emerged during my interviews with Hemke, Rousseau, and Sinta. The questions I asked outlined their background, early influences, pedagogies, learned experiences, memorable teaching and performing moments, and general reflections about their careers as artist-teachers of saxophone. The participants did not preview the questions before the interview. I asked Hemke, Rousseau, and Sinta to answer each question spontaneously, preferably with personal anecdotes.

I devote a chapter to each of the participants as individual portraits of their lives and pedagogies. Following this, I analyze and synthesize commonalities and differences.

Themes covered include: 1) early influences; 2) essence, concepts, and strategies of good teaching; 3) essence of good performance; 4) work ethic; 5) learning from experience; 6) approaches to teaching and performing; 7) obstacles; 8) changes from when they began their careers to now; 9) guidelines for aspiring saxophonists; 10) philosophy of life and learning; and 11) personal interests.

I begin with an overview of these themes followed by the participant chapters. Individual chapters for Hemke, Rousseau, and Sinta begin with a short biography, a description of how I first met each of them, and then follow the topic order as indicated above. As the order in which I present the participants is not important, I begin with Hemke, then Rousseau, and finally, Sinta (that is, alphabetically).

4.1 Early Influences

The sound of the saxophone, not necessarily played by professional musicians, first attracted all three artist-teachers to the instrument. This section follows up on this early attraction by explaining the nature and substance of the relationship each had with their most influential teachers.

4.2 Essence, Concepts, and Strategies of Good Teaching

Hemke, Rousseau, and Sinta are eminent performers and teachers. Their long tenure at major musical institutions and the success of their students over the past forty years is a testament to their influential teaching. Through their opinions and reflections about good teaching practices and goals other teachers might gain insight into or corroboration of their own teaching practice. These concepts and strategies outlined by Hemke, Rousseau, and Sinta define what is important to each of them in teaching and learning.

4.3 Essence of Good Performance

More than the right notes in the right place and in the right time, an important aspect of good performance according to all of the participants, musical performers also strive to elicit the composer's musical intention through interpretation. Through listening, attending concerts, and musical training, students develop an understanding of phrasing and musical expression. What other factors contribute to musical understanding and inspiration? The notion of performing (as performers and teachers) and what constitutes

an outstanding performance features prominently in my conversations with Hemke, Rousseau, and Sinta.

4.4 Work Ethic

Music performance students spend hours in practice rooms building, maintaining, and refining high levels of proficiency on their instrument, learning new music, new techniques, and practising material for performances. Do Hemke, Rousseau, and Sinta advocate a particular work ethic with their students?

4.5 Learning from Experience

Hemke, Rousseau, and Sinta have a wealth of performing and teaching experience. I wondered if they continue to learn from their performing, teaching, and personal experiences in music and in life. Other aspects of their personalities emerge through their stories about learning from personal experiences. Humour, perseverance, curiosity, compassion, and an overall contentedness in their lives and careers are noticeably present.

4.6 Approaches to Teaching and Performing

Hemke and Rousseau studied with Marcel Mule. Sinta studied with Larry Teal.⁶⁸ All three learned important lessons from these and other influential teachers, but all have

⁶⁸ Laurence (known as Larry) Teal (1905–1984) is best known as the saxophone professor at The University of Michigan from 1958 to 1974. A brilliant instrumental doubler, Teal played both flute and

maintained their own personalities as artist-teachers. Their reflections offer further insight about pedagogy and approaches to learning and performing.

4.7 Obstacles

Success in any career often includes obstacles or setbacks. The assumption that talent and luck bring about success is naïve. Given the successful performing and teaching careers of Hemke, Rousseau, and Sinta, what obstacles, if any, have they encountered? Did any of these obstacles affect their careers as artists and teachers?

4.8 Changes from Start of Career to Now

Rousseau started teaching at Indiana University in 1964, Hemke first taught at Northwestern University in 1962, and Sinta took over Teal's teaching position at the University of Michigan in 1974. While dramatic changes in the perception, teaching, and performing of saxophone have occurred in the past forty years, Hemke, Rousseau, and Sinta agree that other areas concerning the saxophone are slow to change.

4.9 Interests

Clark's (1983) dissertation: *Leon Russianoff: Clarinet Pedagogue* piqued my curiosity about how influences outside of music might contribute to music pedagogies.⁶⁹ Clark

clarinet with the Detroit Symphony. Teal also wrote important pedagogical materials and solo transcriptions for the saxophone.

⁶⁹ Leon Russianoff (1916–1990) taught many of today's successful clarinet performers and teachers in the United States. Russianoff's (1982) *Clarinet Method* is a compilation of exercises and practice strategies

cites two major influences that affected Russianoff's personal and pedagogical philosophy: 1) the book *A New Guide to Rational Living* by Ellis (1975) and 2) Russianoff's general interest in philosophical, political, anthropological, sociological, and psychological literature. Reading diverse literature expanded Russianoff's view of teaching and performing. I was curious about what interests Hemke, Rousseau, and Sinta have beyond teaching and performing. How, if at all, do these interests inform them as teachers and performers?

4.10 Guidelines for Aspiring Saxophonists

Effective, intelligent, and dedicated practice that challenges the performer technically without sacrificing artistry are key points addressed in performance treatises, method books, and the voices of artist-teachers.

Yehudi Menuhin is specific about the art of practising:

More and more we realize that practising is not forced labour; more and more we realize that it is a refined art that partakes of intuition, of inspiration, patience, elegance, clarity, balance, and, above all, the search for ever greater joy in movement and expression. (Menuhin, as quoted in Bruser, 1997, Foreword)

What guidelines do Hemke, Rousseau, and Sinta offer to aspiring saxophonists?

used for years in his teaching. The goal of Masiello's (2009) thesis project is to update and publish a twenty-first-century edition of Russianoff's method, based on personal notes discovered in Russianoff's own copy of his method book.

4.11 Philosophy of Life and Learning

In addition to the guidelines for aspiring saxophonists, and more personally, I asked Hemke, Rousseau, and Sinta to share their wealth of knowledge and experience by reflecting on their own lives and understanding within a musical career.

As indicated earlier, I dedicate one chapter to each of the artist-teachers. Each chapter begins with brief biographical sketch, a description of my initial contact with each participant, the research visit, and followed by the interview topics.

5 **FREDERICK HEMKE: “A DAY WITHOUT SAXOPHONE IS LIKE A DAY WITHOUT SUNSHINE”**



Figure 2: Frederick Hemke and the author at Northwestern University (2009).

5.1 **Biography**

Frederick Hemke, an only child, was born in 1935 in Lake, Wisconsin, now part of Milwaukee. Hemke doesn't recall any other professional musicians in his family. His grandparents were actors and his great-grandparents were painters (Whitfield, 1985, p. 24; F. Hemke, personal communication, February 26, 2009). He says, “I was never spoiled, although my parents and grand-parents pampered me to death” (Whitfield, 1985, p. 24). Hemke “got hooked” by music listening to a recording of Stravinsky’s *The Rite of Spring* and was drawn to “strong romantic . . . music” (Whitfield, 1985, p. 24) like Wagner and Strauss. The decision to play saxophone was simple: “My dad played the

saxophone” (Hemke, quoted in Helton, 2006, p. 26). While still in grade school, Hemke says he envisioned a career in architecture, “something artsy, that’s for sure” (Hemke, as quoted in Helton, 2006, p. 27). By the beginning of his high school years Hemke says, “I had pretty much decided I was going to be a musician” (Hemke, as quoted in Helton, 2006, p. 27). Like his grandparents and great-grandparents, Hemke felt a need to express himself artistically. Following high school, Hemke entered the music program at the University of Wisconsin-Milwaukee.⁷⁰ Foreshadowing perhaps, his role as athletic representative at Northwestern University many years later, Hemke took the position of drum major with the marching band (Helton, 2006, p. 27).⁷¹

Hemke spent 1955, his junior college year, in France at the Paris Conservatory. Hemke wrote to Marcel Mule, the renowned French classical saxophonist, to inquire about studies abroad. Mule’s response indicated that Hemke would have to audition in person, without any guarantee of a place in the class. Hemke’s audition was successful, but Mule’s *classe étrangère* (class reserved for foreign students) was full. “Mule allowed me to take one of the spots reserved for the French students” (Hemke, as quoted in Helton, 2006, p. 28). The following year, Hemke returned to the United States to finish his senior year at the University of Wisconsin-Milwaukee, but sickness forced him to drop all classes. Instead of completing these missed courses, Hemke left school to work as a grade school and junior high school band director (Whitfield, 1985; Helton, 2006).

⁷⁰ In 1958, the University of Wisconsin–Milwaukee had no formal music program. Hemke holds a Bachelor of Science. As Hemke says it is “basically a liberal arts degree with lots of courses in music; enough to give a degree and certification in Music Education” (F. Hemke, personal communication, May 13, 2010).

⁷¹ Hemke served as Northwestern University’s Faculty Representative for the Big Ten Conference from 1982 to 2003.

A few years later, now married, Hemke and his wife Nita decided it was time for him to begin a graduate performance degree. Hemke was enticed to the Eastman School of Music by the well-known band director, Frederick Fennell.⁷² A few months before he completed his Master's degree at the Eastman School of Music, Hemke was called to Howard Hanson's⁷³ office. Hemke's academic record indicated that he did not have an undergraduate degree, without which he could not receive the Master's degree. Hemke needed the credits for the two courses he had dropped when ill during his senior undergraduate year. Over the course of two months, Hemke completed two full semester courses by correspondence. In Hemke's words, "I must have been driving the people at UWM [University of Wisconsin-Madison] crazy. I kept sending these things in [papers] and they had to grade them and send them back. It was wild. But I finished it" (Hemke, as quoted in Helton, 2006 p. 30; F. Hemke, personal communication, May 14, 2010).⁷⁴ In 1962, upon completion of the Master's degree at the Eastman School of Music, Hemke continued into the doctoral program at the Eastman School of Music.

During Hemke's first year in the doctoral program, George Howarton, Dean of Music at Northwestern University, sent a telegram after reading a performance review about Hemke in the *New York Times*. As Hemke tells it, Howarton called to ask "if I would like to teach at Northwestern. It was that simple in those days" (Hemke, as quoted in Helton, 2006 p. 30). In 1962, Hemke left the doctoral program at Eastman to take a part-time

⁷² Frederick Fennell (1914–2004) founded the Eastman Wind Ensemble in 1952. Retrieved May 8, 2010, from <http://www.esm.rochester.edu/news/?id=223>

⁷³ Howard Hanson (1896–1981) was the director of the Eastman School of Music from 1924 to 1964. Retrieved May 8, 2010, from <http://www.esm.rochester.edu/experience/history.php>

⁷⁴ Hemke received the Bachelor of Science degree at the University of Wisconsin–Madison that he would have received in 1957. Hemke completed a Master of Music in 1962 at the Eastman School of Music.

teaching position at Northwestern University. Hemke “taught theory, ear-training, sight-singing, headed up the summer high school institute, [and] did all the publicity. I did as much as I possibly could, plus teach saxophone” (Hemke, as quoted in Helton, 2006 p. 30). By 1963, his second year at Northwestern, Hemke’s saxophone teaching load increased to a point where he “got out of teaching theory, ear-training, and sight-singing. I did keep some of the administrative stuff. From that point on, I went full-time” (Hemke, as quoted in Helton, 2006 p. 30).

In 1975, thirteen years after he had started the doctorate at Eastman, Hemke completed the doctoral program at the University of Wisconsin-Milwaukee. His thesis *The Early History of the Saxophone*, completed while teaching full-time at Northwestern University, is a testament to his perseverance, dedication, and excellent scholarship.

5.2 Initial Contact with Frederick Hemke

In 1989, I received a grant from the British Columbia Arts Council for a study session at Northwestern University with Fred Hemke. Prior to my visit, I learned from a former Hemke student that all students progressed through the same general technical routine; to play all the major and minor scales and arpeggios in expanding intervals (seconds, thirds, fourths, etc.) with articulations in sixteenth notes to a maximum of 152 beats per minute.⁷⁵ Occasionally, an undergraduate with previous experience with this routine might start the routine at a higher level than an incoming graduate student.

⁷⁵ Steven Jordheim talks about the benefits of Hemke’s technical routine. (Arau, M. 1997, p. 47).

I describe a typical lesson I observed with Hemke. After a few words of welcome, the student played a brief long-tone exercise to warm up for the lesson. Hemke retrieved the notebook he kept for each student. In it, he tracked the student's technical progress.

When he was ready to attempt the minor scales played in thirds, the student asked for 144 beats per minute on the metronome. "Off you go," was Hemke's response as he put on the metronome and shuffled through papers on his desk. Listening to technique did not require Hemke's undivided attention. Though the student's technique was impressive, he struggled through a few keys. At the end of the exercise, both parties agreed that it would take another week of practice to achieve the goal of 144 beats per minute on the quest for 152 beats per minute.

After I observed similar scenarios in all of the lessons, I asked if he expected all students to complete the technical routine. Hemke chuckled and said it was important for all students to strive toward the goal. Students, then as now, enter the program at Northwestern with varying degrees of experience. Hemke encourages students to strive for excellence in their practising during their time at Northwestern. Hemke believed, then as now, that these concepts and their inherent value of setting high technical goals continue beyond the student's university studies.

I noted the vibrant and creative atmosphere around Hemke and his students and seriously considered Northwestern as my next educational destination. After I played in a lesson for Hemke, I asked him if my level of ability would be sufficient to get into the doctoral program should I decide to apply. He said yes, and gave me information about the program. Unfortunately, even with scholarships I could not afford to attend

Northwestern. Nevertheless, I learned valuable lessons and gained insight into teaching and learning the saxophone during that brief visit.

5.2.1 Research visit for the thesis

In 2009, I observed and recorded numerous lessons in Hemke's studio over four days before our scheduled interview. Hemke appeared bemused when I explained that the answers to my questions would be the basis of my thesis. Some questions, I said, might be redundant, to which he responded "or ridiculous" (F. Hemke, personal interview, Feb. 26, 2009). I had to admit, yes, perhaps, even ridiculous.

Hemke named three people when I asked him to tell me about early musical influences. He didn't expound on the virtues of their teaching or talk about their personalities. I asked Hemke to name influential teachers and that's what he did. He gave me their names. Was this the way the interview was to unfold? Question? Short answer. Question? Short answer. No reflections? No anecdotes? Although Hemke had been enthusiastic about this project when I mentioned it to him several years ago, I wondered if he was less enthusiastic now that the crucial data gathering had arrived. Was this entire project ridiculous to Hemke? Hemke has a gruff exterior and a serious nature. From my previous study session with Hemke and meetings over the ensuing years at saxophone conferences, I recognized that this curtness is part of his personality. His prickly exterior is intimidating to the uninitiated. He has a wonderfully acerbic sense of humour and he cares deeply about his students. I forged ahead.

Before I delve into the research topics, I add a few observations about the differences between my two research visits at Northwestern.

5.2.2 Changes between 1989 and 2009 visits to Northwestern University

There have been few significant changes in Hemke's studio between my 1989 and 2009 visits. Hemke's style of teaching, his *joie de vivre*, his energy, enthusiasm, and sharp intellect remain constant. Over the years, a handful of freshly graduated students remained at Northwestern University, hired as faculty assistants following their doctoral degrees.⁷⁶ Masahito Sugihara, the most recent assistant, was hired to teach saxophone in 2002, while still a graduate student.⁷⁷ Sugihara, known to Hemke and the students as Mas, completed his DM in Saxophone Performance at Northwestern University in 2008.⁷⁸ I note one major difference between the way Hemke now teaches compared to my previous observations in 1989. Sugihara works with the undergraduate students on technique and *études* while Hemke listens only to repertoire in lessons with students. Hemke's long-time friend and colleague Sharon Peterson plays piano for almost all of his students in their lessons. Hemke works in a performance setting with the students at every lesson.

5.3 Early Influences

A desire to take part in a vibrant grade school band program started Hemke's musical journey that began when he was in the fourth grade (Helton, 2006; Whitfield, 1985). He says, "I found this old saxophone that my dad played when he was in high school, so I

⁷⁶ Assistants include James Bishop, William Schwab, Paul Bro, Leo Saguiguit, Jonathan Helton, and until recently, Masahito Sugihara.

⁷⁷ Masahito Sugihara's website. Retrieved May 10, 2010, from <http://www.mas-sugihara.com/live/>

⁷⁸ Masahito Sugihara is now Assistant Professor of Saxophone at Morehead State University (Morehead, KY).

dragged that thing out, and for about three years I played on his old saxophone” (Hemke, as quoted in Helton, 2006 p. 26). Hemke recalls that his grade school music program was highly competitive for those interested in contests. “You took pride in yourself and all the members of the band had medals for first prize lined up on their chests” (Hemke, as quoted in Helton, 2006 p. 24).

Tony Ericsson, Hemke’s grade school band director, taught him briefly but recommended Eddie Schmidt when, as Hemke puts it, he “out ran him” [as a player] (quoted in Helton, 2006 p. 27). In my interview with Hemke, he mentioned Schmidt, and not Ericsson as his first teacher, likely because Schmidt was his first long-standing teacher (F. Hemke, interview, February 26, 2009). Of Schmidt, Hemke said, “you’ve never heard of [him]. He was a jobbing teacher and band director in Milwaukee, Wisconsin, and a close friend of Ralph Hermann” (F. Hemke, interview, February 26, 2009).⁷⁹ Hemke describes Schmidt as “a great and really wonderful teacher” (Hemke, as quoted in Helton, 2006 p. 27). Hemke studied with Schmidt from grade school until he left to begin an undergraduate degree in music at the University of Wisconsin-Milwaukee (Helton, 2006), where Jay Morton taught woodwinds. According to Hemke, Morton “continued where Eddie Schmidt left off” (Hemke, as quoted in Helton, 2006 p. 27). Hemke first heard Marcel Mule perform through Eddie Schmidt, who would play his recordings.⁸⁰ “He was not pushing one player over another, but there was something about Marcel Mule’s

⁷⁹ Ralph Hermann (1914–1994) worked as a professional musician, composer, arranger, songwriter, and music publisher. He worked for NBC as a choral arranger and later joined the NBC Orchestra under Toscanini. He wrote his *Tosca Fantasy* for Vincent Abato (interestingly, Rousseau conducted the premiere performance with Abato as soloist) and *Porgy and Bess* (written for Al Gallodoro). Rousseau often plays these works.

⁸⁰ Schmidt’s recordings of Al Gallodoro and Freddie Gardner also influenced Hemke (Whitfield, 1985, p. 24–25).

playing that just attracted me” (Hemke, as quoted in Helton, 2006 p. 27). In particular, Hemke was attracted to what Mule could do with the saxophone. “He sounded as if he was a violinist (Hemke, as quoted in Helton, 2006 p. 27). He added that Mule “never thought of the saxophone as a saxophone, *per se*” (Hemke, as quoted in Helton, 2006 p. 27). The concept of not teaching the saxophone, but teaching musicality and sensitivity to a composer’s musical intention, is a recurring theme and an important concept in Hemke’s approach to making music.

Without a formal saxophone teacher at the Eastman School of Music while pursuing his Master’s degree, Hemke studied with three eminent woodwind teachers. He focused on reeds with clarinetist Stanley Hasty.⁸¹ He studied flute repertoire with Joseph Mariano⁸² and studied oboe repertoire with Robert Sprenkle.⁸³ Hemke described them as teachers. “Obviously, I didn’t study saxophone with them—I studied music” (F. Hemke, interview, February 26, 2009).

All of his teachers, including Mule, treated Hemke as a musician. He elaborates:

I seldom claim that I’m a saxophonist; I’m a musician. Once you learn the technical elements of playing the instrument, what more is there to

⁸¹ Stanley Hasty (b. 1920) taught at the Eastman School of Music (1955–1985) and played with numerous orchestras. “[Hasty] established himself as one of the great clarinet teachers in the country, as attested to by the proliferation of his students in major orchestral and teaching positions” (Webster, 1980, p. 1 as quoted in Gunlogson, 2006, p. 25).

⁸² Joseph Mariano (1911–2007) taught flute at the Eastman School of Music (1935–1974). Bonita Boyd, a former Mariano student who succeeded Mariano after his retirement, said, “he imparted his marvelous use of colour in music-making, highly expressive phrasing, and a value system that placed artistic integrity above “quick fixes,” commercialism, and shallow musicianship.” Retrieved May 15, 2010, from <http://www.esm.rochester.edu/news/mariano.php>

⁸³ Robert Sprenkle (1914–1988) taught oboe at the Eastman School of Music for 45 years. He is the author (along with David Ledet) of *The Art of Oboe Playing* (1961). Retrieved May 15, 2010, from <http://www.esm.rochester.edu/places/portraits/sprenkle.php>

learn on the saxophone outside of it being a tool? I consider it [saxophone] a tool to making music. So, when I studied with Hasty, Mariano, and Sprenkle, whether we were playing a piece by Bach or the Mozart Clarinet concerto, the emphasis was not on saxophone. The emphasis was on music and what the composer had to say.” (F. Hemke, interview, February 26, 2009)

Hemke played Mozart on the saxophone? He clarified, “Right. They knew that literature and they didn’t know the saxophone literature and that probably was a blessing” (F. Hemke, interview, February 26, 2009). Hemke believes these teachers taught important musical concepts through their particular established and familiar repertoire, providing the musical skills Hemke could later apply to saxophone repertoire.

5.4 Essence, Concepts, and Strategies of Good Teaching

5.4.1 Essence of good teaching

The atmosphere within Hemke’s studio is one of active learning, constant dialogue, and commotion. Hemke describes his teaching as a process, using the Socratic method⁸⁴ by asking students to reflect, comment upon, and critique their own and their peers’ practice achievements and performances. Hemke constantly questions and challenges his students to teach them the importance of investigating and exploring their musical conceptions

⁸⁴ Phillips (2001) describes the Socratic method as “a system, a spirit, a method, a type of philosophical inquiry, an intellectual technique, all rolled into one” (p. 18). According to Vlastos (1994), Socrates never uses the word method in his writing and “never discusses his method of investigation” (p. 1). Another word used for the Socratic method is elenchus, defined as a “method of eliciting truth by questions and answers, especially as used to refute an argument.” Retrieved May 18, 2010, from http://oxforddictionaries.com/view/entry/m_en_gb0260740#m_en_gb0260740. Phillips says, “[F]irst and foremost elenchus is *search* [italics in original]” (Vlastos, 1994, p. 4). The etymology of the word elenchus reveals it could mean “a failure in a military or athletic mission or contest” (Leshner, 2002, p. 23). If meant as a failure in a military or athletic pursuit there is also an association of shame.

instead of making musical decisions from listening to recordings or, worse, as an unexamined (rote) practice. According to Vlastos (1994), Socrates used questions to show “confusion and muddles” within the interlocutors’ arguments “jarring their adherence to some confident dogma by bringing to their awareness its collision with other, no less confident, presumptions of theirs” (p. 17). In the same way, Hemke cajoles and challenges his students to defend their musical choices with intelligence and knowledge gained through research, reflection, and musical experimentation.

To tell a student how to play and how to interpret music would be easy. Hemke adds, “for me, there is no ‘this way’” (F. Hemke, interview, February 26, 2009). The essence of good teaching, according to Hemke, is “the ability of your students to be able eventually to make music without being told how to make music” (F. Hemke, interview, February 26, 2009).

In Hemke’s experience, freshmen are rarely able to make informed musical decisions. Instead, they want to know how Hemke believes they should play music. They listen to recordings to mimic other performers’ musical interpretations. Hemke insists that his students only listen to recordings after they have learned their repertoire and brought their personal interpretation to the music. At that point, he says, “they can make an educated decision” about an interpretation (F. Hemke, interview, February 26, 2009). Hemke says it usually takes two to four years for a student’s personal “enlightenment” to occur. Students these days, says Hemke, “whether it’s music or anything else, want immediate answers. They don’t want to think, they don’t want to think about who they are, they just want answers” (F. Hemke, interview, February 26, 2009).

To fully understand and communicate musical thought and expression in performance is an important tenet of Hemke's teaching.

To me, the importance of music lies in preparing kids [students] to that point where they begin to express 'themselves' through music, rather than just playing notes. That gives me a tremendous feeling of satisfaction. I love to see the gleam [sic] in their eye when that first happens and when they understand that what they're saying is really unique. It is really then, when they realize that they understand the music. (Hemke, as quoted in Whitfield, 1985, p. 29)

The master class model for teaching that Hemke experienced at the Paris Conservatory had a profound effect on his learning; something he would establish in his own teaching. When Hemke started teaching at Northwestern, he tried to have all saxophone students attend each other's lessons, as it was done in France, but scheduling around the students' other commitments proved too difficult (Helton, 2006). Instead, Hemke modified the master class system to a buddy system. In the buddy system, younger students are paired with older or more experienced players. Lesson buddies are expected to meet during the week, to go over lesson material, and provide constructive criticism to each other. They observe and listen to each other's lessons and are expected to contribute during the lesson through this teaching approach. Both students have the opportunity to exercise teaching concepts. From Hemke's perspective this system gives

the more experienced person the opportunity to really do some teaching, and aid the younger person in developing a sense of hearing so that when I would talk to the older student in class, the younger students would have a chance to say or at least think about 'is he doing that?' (Hemke, as quoted in Helton, 2006 p. 29)

This system is integral to Hemke's concept of good teaching (Helton, 2006) and is unique among his teaching colleagues at Northwestern, as it was during my previous visit in 1989.⁸⁵ Students must be ready to answer Hemke's questions and engage in the lively discussions that delve beyond the practical aspects of music performance. In addition to biographical information about the composer, Hemke insists that his students understand the cultural and historical background around their chosen repertoire. Students are expected to provide insight into the composer's life, the composition, and its place in the composer's repertoire, as well as information about the cultural milieu that surrounds the composers and their work. Students learn quickly to expect a verbal blast from Hemke if they come unprepared to discuss and perform their repertoire. Often, Hemke adds a further nugget of information to that provided by the student.⁸⁶

5.4.2 Teaching concepts and strategies

Hemke engages his students in an ongoing dialogue throughout their lessons. He insists the student and the lesson partners contribute to the conversation and criticism within the lessons and in performance classes. If he senses the student is not listening, he fires off a question or demands a comment. Students learn early in their experiences with Hemke to remain attentive at all times. Hemke also asks students for verbal comments on their colleagues' performances and to provide useful practice strategies. There is no sitting

⁸⁵ I base this statement on observations of Sinta and Rousseau and in conversation with Chris Millard (Principal Bassoonist with the National Arts Centre Orchestra, Ottawa, ON and Bassoon Instructor, Northwestern University), February 2009.

⁸⁶ Hemke's buddy system in teaching contradicts Wexler's (2009) definition of studio music instruction as "a private, hidden locale, almost akin to a religious sanctuary." Retrieved May 13, 2010, from http://www.musicalperspectives.com/Site/Perspectives/Entries/2009/3/30_Investigating_the_Secret_World_of_the_Studio%3A_A_Performer_Discovered_research.html

back and relaxing while Hemke teaches, no empty heads waiting for him to pour in his knowledge.

There is a sense of adventure and anticipation when I observe Hemke teach in the studio and in master classes. His quick wit—sometimes funny but always serious—can delight and frighten. I asked Hemke if the interaction between teacher and student is crucial in private music teaching. Hemke’s response is immediate and concise: “Indeed.” Does he use humour and fear as teaching strategies? “Definitely,” is his response to humour. Fear? “A bit of both; it’s a balance. I try to use humour to make kids [students] feel at ease and I try to use fear when it’s necessary in order to have them recognize that they’re not there yet, and by God if you’re going to be there, you’ve got to do the job” (F. Hemke, interview, February 26, 2009). Hemke’s buddy system offers an important advantage to the students. According to Hemke, “I don’t become the only source of inspiration; they learn from each other. For me, that’s a very important part of teaching” (F. Hemke, interview, February 26, 2009).

Surrounded by peers, Hemke first experienced the shared learning and inspiration from the master class system of teaching at the Paris Conservatory where Mule would ask students to comment on each other’s performances. Hemke recalls the camaraderie shared by the twelve saxophonists in the conservatory class. “We met three times a week, four hours each” (Hemke, as quoted in Helton, 2006 p. 28). The students practised and socialized together creating a bond of friendship; something Hemke duplicates by adapting this system at Northwestern.

Hemke's teacher studio is a dynamic, often noisy place. There are often four or five people in his studio during lessons. Every hour in the studio is intense and lively.

Students attend weekly master classes where Hemke and other students comment on the performances. Students are required to perform in Hemke's master class once per quarter (3 times per year). Repertoire for master classes is a "combination of students' choices, Hemke's suggestions, and Hemke's demands" (M. Smith, email correspondence, May 10, 2010). Hemke asks directly for comments especially if he observes anyone not paying attention. "You, over in the peanut gallery, what do you have to say?" (F. Hemke, noted at the weekly performance class, February 26, 2009).

In addition to the master class, any music student at Northwestern University can take a course called *Performance Practices and Criticism*. Students in this course perform twice per quarter (6 times per year). In 2009, Masahito Sugihara coordinated the class. Each week a different professor leads the class and comments on every performance. In addition to verbal comments, the performers receive written comments from all students in the class.

I detect a sense of family among his students and ask Hemke to comment. Hemke responds, "Definitely" (F. Hemke, interview, February, 26, 2009). Although the students support each other, Hemke admits there is always a competitive edge to performance studies. "The students recognize very quickly who can do what technically and who can't do what, as well as who can present a good musical idea and who's still struggling" (F. Hemke, interview, February 26, 2009). About teaching he says, "It is such a beautiful instrument to teach and I've delighted in working with kids [students] that I've had. My

students are intelligent people who know how to find out about life, and they are able to use the saxophone and music to help them accomplish it from an artistic point of view” (Hemke, as quoted in Whitfield, 1985, p. 29).

5.5 Essence of Good Performance

When a student asked what he could do to enhance his musical performance Hemke says he encouraged the student to “go down to the Chicago Art Institute, the Lyric Opera, and the Chicago Symphony” (F. Hemke, interview, February 26, 2009). For Hemke, developing an understanding of music is essential to good musicianship and therefore to performance. Too often students misunderstand the importance of this knowledge.

Reciting the composer’s birth and death dates is the extent of their research.

It’s a hard lesson for kids [students] to learn because they want to recite dates, not anything about the era of the composer, time, or with whom they studied, what they heard. Kids [students] today tend to bring out their little piece of paper and say when he [composer] was born and who he studied with, but it doesn’t go any further than that. But in order to play, in order to make music you have to have a rich background, a rich cultural background that impacts your life. (F. Hemke, interview, February 26, 2009)

According to Hemke, we gain performance expertise through musical experiences and a curiosity for all art. Hemke believes good performances happen when music becomes “part of your life, something that transcends the practice room. It has to be an exposition of who you are as a person” (F. Hemke, interview, February 26, 2009).

To illustrate, Hemke shares a personal story about the impact of music. As a child, Hemke remembers playing a simple Bach transcription:

I felt a sudden enlightenment that Bach was alive, well, and present. I understood exactly what the guy was saying through his music and it became painfully obvious that up to that point I had only been going through the motionsIt was an incredible feeling. That’s the kind of high that all of us performers live for in different ways. When you can have those sensations of understanding, the joy of music making is tremendous.” (Hemke, as quoted in Whitfield, 1985, p. 29)

An interesting parallel is evident in Baillot’s (1834) violin treatise that indicates a similar physical sensation in music performance. He says that music “elevate[s] us to unknown regions but [it is] in our own hearts, in moral order, and in feeling” (Baillot 1834/1991, p. 10) and through performance, that musicians find “this sweet life of the soul and this inexhaustible source of happiness” (Baillot 1834/1991, p. 10).

5.6 Work Ethic

When I asked Hemke to share thoughts about work ethic, he responded, “the work ethic is completely dependent on who they [students] are and who they want to be. If a student doesn’t put anything into their life of practising, they’re not going to be able to do anything with it” (F. Hemke, interview, February 26, 2009). To illustrate an attitude that he has witnessed on a few occasions, Hemke creates a hypothetical scenario. A freshman student enters his studio and states that as a music education major it is not important to be able to play the instrument well. Hemke illustrates how he would react to this statement with a typically visceral response. “Listen, I don’t care what you’re going to

be, you're going to practise your saxophone. Well, the first year goes by and the kid starts to come around. Second year, the student starts practising 4 or 5 hours a day" (F. Hemke, interview, February 26, 2009). The student's attitude shifts. Eventually the student tells Hemke that they must know how to make music if they're going to teach music. "I encourage that. So, the work ethic is simple. No matter what you're going to do in music, you're going to have to learn your bloody instrument, and best be that you start as soon as you can on it" (F. Hemke, interview, February 26, 2009).

5.7 Learning from Experience

When asked if he could relate a particular event or experience that marked a change in or confirmation of the way he teaches, Hemke immediately responded with:

The success of my students—period. I take great pride in what those kids [students] have been able to glean from their experience here, not only from me but also from the intellectual atmosphere in which they have to work, the peers, the friendships they have made and their ability to make music and then go out and get a good job, a position. That's the best part of my experience. (F. Hemke, interview, February 26, 2009)

Hemke completed his doctoral dissertation while teaching at Northwestern University and maintaining a high profile as a performer. I wondered what insights Hemke gained through the experience of researching and writing his dissertation. He snorted and responded with a twinkle in his eye, "Well, I found out that my wife was a tremendous typist!" (F. Hemke, interview, February 26, 2009). Preparing the document with corrections in the days before word processing and computers was a labour-intensive job.

He adds, “We almost parted with that thing!” (F. Hemke, interview, February 26, 2009).

A single change on one page might mean several pages would be re-typed to maintain formatting. For the typist, this meant reentering material manually. Cutting and pasting was done with scissors and glue, not the click of a computer mouse.

Hemke’s dissertation, a detailed and comprehensive history of the saxophone, is an excellent resource for continued research about the saxophone.⁸⁷

5.8 Approaches to Teaching and Performing

“Mule,” according to Hemke, “was an exceedingly kind, generous kind of teacher” (Hemke, as quoted in Helton, 2006 p. 28). Mule’s approach was, “what could you say when you were playing the music” rather than “this is how you finger B-flat” (Hemke, as quoted in Helton, 2006 p. 28). Hemke continues, “he was very insistent on detail” (Hemke, as quoted in Helton, 2006 p. 28). Hemke notes a difference between his personality and Mule’s. “Unlike me, he never shouted or raised his voice. He was always calm” (Hemke, as quoted in Helton, 2006 p. 28). In contrast, Hemke’s approach to students is simple, direct, and sometimes volatile. Hemke says, “I recognize the fragility of human beings but I expect perfection in terms of what is written for us” (F. Hemke, interview, February 26, 2009).

⁸⁷ Follow these links for lists of current master’s and doctoral dissertation about saxophone:

Doctoral dissertations about saxophone. Retrieved May 15, 2010, from http://www.saxalliance.org/nasapedia/index.php/Doctoral_Dissertations

Master’s documents about saxophone/ Retrieved May 15, 2010, from http://www.saxalliance.org/nasapedia/index.php/Doctoral_Dissertations

According to Hemke, composers of contemporary music “tend to put in a tremendous amount of expression marks” to indicate their musical intentions. As an example, Hemke mentions the composer Bruno Mantovani⁸⁸ and the piece *L’Incandescence de la Bruine*,⁸⁹ performed by Ryan Muncy (second year DMA student) during his lesson.

Once you get an idea of what the composer is trying to say, that, after all, is the concrete stuff you have to filter through yourself to try and figure out beyond the intellectual side of it, what it is emotionally that drove the composer to write the piece. I don’t believe that any composer writes just for the hell of it. They’re all trying to say something.” (F. Hemke, interview, February 26, 2009)

Muncy mentions how Hemke approached this piece in the lesson.

I was doing my crescendos a certain way and he hated it—it was a much more violent way of playing it. He said no, no, no! I mulled it over for a while and came to the realization that he had a really good point. He has a great music sense. (R. Muncy, interview, February 28, 2009)

Especially with contemporary music, Hemke directs students to look for melodic lines, as he would do in teaching a traditional piece in the saxophone repertoire. Muncy appreciates “the way he [Hemke] thinks in really broad thoughts. He takes everything into context. He can be detail-oriented but he tends to conceptualize in really overarching

⁸⁸ Bruno Mantovani (b. 1974) has earned five “Premiere Prix” at the Paris Conservatory (analysis, aesthetics, composition, music history, and orchestration). His works have been performed at the Concertgebouw (Amsterdam), La Scala (Milan), Carnegie Hall and the Lincoln Center (New York) and with the Chicago Symphony, BBC London, and the Paris Opera. In 2010, his ballet *Siddharta* was premiered with the Paris Opera. His opera based on the life of poet Anna Akhmatova will premiere in 2011. Retrieved May 17, 2010, from <http://www.brunomantovani.com/home.html>

⁸⁹ Muncy says, “the title translates roughly to *The Incandescent Mist*, which is echoed in the piece's construction by fleeting, rapid passages that are generally light in texture. Both parts move horizontally (as opposed to vertically) and the pianist rarely plays large chords, evoking the imagery of trapped light racing through a mist” (R. Muncy, email correspondence, May 30, 2011).

lines” (R. Muncy, interview, February 28, 2009). A successful music performance must be more than just the right notes in the right order.

Hemke says that Mule believed “the most important thing was what you had to say in a musical sense” (Hemke, as quoted in Helton, 2006 p. 29). Filtered through Hemke, the same concepts of good tone, good technique, and attention to the musical line help his students work beyond the technical demands to bring further understanding of musical elements and ultimately to better performances.

Hemke equates practising to a job with specific steps. The performer’s responsibility is:

to find out what they [composers] were trying to say using minimal indications given in musical scores such as the dynamics and note selection. My first job is to learn the music, and learn it as perfectly as I possibly can. Beyond that, it’s got to work through me. All my experiences and who I am as a person represents, to the best of my abilities, what the composer intended (F. Hemke, interview, February 26, 2009)

This responsibility to the music, according to Hemke, applies to all music. He continues:

When I play a transcription of Bach, I move outside myself. I am Bach. When you arrive at that point when you really feel like you understand, it’s like reading poetry and understanding exactly what it is. That’s one of the great feelings in making music—that you suddenly are not in the twenty-first century but you’re back, for God’s sake, in the seventeen hundreds. (F. Hemke, interview, February 26, 2009)

Hemke agrees when I add that good performances often seem to transcend time and place for the performer and the listener. Knowledge of the particular time, place, and the

composer's life provides a colour palette for the performer to blend individual insight and music taste into an interpretation. Musical interpretation, as Hemke advocates, is based on this collected knowledge, then filtered through our own personal experiences. An understanding of the historical and cultural milieu that surrounds repertoire enhances the performer's ability to illustrate the composer's intention.

5.9 Obstacles

Two stories came to mind when I asked Hemke about any obstacles he has faced in his career. Hemke played with the Chicago Symphony for many years until the contrabassoonist (whom Hemke says he taught briefly) went to the management and requested the first option to play any saxophone parts that came up in the Chicago Symphony Orchestra's programming. As a contracted member of the orchestra, he was entitled to make this request. From then, Hemke would get a call to play the saxophone part in the orchestra only if the orchestral piece called for a contrabassoon and a saxophone. The experience struck a chord of discontent and Hemke turned down any further opportunities to play with the orchestra.

The message underlying this story is that orchestra and union policies and the opportunity to save money paid to an extra musician sometimes takes precedence over hiring the instrumental specialist for the job.

Hemke cites a more recent obstacle. In 1997, he cut off the lower joint of his left-hand middle finger in a woodworking accident. Hemke says, "I thought that was the end of it" (F. Hemke, interview, February 26, 2009). While the stump healed, Hemke couldn't play

for one year. Over the next few years, Hemke endured seven painful operations to recover a measure of mobility in this finger (F. Hemke, personal communication, July 6, 2010). The Selmer Company built an extension on the C key that makes it possible to operate the key with Hemke's shortened finger. When Hemke began to practise again he says "I couldn't feel the bloody thing" (F. Hemke, interview, February 26, 2009), there was no feeling in the tip of the stump.

5.10 Changes from Start of Career to Now

When asked what changes stand out for Hemke from the 1960s to today in the saxophone performing and teaching world his first response was, "Well, not an awful lot. There are more teaching opportunities, particularly at the collegiate level. Other than that, the opportunities for a concert saxophonist aren't much better now than they were back in the 60s" (F. Hemke, interview, February 26, 2009). Larry Teal was the only full-time saxophonist teaching at a major university when Hemke started teaching at Northwestern.⁹⁰ Hemke says a "very happy rivalry" (Hemke, as quoted in Helton, 2006 p. 30) began between Hemke, Teal, and their graduating students at Northwestern University and the University of Michigan. At that time, music programs started to hire saxophone specialists. Graduating students, in Hemke's view, entered the profession "in small cupcake colleges and eventually got better jobs" (Hemke, as quoted in Helton, 2006 p. 30). The result of more saxophone specialist teachers at smaller colleges and universities was that "the students became better and better and better" (Hemke, as

⁹⁰ Hemke mentions Himie Voxman (University of Iowa), but considers him more of a clarinetist than a saxophonist (Helton, 2006 p. 30).

quoted in Helton, 2006 p. 31). Hemke says these improvements meant students coming to him at Northwestern had “greater saxophone technical experience” (Hemke, as quoted in Helton, 2006 p. 31). The biggest difference between the 1960s and now in saxophone performance is the dramatic increase in technical ability of the students. “Their musical ability,” Hemke cautions, “has not kept quite the pace as their technical ability” (Hemke, as quoted in Helton, 2006 p. 31).

Excellent technical facility is one of the necessary aspects for good performing. Hemke’s students work ferociously on technique. Hemke expects the students to work on technical challenges without his help. I noticed in observing lessons and in listening to Hemke that, like Mule, he’s more interested in teaching students about musicality. “You find an awful lot of performers today who are really wonderful technicians, but they don’t have a really good sense of what they are trying to say musically, and they don’t always present it well” (Hemke, as quoted in Helton, 2006 p. 31).

Hemke notes the perpetual misconception of the saxophone as a jazz instrument, an attitude among the general public that is slow to change. Hemke admits, “I spent a lot of time playing jazz, I love jazz and I love jazz saxophone and the music that they [jazz saxophonists] make” (F. Hemke, interview, February 26, 2009). When someone asks, what do you do? Hemke responds, “I teach saxophone” (F. Hemke, interview, February 26, 2009). The response, he says, is often “oh, you’re a jazz player” (F. Hemke, interview, February 26, 2009). He continues:

So, the concert side of it—all that rich literature that exists is unknown. We still have not reached a point where we are solicited for the concert circuit in any great amount. There are tiny bits and pieces,

but no big agency has picked up any of us. We don't have that same platform as the singer, or the pianist, or even a clarinetist or oboist, it just isn't there." (F. Hemke, interview, February 26, 2009)

5.11 Interests

5.11.1 Painting, poetry, and books

When asked what interested him apart from his teaching and performing, Hemke responded, "Oh catfish! Well, I paint" (F. Hemke, interview, February 26, 2009). He pointed to two large canvases in his studio. He asked if I'd seen the paintings in the hallways at Regenstein Hall, the music building at Northwestern University. I had noticed. What I failed to notice was the signature. They are all Hemke original paintings. Hemke tells me of his introduction and engagement with the arts.

My grandparents were both on the stage and [in] the theatre. So, I enjoy theatre. I read—a lot. Usually I've got about four books going at one time. I encourage kids [students] to read also. I periodically ask what they are reading. I read a lot of philosophy. That (he points to the painting by his desk) is an ode to philosophy, to Kierkegaard and existentialism. That's about where I am, an existentialist—a phenomenologist, yes, but more of an existentialist. I especially enjoy biography and philosophical works. (F. Hemke, interview, February 26, 2009)

Hemke now includes fiction in his reading choices. As he says, "I never read fiction because I didn't feel it was worthwhile spending time on, but I have come across some excellent fiction writers" (F. Hemke, interview, February 26, 2009). When I ask Hemke to name a few of these fiction writers, he says, "Nah" with a laugh, preferring to keep this

information private. However, Hemke readily mentions Emily Dickinson’s poetry, and says the following poem is one of his favourites.

Beauty—be not caused—It is

Beauty—be not caused—It is

Chase it, and it ceases—

Chase it not, and it abides—

Overtake the Creases

In the meadow—when the Wind

Runs his fingers thro’ it—

Deity will see to it

That You never do it—

Hemke also enjoys woodworking as a pastime. It is also how, in 1997, he amputated part of his left-hand middle finger. Hemke does all the maintenance work around his house. “I don’t believe in having people come in and repair things in the house, I do all of it myself” (F. Hemke, interview, February 26, 2009). Hemke owns a 1928 Ford automobile and does all the mechanical work.

5.11.2 Sports

I already knew the answer to the question “Are you a sports fan?” but asked anyhow.

“Definitely” was his answer. From 1982 to 2003, Hemke served as the Faculty

Representative at Northwestern and chaired numerous committees for the Big Ten

Conference⁹¹ and the National Collegiate Athletic Association.⁹² Although he was large

⁹¹ A meeting in 1895 of seven presidents from Midwestern United States universities met in Chicago to “discuss the regulation and control of intercollegiate athletics” now known as the Big Ten Conference. Retrieved May 13, 2010, from <http://www.bigten.org/trads/big10-trads.html>

and strong as a child, Hemke's father recognized that his son was not destined to be an athlete.

He allowed me to do them all. I played basketball, football, and baseball. He never forced me into going into athletics. I played them all but it wasn't my thing. My thing was making music and he encouraged me to do that. As a result, I've always had a love of athletics. In fact, I see a very close correlation between musical talent and athletic talent and the discipline that's necessary in order to succeed. (F. Hemke, interview, February 26, 2009)

5.12 Guidelines for Aspiring Saxophonists

Rather than paraphrase Hemke's guidelines, I include his statement verbatim. I believe that Hemke's personal advice for aspiring saxophonists is most powerful in his own words.

I've found that no matter where you go and regardless of family background, there are certain people that have a sensitivity to the arts. I want to encourage them. Whether it's on saxophone or not, I would want to encourage them to continue on to a point of manifesting that ability to appreciate art. They shouldn't be unduly influenced by parents who want them to become lawyers because they're intelligent. There is that glow within lots of us, on a farm out in Iowa, or in the big city; if they decide to use the saxophone as a means of expressing what they feel inside then they should go about the business of not being ashamed of it but in fact being proud that they have a gift that many

⁹² In 1905, after numerous injuries occurred in collegiate football from an offensive tactic known as the flying wedge, a committee of thirteen institutional representatives formed the Intercollegiate Athletic Association to reform college sports rules and regulations. In 1910, the committee changed the name to the National Collegiate Athletic Association (NCAA). Retrieved July 2, 2010, from <http://www.bigten.org/trads/big10-trads.html>

other people don't have. If you're endowed with a gift you don't want to hide it under a bush, you want to show it. In order to show it, like building a house, you have to learn what the tools are, and that's all there is to it. You can't build houses without knowing how to build houses and you can't play any instrument, saxophone or any instrument, unless you've mastered the tools. So, that's my advice; if you have an ability and you have a gift, take advantage of it and master it. (F. Hemke, interview, February 26, 2009)

Helton (2006) asked what advice Hemke would offer young players. His response was that "they need to do something in addition to playing saxophone" (Hemke, as quoted in Helton, 2006, p. 31). Hemke suggests learning to sing or play the piano and adds that singing in particular connects well to the concepts of wind instrumental performance. Due to its simple fingering system, performers can attain remarkable technique on the saxophone but, as Hemke stated earlier, their musicality doesn't follow as easily. Singing, he says, helps students "develop some kind of concept of sound" (Hemke, as quoted in Helton, 2006 p. 31). Singing and learning about vocal production through experience illustrates how the body is used in performance and in sound production.⁹³ Hemke cites the often confusing concept of playing saxophone with an open throat. "Don't even think about the open throat, but think about the qualities of singing; something that will get them away from just sitting in practice rooms and practising scales, so they're actually involved in making music" (Hemke, as quoted in Helton, 2006 p. 31). Speaking from the personal experience of having sung in choirs since he was a boy, Hemke says this recommendation may be unrealistic but believes in its inherent value to develop

⁹³ Vaudeville headliner, recording artist, and composer Rudy Wiedoeft encouraged student saxophonists to "to imitate the human voice of a good artist" and advocated "study the words of a melody to ensure proper breathing to avoid taking breath in the wrong place" (Wiedoeft, 1922, p. 4 in Levinsky, 1997, p. 129).

musicality from within one's own mind and body as a way to counteract mere technical development on the saxophone. Hemke says Ray Still⁹⁴ insisted that all of his students sing. Hemke says that when students "can't carry a tune, you've got your work cut out for you" (quoted in Helton, 2006, p. 31). What is more important in this regard than perfectly in tune singing is to achieve "a sense of what the voice is capable of doing because it's no different on saxophone" (Hemke, as quoted in Helton, 2006 p. 31).

The development of musicality, connected through the physical act of singing, is a particular pedagogical concept that Hemke articulates in his teaching.

5.13 Philosophy of Life and Learning

I used the word "aphorism" with Hemke to capture his philosophy of life and learning. An aphorism is "a short concise statement of a principle" or "a short, pointed sentence expressing a wise or clever observation or general truth" (Webster, 1986, p. 63), also known as a maxim or a saying. It seemed an appropriate word because it connected musically to the piece *Aphorismes* by Étienne Rolin that Ryan Muncy (second year DMA) performed during his saxophone lesson. Hemke stated:

An aphorism would be perfect. A student came in just the other day and asked me about that. The obvious answer is very simple. In fact, it is exactly what you [referring to me] have stated. It's a lifetime of learning. You never stop learning. As soon as I think I have learned something, I know what I don't know. It's human nature, at least with me, to find out what it is I don't know. Once you begin that process,

⁹⁴ Ray Still (b. 1920) was principal oboist with the Chicago Symphony for over forty years and faculty member at Northwestern University for forty-three years. Still's website indicates he is writing a book called, *The Art of the Oboe*. Retrieved June 2, 2011, from: <http://raystill.com/>

it's the existential experience that one decision leads to another and another and you make your way through life. It's an ongoing process, for me, that never ends. (F. Hemke, interview, February 26, 2009)

Part taskmaster and part cajoler, with an infectious personality and a razor-sharp wit, Fred Hemke is revered as a teacher and pedagogue. I asked Hemke if he had anything to add to our conversation. His answer embraces the concept of legacy and family.

I enjoy to this day what I've learned. I enjoy making music and I enjoy working with young people. One of the problems that all of us face as we get old is that we're going to have to leave it. I'm a strong believer in allowing younger people to carrying on what we old farts had at least worked on. It's a fearsome thing, because working with young people is like a drug. You can't help but be invigorated by their minds, by where they're going, and how they're moving along and progressing. To be part of that process and see it mature is really invigorating. I suspect that the loss of that will be a loss of my life, so there is a great fear involved. So how do you let go? It's like a family. You have young kids that grow up and you have to let them go. And in this case, it's coming close for me—very close. I have to let go and let somebody that's younger take my place. It's not that I don't want to do that; I feel philosophically bound to do so, but it's tough. (F. Hemke, interview, February 26, 2009)

Hemke ends our conversation with a typical shift back to reality, “Okay, let's go out and get a sandwich” (F. Hemke, interview, February 26, 2009).

Hemke, always direct, has little time for excuses and whining. “Get on with it” might be his mantra. While Hemke may appear bullish, Hemke cares about his students in the same way as Rousseau and Sinta. He articulates his pedagogy in a way that is true to his personality—curtly and directly. Different in his mode of delivery in teaching from

Rousseau and Sinta, the message is the same. Be true to the music, be true to yourself, and get back into that practice room, because you are not convincing me—yet.

6 EUGENE ROUSSEAU: “THE BEST TEACHING IS THE LEAST TEACHING”



Figure 3: Eugene Rousseau at the Shell Lake Saxophone Workshop (2010).

6.1 Biography

At a meeting during the August 2009 Saxophone Workshop in Shell Lake, Wisconsin, Rousseau jokes with fellow faculty members (myself, David Branter, Thomas Liley, and Anna Marie Wytko), “What is the difference between heaven and hell?” The answer, he says, depends on one’s nationality.

In Heaven:

The Germans are the organizers,

The French are the lovers,

The Italians are the cooks,
The British are the police.

In Hell:

The Germans are the lovers,
The French are the police,
The British are the cooks,
And everything is organized by the Italians.

Rousseau's master class and performance schedule from June to August 2009, which included visits to Italy, Vancouver, Oregon, Thailand, Hong Kong, and Japan, illustrates his seemingly boundless energy, his dedication to teaching, and, perhaps, a need to spread a personal gospel of the inherent joy of music performance.

Rousseau was born in the town of Blue Island, Illinois, on August 23, 1932, "a working class community, composed primarily of immigrants" (Liley, 2011, p. 1). Rousseau's musical training started at age nine on the saxophone and he took up the clarinet as a sophomore in high school. "Mr. Frederick [Rousseau's high school band teacher] suggested I learn the clarinet, that it would help my progress on the saxophone" (Rousseau, as quoted in Liley, 2011, p. 4).⁹⁵ Rousseau also recalls hearing Sigurd Rascher, Jimmy Dorsey, and Al Gallodoro in his formative years, all well-known saxophone performers (Liley, 2011, p. 4–5).

Rousseau earned a Bachelor's degree in Music Education from the Chicago Musical College and a Master's degree in Oboe Performance from Northwestern University. He started his teaching career at Luther College (Decorah, Iowa) in 1956. Rousseau took a

⁹⁵ Rousseau believes this conventional wisdom of the time is now outdated (Liley, 2011, p. 4).

leave of absence in 1959 to start the PhD program at the University of Iowa.⁹⁶ In 1960, Rousseau was awarded a Fulbright⁹⁷ scholarship to study with Marcel Mule in France. He completed the PhD in Music Literature and Performance from the University of Iowa in 1962, following the year in Paris. Upon completion of the PhD, Rousseau took a teaching position at Central Missouri State College in Warrensburg. He directed the bands and taught the woodwinds and music theory. While there, he also started a jazz band (Liley, 2011, p. 23).

In 1964, Himie Voxman⁹⁸ (Rousseau's teacher at the University of Iowa) mentioned to Rousseau that a job search was underway at the Indiana University School of Music for a saxophone teacher. Rousseau wrote to Wilfred Bain, the Dean of the School of Music, and was invited by phone to audition for the position. On the drive back to the airport after his interview, the Dean offered Rousseau the saxophone teaching position. He taught at Indiana University until 2000 (Liley, 2011).

⁹⁶ The University of Iowa did not offer doctoral degrees in music performance. Rousseau holds a PhD in Music Literature and Performance. Without the possibility of saxophone as a major instrument for study at that time, Rousseau studied clarinet as his major instrument with cognate fields in music history and literature (Liley, 2011).

⁹⁷ The Fulbright Program is an international educational exchange program sponsored by the U.S. government intended to "increase mutual understanding between the people of the United States and the people of other countries." Fulbright scholarships are also open to Canadian citizens. Retrieved May 2, 2010, from <http://www.cies.org/Fulbright/>

⁹⁸ Voxman, teacher, scholar, administrator, and mentor, was born in 1912. He graduated from the University of Iowa with a degree in chemical engineering (1933). Following this, he worked with Carl Seashore and completed a master's program in the psychology of music. Voxman joined the University of Iowa music faculty in 1939 and served as the Director of the School of Music from 1954 until his retirement in 1980. Voxman passed away on November 22, 2011.

6.2 Initial Contact with Rousseau

I met Eugene Rousseau in June 1981 as a participant at the annual Indiana University Saxophone Master Class. Rousseau performed a full recital the night before the master class began in the musty, slightly clammy Indiana University Recital Hall. I was captivated with his musicality, his technique; everything about this experience was transformative. The piece that stands out in my memory was Rousseau's technically flawless and musically inspired memorized performance of Paul Bonneau's *Caprice en forme de valse* for unaccompanied alto saxophone.⁹⁹ Although I had to defer my attendance into the Master's program at Indiana University, I was determined to get there the following year to study with Rousseau.

The two years I spent at Indiana University provided an intense yet collegial atmosphere with like-minded performance-driven students. Packed with pedagogical and historical information in lessons, Rousseau often added insightful and amusing anecdotes about the repertoire, the composer, or remembered performances.

6.2.1 Research visit for the thesis

I traveled to Minneapolis in October 2008 immediately after the Rousseau Celebration hosted by Dr. Steven Stusek at the University of North Carolina-Greensboro.¹⁰⁰ Having worked with Rousseau for over 10 years at master classes in Vancouver and in

⁹⁹ The experience of hearing a master artist-teacher perform is a powerful magnet that attracts a student to a teacher. Rousseau says that hearing Marcel Mule was a visceral and inspiring experience that fueled his desire to study in France. Many of those interviewed for this study mention the draw to a particular teacher after hearing them perform.

¹⁰⁰ I describe aspects of this remarkable gathering of former and current students later in this chapter. The following web site includes archived information about the Rousseau Celebration. Retrieved June 2, 2011, from http://www.uncg.edu/~scstusek/Rousseau_celebration.html

Minneapolis, I felt comfortable starting the data gathering with him. After a week of lesson observations, student interviews, and one hour where Rousseau observed me coaching his graduate student saxophone quartet, we settled on an early morning breakfast meeting for the interview. As a relative newcomer to data gathering, I clumsily set up my recording equipment, nervous that I might make a mistake and have to redo the interview. Fortunately, the equipment worked.

6.3 Early Influences

First hearing the saxophone in 1938, when he was five years old, Rousseau says:

The principal reason I began the saxophone was hearing a young neighbour [Lyle Jenner] play the instrument. I thought this was such a beautiful sound—the alto saxophone. Lyle Jenner practised regularly on his back porch. None of us had air conditioning then and so people would open their windows in warm weather. In the case of this young man, he played on the back porch. The sound of that saxophone did something to me. It rang in my ears and left an aural impression I shall never forget. It was the most profound early influence of my life. (Rousseau, as quoted in Liley, 2011, p. 3)

Rousseau recalls a visit to a music store in Chicago when he was fifteen. Rousseau showed the music for Ibert's *Concertino da camera* to the store clerk. He laughs, "that got his attention!" (E. Rousseau, interview, October 10, 2008). The clerk asked Rousseau if he knew of Marcel Mule's recording of the piece. Rousseau's first thought was, "Marcel who?" (E. Rousseau, interview, October 10, 2008). Upon hearing Mule's recording Rousseau reminisces, "I couldn't believe it was a saxophone" (E. Rousseau,

interview, October 10, 2008). From that moment, Rousseau was determined to study with Marcel Mule, although it took a few years to fulfill his intention.

In 1960, Rousseau was awarded a Fulbright scholarship to study in France. Rousseau describes Mule as “an inspiration” as a performer and “a wonderful human being” (E. Rousseau, interview, October 10, 2008). Rousseau feels the same admiration for Himie Voxman. Voxman and Mule had a profound effect on Rousseau personally and pedagogically. Rousseau recounts, “both were soft-spoken, both had principles in living, and neither one was off the wall” (E. Rousseau, interview October 10, 2008). Rousseau wrote a biography of Mule and visited whenever he was in France.¹⁰¹

Rousseau reflects on Voxman’s influence:

He helped me in so many ways. He has always had a very quiet manner and a love for music combined with a very stable personality—predictable, even, cool, calm, and dedicated. And yet, he has always had a tremendous intellectual curiosity and a capacity for scholarship. (Rousseau, as quoted in Liley, 2011, p. 24)

Rousseau recalls Himie Voxman’s impressive knowledge of woodwind literature. He had an “intellectual curiosity” and “he was a researcher” (E. Rousseau, interview, October 10, 2008). Gleason (1996) substantiates Rousseau’s thoughts about Voxman:

Along with technical and musical expertise, Voxman demanded sincere scholarship of his students. In addition to overcoming the technical problems of their instruments, he expected students to

¹⁰¹ Published in 1982, the book *Marcel Mule: His Life and the Saxophone* illustrates Rousseau’s care and attention to research. He documents the personal and professional life of Marcel Mule, the “grandfather” of classical saxophone and mentor to saxophonists around the world. In 1986, Rousseau established a scholarship fund at Indiana University in Mule’s name. All proceeds from the sale of this book provide scholarship funds for saxophonists. Retrieved December 8, 2011, from <http://www.music.indiana.edu/giving/scholarships/scholarships-mule.shtml>

investigate the historical and theoretical contexts of the literature they were playing. His vast knowledge of woodwind literature, coupled with his outstanding character as a gentleman, are qualities that will remain with his students throughout their careers. Through his quiet demeanor, Himie Voxman gave praise with a nod, discipline and criticism with kindness, and advice with humility. Through his ability to impress upon his students that they were worthy of his time, Voxman, along with being revered as a scholar and musician, became regarded by all as a friend. (Gleason, 1996, p. 96)

When Voxman asked Rousseau what he intended to play at his audition for the doctoral program as a clarinet major at the University of Iowa, Rousseau responded, “Hindemith.” Voxman asked if he meant the *Sonata* or the *Concerto*. Recalling that moment, Rousseau chuckles, “I had no idea Hindemith had written a concerto” (E. Rousseau, interview, October 10, 2008). Rousseau also remembers his first impression of Voxman’s office. “There was an entire wall from bottom to top filled with woodwind music of all kinds— incredible!” (E. Rousseau, interview, October 10, 2008). According to Rousseau, Voxman “was filled with curiosity. He was a researcher and wanted to find out answers to things” (E. Rousseau, interview, October 10, 2008). This curiosity and insight prompted Rousseau to consider for himself musical careers other than the traditional route of orchestral playing. The influence of Voxman’s research interests, Mule’s virtuosity, and their easy teaching styles are evident in the way Rousseau interacts with his students.

6.4 Essence, Concepts, and Strategies of Good Teaching

6.4.1 Essence of good teaching

Rousseau believes that “striking a balance” and to “always begin where the student is and go from there” (E. Rousseau, interview, October 10, 2008) are essential elements of good teaching. Typical of Rousseau’s characteristic quiet wit, he says, “it’s a balance knowing when to pat a student on the back and when to kick him in the butt” (E. Rousseau, interview, October 10, 2008). The point is to motivate the student to work independently toward their goals. Rousseau believes he’s done his job well as a teacher when students no longer need his advice and become self-driven generators of good performance preparation.

Referring to the full-time workload for instrumental teachers at Indiana University, Rousseau says, “well, it’s not just eighteen hours, it’s eighteen distinctive personalities” (E. Rousseau, interview, October 10, 2008) within those eighteen hours. Rousseau wants to know something about each student, their interests, their intellectual curiosity, and their practice routines. “I try to find out where the student is and make suggestions as to where to go from there. I tell all my students, ‘I don’t want you to be good, I want you to be excellent’” (E. Rousseau, interview, October 10, 2008). A compliment paid for excellence does not always mean the performance is ready for the concert hall, but a step forward in how the student has progressed since the last lesson. Rousseau hopes this type of motivation ignites students’ internal generators. In doing so, Rousseau believes students improve the quantity and the quality of their practice time and commitment to music performance. “Learning is a very, very exciting thing and once somebody gets

turned on, whatever the area of study, they become energized. This energy becomes contagious and if nurtured, it never has to end” (Rousseau, as quoted in Liley, 2003, p. 37).

6.4.2 Teaching concepts and strategies

“My job is to make myself useless as soon as possible,” is perhaps the most often heard adage to Rousseau’s students. Rousseau cautiously adds that success in performance, however, does not necessarily include a large salary and certainly not at the beginning of a career. As he puts it, “it’s a labour of love” (E. Rousseau, interview, October 10, 2008).

Occasionally, Rousseau encounters students who enjoy and love music but, he believes, are not suited for a career in music. On occasion, he has asked students to rethink their goals in music. Rousseau recalls that Wilfred Bain (Dean of the School of Music at Indiana University from 1947 to 1973) would meet with the incoming freshman students and advise them to consider other fields other than music in which they might excel. This wasn’t meant to deter entering students but to help them gain awareness of the commitment and dedication necessary to be successful in the music field. “Learning,” Rousseau states, “is ongoing, a never-ending process” (E. Rousseau, interview, October 10, 2008). If a student learns or begins to understand that music is not going to work as a career, they’ve learned a valuable and timely lesson. Transferring their passion about music to another field might be the key to their success. Music, while it may not be their profession, can always remain an avocation.

Rousseau has a dry wit and a sharp memory. He recalls the first time he met Steven Stusek,¹⁰² then a high school student, at the Shell Lake Saxophone Workshop. Rousseau laughs when he tells me that Stusek wore a plastic trash bag for a camp skit. These days, Rousseau likes to remind Stusek that “he’s come a long way” (E. Rousseau, interview, October 10, 2008). Referring to Stusek’s talent and intellect even as a teenager, Rousseau says, “there is a spark in some people, a spark of creativity and determination” (E. Rousseau, interview, October 10, 2008).

This reminds Rousseau of the philosopher Alfred Adler¹⁰³ (1870–1937) and the concept of active-constructive and active-passive, as opposed to active-destructive and passive-destructive personality types and approaches to teaching. Rousseau says, “ideally, you want active-constructive” (E. Rousseau, interview, October 10, 2008). Many teachers don’t want the active-destructive personality (a troublemaker) and may prefer a passive-constructive, a student who doesn’t ask questions who keeps quiet and passive during instructional time. Rousseau appreciates his students’ unique personalities and believes a good teacher can channel a student’s energy and enthusiasm to the particular learning task for better results and the independence he strives to instill with his students. Finally,

¹⁰² Dr. Steven Stusek is Associate Professor of Saxophone at the University of North Carolina at Greensboro. In October 2008, Stusek organized the Rousseau Celebration at UNCG. Stusek’s saxophone teachers include Eugene Rousseau, Joseph Wytko, Larry Teal, Daniel Deffayet, and Jean-Yves Fourmeau.

¹⁰³ Adler worked as a physician from 1895 to 1910. His interest in educational psychology emerged from 1902 to 1910, as one of a group of four persons selected to participate in discussions about philosophy and psychology with Freud. Adler believed that the effort to prevent mental illness was more effective than the effort to cure it. In 1922, he opened a child guidance clinic in Vienna. The premise, to involve teachers and parents to assist with psychological problems with children, started a new movement in adult education and teacher training. A link to Rousseau’s concept of Adler’s philosophy of education may be apparent in the maxim, “Adlerian Psychology is a psychology of use rather than of possession. It is not what you have that counts, but rather, what you do with what you have.” Retrieved April 26, 2011, from http://www.iaipwebsite.org/nuova_pagina_5.htm

as noted above, Rousseau believes his main objective as a teacher is “to make myself useless as soon as possible” (E. Rousseau, email correspondence, January 11, 2011).

6.5 Essence of Good Performance

“A good performance to me is not simply that the performer didn’t make any mistakes and followed all the markings—very mechanical” (E. Rousseau, interview, October 10, 2008). The ability to communicate a personal understanding of music to an audience is an element essential to good performing. “Sounds oversimplified, but I think there is something to that. I don’t want the audience to feel that—gosh—[he laughs] ‘I hope he can make it through this next page’—I hope they’re at a certain comfort level [with the performance and the music]” (E. Rousseau, interview, October 10, 2008).

6.6 Work Ethic

Rousseau encourages students to discover and identify their own best practices. Rousseau, the realist, adds, “there is no magic wand available to become a good performer” (E. Rousseau, email correspondence, January 11, 2011). Every student must find “his or her way to achieve results” (E. Rousseau, email correspondence, January 11, 2011). He points out one factor, to discover the best time of day for their personal work habits, early in the morning or late at night. Rousseau asks his students to emulate the practice habits of the peers they admire as one way to discovering their own best practices. Rousseau assigns musical materials “that are best suited to the needs of each student” (E. Rousseau, email correspondence, January 11, 2011) to guide and focus their

time spent in the practice room. According to Rousseau, a good work ethic varies from individual to individual but is nonetheless critical to the student's success.

6.7 Learning from Experience

In 2008, Dr. Steven Stusek (University of North Carolina at Greensboro) hosted the Rousseau Celebration.¹⁰⁴ Dr. Thomas Walsh¹⁰⁵ moderated a panel discussion with Dr. Rousseau, Dr. Steven Mauk,¹⁰⁶ and Dr. Joseph Wytko.¹⁰⁷ Although Mauk and Wytko never studied with Rousseau, they admit they have learned much from Rousseau over many years as colleagues and friends. One of the topics discussed was Rousseau's 1971 *Deutsche Grammophon* recording of saxophone concertos that continues to influence and inspire concert saxophonists.

This recording was, for me and many other aspiring saxophonists, an aural enticement to the sound of the saxophone and also to Rousseau as a teacher. Surprisingly, the recording, so palpably positive for listeners, was not as positive an experience for Rousseau during the recording sessions. I asked Rousseau about his experience making this recording.

¹⁰⁴ October 3–5, 2008, Dr. Steven Stusek organized the event at the University of North Carolina at Greensboro to celebrate Eugene Rousseau's 75th birthday. Over 75 former students attended the celebration.

¹⁰⁵ Dr. Thomas (Tom) Walsh is Associate Professor of Saxophone and Jazz Studies at Indiana University. Walsh studied with Eugene Rousseau and David Baker.

¹⁰⁶ Professor of Saxophone at Ithaca College, Dr. Steven Mauk studied with both Larry Teal and Donald Sinta at the University of Michigan.

¹⁰⁷ Dr. Joseph Wytko is Professor Emeritus at Arizona State University. He maintains a busy career as soloist and clinician. In 2010–2011, Wytko was Visiting Professor of Saxophone at the University of Georgia. Wytko studied with Fred Hemke at Northwestern University.

In 1967, Rousseau performed numerous recitals in Europe (London, Amsterdam, and Berlin) as a step to further his career. Rousseau corresponded with Basil Douglas, a music agent in London who advertised Rousseau's Wigmore Hall concert. In 1968, Douglas wrote to several record companies when Rousseau mentioned a desire to record an album of saxophone *concerti*. In return, he received a letter of interest from the *Deutsche Grammophon* recording company.

Recalling the recording, Rousseau says, "it did happen, and it has to start somewhere" (E. Rousseau, interview, October 10, 2008). Rousseau hints at the consistent effort and hard work involved in taking such a big project from conception through to completion. The recording project began with a casual conversation to an agent who sent letters to prospective recording companies on speculation and resulted in a major recording opportunity for the saxophone and for Rousseau.

I was curious about the session itself. How long did it take to rehearse and record this project? How did Rousseau prepare these challenging works for recording?¹⁰⁸ I asked Rousseau to describe the ambience at the recording session.

"Very difficult—it was very difficult" (E. Rousseau, interview, October 10, 2008). The recording took place at a church in Paris with the Paul Kuentz Chamber Orchestra. Although an excellent ensemble, Rousseau adds, "their main work was in eighteenth-century music, so for them to play Villa-Lobos and Ibert was a bit of a stretch" (E. Rousseau, interview, October 10, 2008). Rousseau remembers tension among the group's

¹⁰⁸ Rousseau recorded Jacques Ibert's *Concertino da camera*, Alexandre Glazounov's Concerto, Heitor Villa-Lobos's *Fantasia*, and Pierre-Max Dubois's Concerto, all significant works in the saxophone repertoire.

musicians when the conductor insisted on numerous recording takes. Too many recording takes also exhaust the soloist, making it difficult to stay at peak performance levels. “In effect, we were rehearsing while we were recording” (E. Rousseau, interview, October 10, 2008). The group also tuned to A–442 Hz.¹⁰⁹ Rousseau says the temperature inside the church of around sixty-two degrees Fahrenheit also affected the tuning within the group.

Rousseau recalls a particular incident during the recording session. The conductor accused the bass player, “*tu n’a pas travaillé*” [you have not practised]. Tensions rose when the conductor stopped the rehearsal and demanded that this musician learn the part in the next 10 minutes. The conductor then turned his back to the orchestra to wait. “The bass player,” said Rousseau, “put his bow down and sat in a chair!” (E. Rousseau, interview, October 10, 2008). Not amusing at that time, Rousseau now chuckles, remembering the absurdity of this situation. Rousseau says the cultural differences between the German and French players in the orchestra exacerbated the situation. The German and French musicians dealt with the emotionally tense situation at this recording session differently. In retrospect Rousseau says, “I did not have a good feeling about it and wish I could do the recording again. Historically it’s early—I mean that was 38 years ago!” (E. Rousseau, interview, October 10, 2008). He concedes that it is good that the recording exists despite any flaws that he might detect. “That’s part of the work. What we needed was a week of rehearsals” (E. Rousseau, interview, October 10, 2008).

On the topic of learning from experiences in performance, Rousseau stresses the importance of communication with an audience; “somehow you [the performer] have to

¹⁰⁹ The North American standard for tuning is A-440 Hz.

connect with the listener” (E. Rousseau, interview, October 10, 2008). Rousseau offers an amusing hypothetical anecdote to illustrate his point:

You have a performance at a music hall where the ladies meet on Friday afternoons. They love to hear Schubert and Schumann but you come in with Stockhausen. Well, they don’t even know who this composer is, so your communication with them is going to be difficult. Somehow, you, have to bridge the gap. When I play Feld’s Sonata or Denisov’s Sonata, I usually tell the audience something about the piece and the techniques used in performance. For example, the pianist will play a middle C; I’ll play it a quartertone higher so they realize there are the notes between the white and black keys. (E. Rousseau, interview, October 10, 2008)

Rousseau believes audiences embrace new music and new sounds when given a context they can grasp and appreciate.¹¹⁰

6.8 Approaches to Teaching and Performing

I asked Rousseau if he could identify an event or performance that marked a change in or a confirmation of the way he teaches or performs. The story he recalls may have influenced his personal way of teaching.

Rousseau illustrates the concept of guided practice with this story. During Rousseau’s first lesson, Mule told him, “*il faut avoir l’anche libre*’ [the reed must be free]. But what he meant was, not too free” (E. Rousseau, interview, October 10, 2008). In hindsight, Rousseau says he may have been constricting the reed when he played the saxophone.

¹¹⁰ Quantz advocates the same approach. “It is most important that the professional musician seek to play each piece distinctly, and with such expression that it becomes intelligible to both the learned and the unlearned, and hence may please them both” (1985/1752, p. 121).

Rather than tell Rousseau that he was closing off the reed, Mule reiterated the need to allow the reed a measure of freedom. Mule, the teacher, presented the concept of the unrestricted reed to Rousseau rather than dictate a solution to the problem. Solutions to any performance problems cannot be solved by verbal instruction alone. Long-term solutions for performers are achieved through awareness, reflection, and thought as much as in practice.

Another effective approach to teaching is through demonstration. Rousseau prepared Tomasi's *Ballade*, written in 1938 and "one of the handful of pieces the he [Mule] had when he started teaching in 1942" (E. Rousseau, interview, October 10, 2008). Rousseau hums the notes at the beginning of the cadenza. He says, "between high E and B," "his [Mule's] high E's just sounded so beautiful, that was a moment for me" (E. Rousseau, interview, October 10, 2008).

Mule, like any teacher, cannot predict when and what may have an effect on each student. Mule introduced the notion of a free-blowing note and illustrated the connection between the high E and B. He most likely was not aware of the profound effect this had on Rousseau. Rousseau learned about allowing the reed to vibrate freely, but also grasped a deeper message. Rousseau learned a valuable lesson in how to teach and how to interact with students. One of the hallmarks of Rousseau's teaching is his ability to ask questions and suggest ways to approach a problem rather than telling students a one-and-only right way.

Like Hemke and Sinta, Rousseau engages his students to think, to analyze, and to try different approaches to solve any performance problems. This approach kindles students'

internal generators and promotes musical independence through self-assessment, problem-solving, and the determination necessary to achieve excellence in performance.

Sometimes a casual utterance rather than a profound statement has long-lasting significance. At the University of Iowa in the late 1950s, Rousseau heard a recital by Reginald Kell.¹¹¹ A master class followed the performance. A particular phrase that “isn’t original with Kell, but the expression ‘a short note is a long note played short’” made a lasting impression on Rousseau (E. Rousseau, interview, October 10, 2008). I smile and mention that this is a phrase I have heard Rousseau use for years. He continues, “we laugh, but how true it is! You’ll hear students play short notes and they’re thinking staccato—no” (E. Rousseau, interview, October 10, 2008). He uses the opening of Ibert’s *Concertino da camera* to illustrate the point:

You have many short notes [in the opening passage] and every one should sound like a long note. Often I’ll have a student play while I hold up my arm. When my arm comes down, whatever note they’re on, to hold it. That’s the tone you want, your best tone always. (E. Rousseau, interview, October 10, 2008)

Rousseau remembers a particular performing experience to illustrate how even the best intentions to educate an audience can go wrong. He says:

I recall speaking with a group of band parents at a high school—a clinic with the parents after I’d played with the band. I talked about

¹¹¹ British clarinetist Reginald Kell (1906–1981) studied at the Royal Academy of Music (London) from 1929 to 1932. He taught at the same institution from 1935 to 1939 and again from 1958 to 1959. From 1931 to 1948, Kell was principal clarinet in several UK orchestras. From 1948 to 1971, Kell lived and worked in the United States and Canada. He returned to London to take a teaching position at the Royal Academy of Music. After one year, he moved back to the United States to work as Director of the Band Instrument Division for Boosey & Hawkes. Kell taught Benny Goodman from 1952 to 1958.

quartertones. One of the band parents came up to me afterwards and said he'd also played quartertones when he was in high school. I thought that was quite extraordinary. As the conversation continued, I realized he meant he had played quarter notes—not quartertones. It's easy for us [musicians] to assume that people know; the connection is very important. (E. Rousseau, interview, October 10, 2008)

6.9 Obstacles

Rousseau admits there are many stories he could tell if he had time to think about particular obstacles that he has experienced in his career. Overall, he considers the biggest obstacle to be the ongoing perception of the saxophone as primarily a jazz instrument. “It’s been difficult to portray it as a concert instrument” (E. Rousseau, interview, October 10, 2008). Sometimes people will ask, “Do you play jazz or serious music?” (E. Rousseau, interview, October 10, 2008). Rousseau will always respond with a comment that jazz is also serious music. His response indicates a frustration with this limited perception of musical styles for saxophone and a lack of common knowledge about the concert repertoire for the instrument. Music of the twentieth century, the bulk of the concert saxophone repertoire, covers a wide variety of musical styles and nationalities. For example, Alexander Glazounov’s *Concerto (Op. 109)*¹¹² written in a late

¹¹² Written in 1934, the Glazounov *Concerto (Op. 109)* belongs more to the Romantic era in its construction than to the twentieth century. Controversy surrounds the impetus for this work, but it appears the work was written at the request of Sigurd Rascher. In a letter written to Shteinberg, Glazounov composed the concerto, “under the influences of attacks rather than requests from the Danish saxophonist Sigurd Rascher” (Sobchenko, 1997, p. 68). In 1934, Rascher performed the work in Scandinavia before Mule’s 1935 premiere performance in Paris (Sobchenko, 1997).

romantic style, Edison Denisov's avant-garde *Sonate*,¹¹³ and the new technical language in Christian Lauba's *Études*¹¹⁴ show the wide range of musical growth and technical possibilities that continue into the twenty-first century. Upon reflection, Rousseau says that changes in public attitudes and perceptions take a long time. "I realize now at my age that there is quite a time gap from the way we [musicians] think and what the general public thinks" (E. Rousseau, interview, October 10, 2008).

The same slowness in changing attitudes, even good change, is evident as Rousseau talks about long-time involvement to improve the saxophone design. Rousseau started working in research and development for Yamaha Musical Instruments in 1972. At that time he told company executives that, with their facilities and their dedication, they could produce a great saxophone, but it might take 10 years for the public to accept it as a viable alternative from the established saxophone manufacturers. "I was wrong, it's taken thirty years, but they're [Yamaha saxophones] now a big player" (E. Rousseau, interview, October 10, 2008).

According to Rousseau, the pace of musical instrument production and promotion appears glacial due to pre-production costs of research and development followed by implementation and experimentation with designs. Change takes time, but because of the

¹¹³ Denisov's *Sonate* (1970) was written for Jean-Marie Londeix. This work "opened the saxophone to avant-garde contemporary music in a way that no other piece had ever done" (Umble, 2000, p. 222).

¹¹⁴ Lauba's *Études*, according to Umble (2000, p. 257) are concert *études* meant for performance, not mere technical exercises. Commissioned in 1992 for Londeix's saxophone class at the Bordeaux Conservatory, they took two years to complete. Given no limitations, Lauba's compositional explorations are considered the next phase in contemporary language for the saxophone. Comparing Lauba's *études* to those of Chopin, Umble states, "one might say that there was a saxophone before and after Lauba, just as there was the piano before and after Chopin" (Umble, 2000, p. 257).

care and attention given by Rousseau as a chief consultant, Yamaha is now a major manufacturer of quality musical instruments.

6.10 Changes from Start of Career to Now

Rousseau cites two major changes when I ask him what stands out from the 1960s, when he began teaching and pursuing a performing career, to the present. First, is the vast amount of repertoire now available for the saxophone. About the repertoire Rousseau says, “whether it’s good or bad I don’t know, but in my lifetime I won’t be able to play all of it” (E. Rousseau, interview, October 10, 2008). Second, is the surge of published pedagogical material about the saxophone. About pedagogical materials Rousseau explains:

If one takes, for example, the violin or the piano—those instruments have a tremendous history of pedagogy and the establishment of good teaching techniques. We’re in the formative stage of that on saxophone. It’s gratifying to see how that has grown and improved over the years, but it wasn’t that way in the 60s. (E. Rousseau, interview, October 10, 2008)

Rousseau also points to the constant technological advancements (CDs, videos, DVDs, CD-ROMS, and now the internet, live streaming, and access to historical and archival recordings through libraries) that enhance and contribute to the advancement of pedagogy throughout the saxophone communities and the general population.

6.11 Interests

6.11.1 Books

Rousseau particularly enjoys twentieth-century British novelists Aldous Huxley (1894–1963) and John Galsworthy (1867–1933). Huxley’s *Point Counterpoint* is a particular favourite. Another favourite, says Rousseau, is the historical novel *Russia and the West under Lenin and Stalin* by the American author George Kennan (1904–2005), “a fascinating book about when the Cold War was raging” (E. Rousseau, interview, October 10, 2008). World and especially American politics interest Rousseau. When I visited in October 2008, Rousseau kept up to date with the United States presidential race that was underway through news reports every day.

Two books that have made a strong impression on Rousseau’s musical opinions are *Music Here and Now* by Ernst Křenek (1900–1991) and *The Agony of Modern Music* by Boston music critic Henry Pleasants (1910–2000).

Later in the interview, Rousseau recalls two other books, both autobiographies. First is the *Je suis le chef d’orchestre* (I Am a Conductor) by Charles Munch. Rousseau clarified the personal influence of this book. He says, “I realize the tremendous responsibility and real risks taken for conductors . . . is this not also true of soloists?” (E. Rousseau, personal communication, July 31, 2010). Reading this book, Rousseau says he got a “glimpse into his [Munch’s] character. It made me aware of how sensitive Munch was as a person” (E. Rousseau, personal communication, July 31, 2010).

Second, Darius Milhaud's book, *Notes Without Music*. This book is a personal reflection of Milhaud's personal and professional life in the early- and mid-twentieth century. It is a fascinating look into the European music scene and characters. How often do we think of Milhaud, the composer of *Scaramouche*? What about his life with his wife Madeleine Milhaud (1902–2008) and their son Daniel (b. 1930), a gifted artist? The momentary look into the lives of well-known artists provides the reader with a sense of them as people, not just personalities.

6.11.2 Sports

As a child, Rousseau played baseball and touch football. “Growing up in the Chicago area, I became a Bears fan [football] and a White Sox fan [baseball]. I still follow and cheer for these teams!” (E. Rousseau, email correspondence, August 30, 2010). Rousseau became an avid college basketball fan when Bobby Knight became the head coach for the Indiana University basketball team. Rousseau adds, “Knight’s philosophy on preparation and improving coincided with mine regarding musical preparation. When things did not go according to plan, however, my reactions were not the same as those of Coach Knight!” (E. Rousseau, email correspondence, August 30, 2010). Rousseau refers to Coach Knight’s quick-tempered public outbursts at basketball games. When necessary, Rousseau expresses disappointment with students quietly, but no less effectively.

6.12 Guidelines for Aspiring Saxophonists

“It might sound like a platitude,” says Rousseau, but “everyone has to find his or her way” (E. Rousseau, interview, October 10, 2008). As we continue our musical training

and experience, we learn what tactics and strategies work to our own personal advantage. Time and experience are excellent teachers. To illustrate the individuality of practice routines, Rousseau recalls a particular performance and master class in Europe. He was scheduled to play a full recital, followed by a master class. After warming up for about fifteen minutes, the host teacher asked if that was all the warm-up time Rousseau needed before playing a concert. The host indicated that he would warm up for about two hours before a concert performance. Rousseau says, "I'm not being critical of him, but if I warmed up for two hours, I wouldn't be able to play the concert!" (E. Rousseau, interview, October 10, 2008). While a shorter warm-up works for him, Rousseau quickly adds that it doesn't work for everyone. When students say they practise three hours per day he asks, "Are you efficient? Are you just playing or are you really focusing?" (E. Rousseau, interview, October 10, 2008). He continues, "Whenever you practise, try to achieve something; maybe it's only 'that' much, [holding his thumb and forefinger a half inch apart] but try to walk out of the room thinking that your trills are better or you've improved your intonation" (E. Rousseau, interview, October 10, 2008).

The quality rather than the quantity of time spent in practice rooms is another pedagogical point for Rousseau. Many teachers and performers will relate to Rousseau's comment about the common practice room pitfall of practising for quantity of time rather than quality of work. "I find some kids [students] spin their wheels. They keep playing and don't really focus on what's needed" (E. Rousseau, interview, October 10, 2008). Another factor to develop good work habits is to find the best time of day to practise, something that will vary from individual to individual. Some people do their best work in the morning while others work best in the evening. It is important for anyone practising

an instrument to find the best time of day to get maximum benefit from his or her time spent in the practice room.

Rousseau, like Hemke and Sinta, starts his days early in the morning. He also recognizes that what he does is not always suitable for others. Rousseau encourages his students to know themselves in order to succeed as performing musicians. His personal practice regimen does not work for everyone.

6.13 Philosophy of Life and Learning

One of the most striking personal memories Rousseau recalls was a particular performance with the Haydn Trio of Vienna.¹¹⁵ Rousseau was honoured when invited to perform on their twenty-fifth anniversary concert. Rousseau performed Orrego-Salas's *Partita, op. 100* (1988) and his own arrangement of the Debussy Rapsodie with pianist Heinz Medjimorec. Rousseau considers this concert a real opportunity for the saxophone. Although the audience came to hear the Vienna Trio, the members of the group thought enough of Rousseau's musical personality and the music he performed to include him on this important program. Without any personal bravado, Rousseau says, "what an opportunity for the saxophone" (E. Rousseau, interview, October 10, 2008).

I asked how Rousseau views his personal success as a performer and teacher. He finds it difficult to judge his personal successes but added that any success achieved by his students contributes to his personal "psychic income" (E. Rousseau, interview, October

¹¹⁵ Rousseau recorded "Eugene Rousseau with the Haydn Trio of Vienna" (RICA 1003) in 1998. Included on this disk is Rousseau's recording of the Orrego-Salas *Partita*.

10, 2008). “Whether it’s going from A to B or from F to Z,” (E. Rousseau, interview, October, 10, 2008), Rousseau gains psychic income from the success and achievements of his students. Psychic income, according to Rousseau, is a reward because something good or positive happens to fellow saxophonists. “I have good feelings about so many of my students” (E. Rousseau, interview, October 10, 2008).

7 DONALD SINTA: “TRADITION IS THE PASSING DOWN OF ELEMENTS IN A CULTURE FROM GENERATION TO GENERATION”

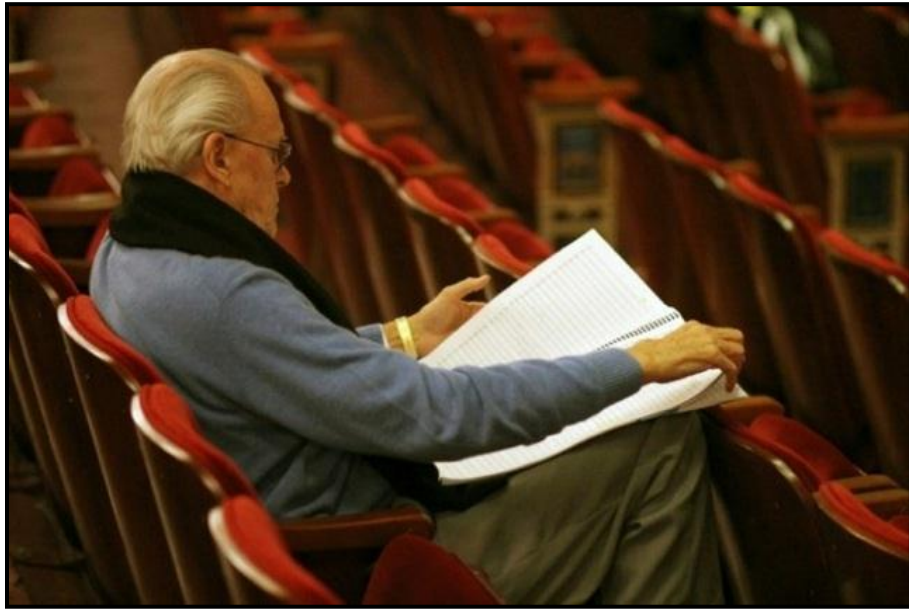


Figure 4: Donald Sinta at the University of Michigan, Hill Auditorium (2010).

7.1 Biography

Born on June 16, 1937, in Detroit, Michigan, Donald Sinta is the youngest of Joseph and Donna Sinta’s three children.¹¹⁶ His father, Joseph Sinta, was one of 10 children. Sinta Sr. worked in the automobile industry. Donna Resetar, Sinta’s mother, was born in

¹¹⁶ Sinta’s grandparents emigrated from Poland around 1900 (Bristow, 2008, p. 7).

15). Harry Begian¹²⁰ was Sinta's band director at Cass Technical High School. As a teacher, Begian, like Teal, "held his students to high standards" (Bristow, 2008, p. 18). In 1954, Sinta was a featured soloist at the Mid-West National Band Clinic¹²¹ with the Cass Technical High School band, where he performed Maurice Whitney's¹²² "Introduction and Samba."

Following high school, music seemed a logical post-secondary discipline to pursue. Sinta enrolled in the music education program at Wayne State University in 1955 where, in addition to his lessons with Teal, he also took clarinet lessons with Albert Luconi¹²³ (Bristow, 2008, p. 21). Sinta graduated from Wayne State University with a Bachelor of Science in Music Education in 1959. When offered a teaching job at Cass Technical High School (Bristow, 2008, p. 23), it looked like Sinta would pursue a career as a high school band director. Due to his prodigious talent and ability as a performer, others convinced

¹²⁰ Harry Begian (1921–2010), renowned as a music educator and band director, taught at Cass Technical High School (1947–1964), Wayne State University (1964–1967), Michigan State University (1967–1970), and the University of Illinois (1970–1984). He started a doctoral degree at the University of Michigan in 1956 and completed it in 1964. Begian, known as an educator, adjudicator, and lecturer, traveled throughout Canada, the United States, and Australia (Wallace, 1994, p. 80).

¹²¹ Started in 1946, this organization has had three name changes since 1951. Known as the Mid-West National Band and Orchestra Clinic from 1968 to 1986, the name changed to the Midwest International Band and Orchestra Clinic from 1986 to 1996. In 1996, the name changed one last time to the Midwest Clinic: An International Band and Orchestra Conference. Retrieved June 3, 2011, from <http://www.midwestclinic.org/history/>

¹²² Music educator, composer, arranger, and author Maurice Whitney (1909–1984) was the music director of the Glens Falls (New York) Schools. He also served as President of the New York State School Association from 1964 to 1966. In 1962, Whitney was one of the founding members of the Adirondack Baroque Ensemble, one of the first performing ensembles to present early music in the United States.

¹²³ Albert Luconi (1894–1984) came to the United States from Italy on tour with the La Scala Orchestra in 1920–1921 and settled in Detroit. He was principal clarinet in the Detroit Symphony. Teal took clarinet lessons with Luconi and described him as "a fine musician who later became a lifelong friend and musical colleague" (Teal, 2008, p. 78). Luconi taught at the Larry Teal School of Music and at the University of Michigan.

Sinta to continue performance studies in graduate school. Dr. William Revelli,¹²⁴ credited as the person who launched Sinta's solo career, convinced Sinta to attend the University of Michigan with a promise to feature him at Carnegie Hall the following spring (Bristow, 2008, p. 24). True to his word, in the spring of 1960 Revelli programmed Sinta as soloist for the Carnegie Hall concert with the University of Michigan Symphonic Band. Sinta performed two Gershwin arrangements, "Summertime" and a compilation of other tunes from *Porgy and Bess* and a transcription of Debussy's *Syrinx* (Bristow, 2008, p. 26). In 1961, Sinta was a featured soloist on a fifteen-week international tour with the University of Michigan Symphonic Band sponsored by the U.S. State Department. They performed in Cyprus, Egypt, Greece, Jordan, Lebanon, Poland, Romania, and the Soviet Union. On tour, Sinta performed the aforementioned pieces and Paul Creston's¹²⁵ Concerto (Bristow, 2008, pp. 27–28). The tour brought a measure of fame to Sinta as a saxophonist. Due to the success of the tour and Sinta's performances, he received an offer from the Selmer Company to work as a saxophone clinician. The tour also contributed to a strain in his relationship with Revelli and Sinta left the University of Michigan without completing the Master's program (Bristow, 2008, p. 36).

¹²⁴ William Revelli (1902–1994) started his career as band director of the Hobart (Indiana) High School Band in 1925. Under his direction, this band received six national awards of excellence. He left Hobart to teach at the University of Michigan in 1935. Revelli was the director of bands at the University of Michigan from 1935 to 1971. In an article in *Michigan Today* (October, 1994) following Revelli's death, author Michael Zucker reflects on some of Revelli's utterances to the band leading up to their 1964 Rose Bowl performance. Revelli said, "*Demand of yourself!* How much do you demand of yourself of what I'm talking about? Not even 10 percent, some of you. You have a negative approach to it to begin with. You see, I'm uncompromising with myself. It'd be easy to stand up here and let you go: 'Have a jolly good time! Go and see Los Angeles!' And go out and play like a bunch of rummies!" Retrieved February 21, 2011, from <http://michigantoday.umich.edu/94/Oct94/mt16o94.html>

¹²⁵ Composer Giuseppe Guttovoggio (1906–1985) was born in the United States. He later changed his name to Paul Creston. Creston, a self-taught music theorist and composer, was an accomplished pianist and organist. On February 5, 1937, Creston performed at *Town Hall* in New York with saxophonist Cecil Leeson (Hulsebos, 1989).

In 1961, Sinta reconsidered his career path. He took a position teaching elementary music in the Detroit public school system. That year his former high school band director, Harry Began, invited Sinta to perform once again at the Mid-West National Band Clinic with the Cass Technical High School band, where he performed Alfred Reed's¹²⁶ *Ballade*. Reed heard the concert and expressed his enthusiasm for Sinta's performance (Bristow, 2008, p. 36). This encouragement, along with his personal dissatisfaction teaching elementary music, convinced Sinta to return to the University of Michigan, where he completed the Master's degree in 1962. That fall, Sinta decided to continue studying saxophone and was the first saxophonist admitted to the doctoral program at the University of Michigan.

At a chance meeting in the summer of 1962, Frank Battisti¹²⁷ invited Sinta to perform as soloist with the Ithaca High School Band. What may be a series of happy coincidences in Sinta's career happened when, as arranged with Battisti, Sinta performed Whitney's "Introduction and Samba." Warren Benson (1924–2005) attended this concert and Sinta's solo recital the following day.¹²⁸ Benson would play an important part in Sinta's future.

¹²⁶ American-born Alfred Friedman changed his name to Alfred Reed (1921–2005). Reed worked as staff arranger and composer in New York from 1938 to 1942 for the Radio Workshop; later he worked for both NBC and ABC. Reed taught music theory, composition, music education, and conducted the Wind Ensemble at the University of Miami from 1980 to 1987.

¹²⁷ Between 1958 and 1967, Frank Battisti (b. 1931) commissioned twenty-four new works for the Ithaca High School Band. He brought guest artists like Warren Benson, Donald Sinta, Benny Goodman, Vincent Persichetti, Alec Wilder, and 'Doc' Severinson to work with the Ithaca students. In 1971, Battisti founded the National Wind Ensemble Conference. In 1981, Battisti formed the foundation for the World Association for Symphonic Bands and Wind Ensembles (WASBE).

¹²⁸ An award-winning self-taught composer, Warren Benson (1924–2005) played timpani with the Detroit Symphony Orchestra while an undergraduate student at the University of Michigan. Benson was a founding member of the World Association for Symphonic Bands and Wind Ensembles. He taught percussion and composition at Ithaca College from 1953 to 1967 and composition at the Eastman School of Music from 1967 to 1993.

After only a few months, Sinta decided to leave the doctoral program at the University of Michigan. “He felt that his doctoral studies forced him to spend more time in the library than playing his instrument” (Bristow, 2008, p. 38).

Aware that Rousseau and Hemke had studied with Mule, Sinta considered moving to France. Sinta wrote to Mule about attending classes at the Paris Conservatory and sent an audition tape. In return, Sinta received a letter from Mule inviting him to audit the class. Mule also indicated the aspects of Sinta’s playing he intended to work on, including his vibrato. Teal “was adamant that Sinta should not go to Paris and let Mule change everything that Teal had spent twelve years helping to develop” (Bristow, 2008, p. 41). Sinta heeded his mentor’s advice. An indication perhaps of Sinta’s frustration at the prospects of a gigging musician, he considered a change in his focus from music to law. Fate intervened. Sinta received a phone call from Warren Benson with an offer to teach saxophone and music theory at Ithaca College.¹²⁹ He accepted the position and abandoned both the doctoral program and the thought of studying in France. Sinta taught at Ithaca College from 1963 to 1968. This teaching opportunity, however fortunate, came “during a period of his life in which he had no clear professional direction” (Bristow, 2008, p. 70).

Sinta gained experience and furthered his musical education through positive mentoring and numerous performing experiences. Warren Benson’s influence had a profound and lasting effect on Sinta. Benson encouraged Sinta to expand his artistic horizons beyond

¹²⁹ It is interesting to note that Hemke’s and Sinta’s offers of employment happened with phone conversations. Rousseau received the offer to teach at Indiana University on the way to the airport, after his interview. How things have changed!

music into art and literature (D. Sinta, interview, March 7, 2009; Bristow, 2008, p. 42). In his first teaching position, Sinta admits he “was really quite a naïve person visually” (quoted in Maloney, 1985, p. 23). Benson’s guidance and encouragement to explore art, literature, and poetry gave Sinta “a greater sense of imagery” (Sinta, as quoted in Maloney, 1985, p. 23).

His composer colleagues at Ithaca and other composers wrote music for Sinta. Bristow elaborates, “Nine new pieces were added to the saxophone literature [while Sinta was on faculty at Ithaca College], many by award-winning composers, including two Pulitzer Prize-winners” (2008, p. 70).

During Sinta’s five years at Ithaca College, Benson and other faculty colleagues left due to differing opinions and artistic restraints implemented by the administration (Bristow, 2008, p. 70). By the end of 1967, Sinta was also ready to move on from Ithaca.

In 1967, Sinta accepted a teaching position at Hartt College.¹³⁰ For that year, he taught at both Ithaca and Hartt. In 1968, he continued teaching only at Hartt College. At Hartt, Sinta spent considerable time with administrative duties and taught music education courses and woodwind pedagogy classes. By the second year at Hartt, Sinta also conducted the wind ensemble. Although he enjoyed the new challenges, it meant Sinta didn’t practise saxophone for weeks at a time (Bristow, 2008, p. 72–73). Although content with his position at Hartt despite not playing as frequently as in the past, Sinta applied for the teaching position at the University of Michigan in the spring of 1973

¹³⁰ The Hartt School of Music is part of the performing arts conservatory (music, dance, and theatre) of the University of Hartford in Connecticut.

when Larry Teal announced his retirement. According to Teal's students at that time, Sinta was considered "the perfect candidate to continue the legacy Teal had left" (Mauk, as quoted in Bristow, 2008, p. 91). Sinta succeeded Teal at the University of Michigan in 1974 and returned to performing, commissioning, and teaching. Sinta has maintained the legacy and the standard of excellence established by Teal at the University of Michigan and among the saxophone community as one of the great artist-teachers of saxophone.

7.2 Initial Contact with Sinta

I first met Sinta in 1986 at *MusicFest Canada*¹³¹ hosted at Douglas College in New Westminster, British Columbia. Sinta presented two saxophone clinics for an audience of high school students and music educators. I went to the clinics with my husband, Dr. David Branter (also a saxophonist). We introduced ourselves and Sinta invited us to join him for lunch. Over the next ninety minutes between his clinic sessions, the three of us enjoyed an intense conversation about saxophone and teaching. I recall Sinta's passion when speaking about music and the saxophone. Sinta asked us questions about our teaching and performing and enthusiastically answered our questions. At his second saxophone clinic, a high school teacher asked Sinta how he motivates his students to practise. With deadpan delivery, Sinta said that a gun pointed to the head is an effective motivator!

¹³¹ Started in 1972 as Canada's first festival for jazz bands, *MusicFest Canada* now encompasses the Canadian Choral Festival (1981) and the Canadian Concert Band Festival (1986). Held yearly, this festival attracts up to 10,000 musicians ranging in age from 12 to 25 years.

7.2.1 University of Michigan job search (2003)

Sinta and I met again briefly in March 2003. I was one of three saxophone candidates short-listed for Sinta's teaching position at the University of Michigan when he announced his retirement. Sinta greeted me before attending a saxophone student's recital and wished me well in the interview process. At the conclusion of the three finalists' visits for this teaching position, Sinta withdrew his intention to retire. After meeting his students, being introduced to his colleagues, and witnessing his joy in teaching and his dedication to the University of Michigan, I believe he would have been miserable in retirement. It was not the right time for Sinta to step away from teaching and performing. As close as I may have come to replacing Sinta at this prestigious university, his decision to delay retirement made it possible for me to return six years later to observe and interview Sinta for my thesis project. An added bonus was the opportunity to make a treasured personal connection with Sinta.

7.2.2 Research visit for the thesis

In March 2009, I traveled to Ann Arbor, Michigan, to interview Sinta for this research project. "Call Don," said the clerk when I got to my hotel. Sinta suggested we meet for a coffee. Within twenty minutes, we met in the smoke-infused non-smoking section of the hotel restaurant. Sinta brought two manila folders with him. One had copies of articles written about him from various journals. The other had a detailed work schedule for the upcoming week. Sinta was courteous, direct, and somewhat guarded, but eager to get started with the research visit.

In preparation for this study visit, I stumbled across a Facebook page dedicated to Sinta. Angel Negrin, a former student of James Umble and James Forger, set up the page. Negrin, a collector of saxophone recordings, says he learned a great deal from listening to Sinta's recordings (A. Negrin, email correspondence, May 24, 2011). The Sinta-holics (as they call themselves)¹³² believe that surviving Sinta's infamous verbal jibes is a mark of personal resilience. For those like me who never studied with Sinta, these verbal slings may give the wrong impression of Sinta. Here, in no particular order, are a few examples posted on the Facebook page by those who received or witnessed them.

1. You'll probably have to cross the planet several times to find someone who could play in tune with you.
2. Poor intonation is pollution. Right now, you're polluting the planet.
3. If there was a government official giving out tickets for intonation, you'd be in a world of hurt.
4. Go right up the bowels of the pitch.
5. Poor intonation is like BO; the one with it is the last to know.
6. Being slightly out of tune is like being slightly pregnant.
7. Don't know it? Own it.

¹³² The Facebook group called Sinta-holics describe themselves as a "Support group for those who are suffering, have suffered, will suffer, or will have been suffering from virtually irreversible addiction to recordings, stories, performances, equipment, vintage used chewing gum, or anything else pertaining to the American concert saxophone virtuoso Donald Sinta." Retrieved May 29, 2010, from <http://www.facebook.com/group.php?gid=27871775472>

8. What does ff mean—faint and fluffy?
9. God wants us to play in tune.
10. In my studio, I have many methods of achieving results with my students. I have words, I have grades, and I have a two-by-four, and a two-by-four with a nail in it.
11. Do you have a metronome? Does it go backwards? 100? 80? 60? You been down there lately?

Sinta's competitive personality is evident in this quotation: "I have \$100. Play any note on the piano, and I'll nail it dead center. You want to bet? You'd better have a big chequebook, because I'll win every time."¹³³

Reading these pedagogical wisecracks, Sinta appears blunt and insensitive.¹³⁴ Although serious about these important musical concepts (as I was about to find out during the research visit), Sinta delivers them with a good dose of acerbic wit. Sinta's delivery is brutal, but honest with an added sense of the absurd that gets the student's attention. From my experience observing Sinta and in conversation with his students, they enjoy these brusque remarks and consider them a badge of honour.

Without the time spent observing Sinta, I would have misunderstood the humour inherent in these quips. My impression of Sinta and his relationship with his students would be negatively skewed by these pronouncements.

¹³³ Retrieved May 30, 2010, from <http://www.facebook.com/group.php?gid=27871775472>

¹³⁴ David Branter recalls the conversation at *MusicFest* with Sinta in 1986. Sinta mentioned that his studio motto with his students was "cut me" (D. Branter, conversation, January 15, 2011).

December 6, 2010). Sinta teaches students to find satisfaction in making musical statements instead of advocating music performance only as a display of technical acrobatics. Nevertheless, Sinta never overlooks the necessities of “the right notes, in the right place, at the right tempo” (D. Sinta, interview, December 6, 2010) in performance preparation. The assessment of student skills and goals through grading is an important part of university teaching. Sinta uses a simple but effective formula. “I like to give A’s or F’s.” An “A” means “you’ve worked as hard as you can, given the balance in your life” (D. Sinta, interview, December 6, 2010). An “F” indicates anything less than your best work.

Sinta, like Rousseau and Hemke, tailors his teaching and curriculum to students’ likes, dislikes, and cultural background. As an example, Sinta mentions his curriculum plan for a fictitious foreign student. Sinta believes part of his responsibility as a teacher is to help the student understand what he might do to make a living in his home country after graduation. He encourages the student to know more and perform music from his culture in addition to the standard core repertoire pieces.¹⁴⁴ He continues, as if talking to this student about the value of a university education, “this is a university with a wealth of riches. Don’t leave here without having sampled some of those things. You may find that the next prof [sic], or the next class, or the next book, is the kerosene on your embers” (D. Sinta, interview, December 6, 2010).

¹⁴⁴ Baillot expresses a similar sentiment in his 1835 violin treatise. To grow musically, “one must begin by nourishing himself with the *composers of the past* [italics in original] we have designated those whose work it is indispensable to know well” (Baillot, 1834/1991, p. 12).

7.4.2 Teaching concepts and strategies

Sinta doesn't go to chat rooms, doesn't have Facebook or Twitter accounts, and is not keen to reflect on how he's perceived as a teacher. He is aware of the previously mentioned Facebook page called "Sinta-holics" but has not visited the site. Sinta offered personal reasons for not visiting this or other sites about him or his teaching. "I'll admit it on camera and I'll admit it to you, because we've always been very candid with one another; I think I'm too fragile to go there" (D. Sinta, interview, December 6, 2010).

I ask if he specifically uses humour as a teaching strategy because of the numerous biting funny quips, or Sinta-isms, as they are called, on the Sinta-holics Facebook page. Yes, he says, he uses some humour but perhaps that is more an aspect of his personality than a teaching strategy. With the same sincerity he approached all of the questions I asked, Sinta explains why he teaches:

We are dealing with children [students] who for some reason have chosen to be music majors at a university where they will spend a lot of money and a lot of time. I have to assume there is passion there. Most kids become music majors because it feels better than other things. My students are all A students in literature and math, but playing the saxophone makes them feel the best. I think it's my job to make sure that they maintain that passion. (D. Sinta, interview, December 6, 2010)

At the end of his first teaching year at Hartt College, Sinta learned too late that jury requirements included scales and *études*, not just prepared repertoire pieces. Sinta's teaching colleagues refused to hear the saxophone students because they didn't have all jury components prepared. Incensed that he had not been properly informed about

procedures and that the jury had refused to listen to his students, Sinta appealed to the department head. The department head recounted a story to Sinta about Ralph Gomberg¹⁴⁵ whose students would play what they accomplished in lessons, sometimes two bars of a piece or study, a limited amount of material, until they got it right. Sinta added, “the interesting thing is that when the students figured how serious Gomberg was about two bars, every other two bars after that was special” (D. Sinta, interview, December 6, 2010). After this meeting, the department head at Hartt told his colleagues to listen to whatever Sinta’s students prepared. Attention to detail, however obsessive and painstaking, is a precursor to significant growth in a budding musician.

At the University of Michigan, Sinta is well-ensconced in his teaching studio. Sinta has a large collection of CDs, a Strobotuner, an upright piano, and bookshelves buckling under the weight of the collected written material. Sinta’s students all have a key to his studio and use the room for practising, rehearsals, and research. I also received a key for the week and an invitation to use any of the material in the room for my research.

7.5 Essence of Good Performance

Sinta says it took him thirty-five years to realize what truly is the essence of a good performance. An essential element to his or any performance is excellence as a player or, as Sinta put it, being “at the top of my game” (D. Sinta, interview, December 6, 2010). Sinta notes, “I’ve probably always been a player who plays against himself on the stage” (D. Sinta, interview, December 6, 2010). By this, Sinta refers to an inner dialogue that

¹⁴⁵ Ralph Gomberg (1921–2006) was principal oboist with the Boston Symphony from 1950 to 1987 and a long-time teacher at Boston University.

many performers describe as the angel and the demon on each shoulder offering encouragement and discouragement. “Where am I going to make a mistake? Which notes am I going to play in tune? Am I going to make the altissimo note?” (D. Sinta, interview, December 6, 2010). These are examples of the questions that might clutter the mind in performance. Sinta says, “I still bring that to the stage, but now I try to get into a mindset that allows me to bring my feelings about the piece to the stage, to shut the audience off, and to be less judgmental” (D. Sinta, interview, December 6, 2010). He refers to this mind clutter as “keeping score” and applies this principle to both his own playing and to his teaching (D. Sinta, interview, December 6, 2010). He quickly adds, “you’ve got to stop dwelling on the score card” (D. Sinta, interview, December 6, 2010). Excessive attention on technical flaws is destructive in performance as focus wanes from music making. There must be a balance of the technical and musical elements in good performance regardless of one’s personal feelings about the piece or one’s state of mind. Above all, Sinta believes the performer’s first priority is to present the composer’s ideas from the heart, without personal judgment. Sinta sums it up, “ultimately, you need to take some chances” and that good performances “come from your brain and your body” (D. Sinta, interview, December 6, 2010).

7.6 Work Ethic

Sinta believes that the student must take some ownership in learning. “If we’re doing our jobs [as private music instructors], we are asking them [students] to define their own curriculum, their own repertoire, their own experiences” (D. Sinta, interview, December 6, 2010). Many of Sinta’s saxophone students, like Hemke’s, pursue double majors or

double degrees. If a student is unprepared for a saxophone lesson, Sinta says “it could be that they’re involved with a mixed media project or they may have circles under their eyes because the jazz teacher is not giving them any latitude in terms of preparation” (D. Sinta, interview, December 6, 2010). Attention to courses other than their practice sessions could pose problems in their saxophone lessons. Does it bother Sinta? “No,” he says, “as long as we’re open about that. I try to go to their integrity” (D. Sinta, interview, December 6, 2010). He rarely challenges students about not practising. Instead, he candidly tells the student that attending to only one aspect of learning affects their practising and, in turn, their musical growth, creating, perhaps, a guilt trip.

An underlying theme in Sinta’s work ethic is to be prepared for anything that comes your way. In his words, “you don’t know where you’re going next” (D. Sinta, interview, December 6, 2010) challenges students to explore and expand their skills. Sinta uses the analogy of moving to a new town and being asked to play baritone saxophone in a big band. Sinta believes the good musician should be prepared to take advantage of these situations. To an extent, Sinta believes the Michigan band program helps students prepare for this uncertainty. The saxophone players rotate through parts for each concert. As Sinta says, “Even the best players play bass saxophone” (D. Sinta, interview, December 6, 2010). Sinta believes the curriculum he teaches and the student’s work ethic are fluid. “As long as there is a sense of respect, I simply say, ‘I need a body of work to evaluate your grade’” (D. Sinta, interview, December 6, 2010). The rest is up to the student.

Sinta says, “I encourage my kids to work. Work is good” (D. Sinta, interview, December 6, 2010). Although Sinta refers to jobs in retail or restaurants, his attitude to any type of work stresses excellence. He says, “there’s an easy way to become the manager [at your

place of work], just do a better job than anyone in the store” (D. Sinta, interview, December 6, 2010). Sinta encourages this attitude and drive for excellence for his own personal practice and for his students in music performance.

7.7 Learning from Experience

Sinta’s response to this question is personal and reflective of his long teaching career and the effect he has had on students. In his fifty-fifth year of teaching, Sinta thinks differently about labelling students and being judgmental. A measure of his growth as a teacher from his days at Ithaca, at Hartt, and now the University of Michigan, Sinta “care[s] about that child [student] because you never know when that light is going to come on, when that soul is going to get comfortable” (D. Sinta, interview, December 6, 2010).

Sinta continues,

seventeen-, eighteen-, and nineteen-year-old kids are all different in terms of being able to share their openness, to share their innermost self. When is that going to happen? Sometimes it’s there at eighteen; more often than not, it happens down the road. It would be nice if that happened by the time they play their recital! (D. Sinta, interview, December 6, 2010)

Reflecting on an experience that ignited personal musical revelations, Sinta talks about his foray into the field of jazz improvisation. As part of a sabbatical project in 1994, Sinta set a goal to improve his jazz improvisation skills.

Sinta encourages his students to study improvisation. As a potential job-related skill, Sinta advocates versatility in many areas, jazz improvisation being one of several possibilities. Through improvisation, Sinta believes students learn about creative spontaneous composition. Although improvisers memorize many *clichés* as part of their skill development, Sinta believes improvisation training is a valuable skill because it “changes your thinking process and your aural memory” (D. Sinta, interview, December 6, 2010). By exploring improvisation, students may look at the Creston Sonata or Berio’s *Sequenza IXb* differently. To illustrate, Sinta sings the opening gesture of Berio’s *Sequenza IXb*:

If you take that first gesture, did Berio throw it away after that? You ought to count the number of times he repeated it. Did he repeat it the same way or did he turn it around, or upside down? Did he shrink it? Did he augment it? (D. Sinta, interview, December 6, 2010)

Sinta practises early in the morning. He says, “in the summertime I’m here [in his office] at six o’clock or seven o’clock in the morning” (D. Sinta, interview, March 7, 2009). A moment of self-consciousness emerges when Sinta admits, “if I’m aware that anyone’s in the building listening [while I’m practising jazz], I shut it down” (D. Sinta, interview, March 7, 2009). Sinta says, “when I retire I’m going to study jazz seriously, and God dammit, I’m going to play a gig” (D. Sinta, interview, March 7, 2009).

7.7.1 Free improvisation

Sinta recalls an invitation sent to all University of Michigan music faculty members to form a free improvisation group, another exploration in improvisation. With his characteristic smile he reflects:

So, who shows up? Armando Ghitalla, the first trumpet player from the Boston Symphony, Ed Parmantier, who teaches harpsichord, and Martin Katz, the world's greatest accompanist; that was our group that night. It was interesting, because it was like revealing a different sexuality, we were all saying I really dig this, but I suck [at free improvisation]. Martin Katz said, 'I know I'm a renowned classical pianist but I'd really love to be a cocktail piano player.' You see? That's great. (D. Sinta, interview, March 7, 2009)

The group rehearsed for two hours, twice a week. In addition to a mutual sense of accomplishment and adventure in free improvisation with his colleagues, Sinta experienced the joys of spontaneous performing in a safe environment with his peers.

About the experience of playing freely improvised music with his colleagues, Sinta says:

God damn, there was ten minutes man, when something happened I can't describe to you—we were on. We would play in a room with seven people, various instruments, no lights, and no conversation. Somebody starts and there would be 10 minutes that would be priceless. It was poetry; it was human beings connecting in some kind of psychological—spiritual—aural way contributing with silence and sound. Unfortunately, the kids [students] found out about this group and said we ought to do a concert. So, when we went on the stage, all of our protection, our eggshell was gone. We were standing there we were rejected. That was too bad. It was too embryonic; it was too personal. (D. Sinta, interview, March 7, 2009)

I suggest that perhaps the music and the shared experience was not meant for the concert stage. Sinta agrees and continues, "You could be safe for two hours and not play a note; that was okay. I remember I started to click my wedding ring on the bell of my horn. It was interesting because it became the piece, everybody started to do those kinds of

things. It was just fascinating” (D. Sinta, interview, March 7, 2009). Sinta tried to do something similar with his saxophone class. It failed because “you’ve got to have everybody who’s willing to participate. You can’t get eighteen kids [students] to do that” (D. Sinta, interview, March 7, 2009).

7.8 Approaches to Teaching and Performing

Sinta, already a prodigious talent in his early teens, may not have appreciated Teal’s insistence to redo much of what he had learned from his previous teacher. As Sinta stated previously, lessons with Teal were challenging.

As a teacher, Sinta says, “I’d like to go on record and say that I’m probably more of a nurturist than a naturalist” (D. Sinta, interview, December 6, 2010). Prior to meeting Sinta, I would consider this statement confusing. Reflected only from comments posted on the Sinta-holics web page, it appears that Sinta might nurture with a sledgehammer. However, my experiences observing Sinta in lessons and coaching sessions show a positive and yes, a nurturing side to his sharp wit. The approach, loved by his students, achieves excellent results. Sinta recalls an undergraduate student who played a questionable sophomore recital. A momentous change in this student’s musical outlook occurred after a discussion with Sinta. Sinta continues, “he [the student] will tell you it was my unwillingness to accept who he was as a player. Shitty sound; his [the student’s] philosophy was ‘Okay, pretty good, not bad.’ I hate okay, pretty good” (D. Sinta, interview, December 6, 2010). Sinta challenged the student with nurturing, Sinta-style, but changed the student’s attitude and approach within the practice room.

Sinta uses props as a visual approach in his teaching. He points to four empty pill bottles on his bookshelf. The labels on the bottles are “Desire,” “Shortcuts,” “Motivation,” and “Discipline.” That the bottles are empty indicates that there are no pills, only hard work, to achieve goals. Another prop is a salt shaker. He shakes a few grains of salt into his palm. Sinta shows them to a student in a lesson. “See all of those? That’s as many as you get for the entire Creston Sonata. You can use them up on the first page, but you don’t get any more” (D. Sinta, lesson observation, December 5, 2010). The grains of salt represent a finite number of musical moments in a musical composition. This visual aid forces the student to think about phrasing in musical interpretation. These visual analogies (pill bottles, salt shakers, violin bow, necktie, etc.) offer direct and sometimes visceral pedagogical perspectives for students who may not listen as attentively to a lecture about performance.

Students entering university possess a narrow perspective of musical awareness beyond the pop music on their iPods or from music videos. From Sinta’s perspective, their musical knowledge and concepts of musicality are, “band-driven” or “directed from the podium” (D. Sinta, interview, December 6, 2010). With ensemble playing as an instrumental focus in high school, band students lack musical independence as performers. Sinta says, “even the good ones [students] have a tendency to play the right notes, in the right place, and play their instrument with a very limited dramatic palette” (D. Sinta, interview, December 6, 2010). Sinta’s caustic wit emerges as he continues, “You can grow up in an American band and know nothing about eighteenth-, nineteenth-, or twentieth-century music. You’ve never really been asked to ‘own the room’. You’ve

gotten a 1–rating in solo-ensemble contest when you shouldn’t even have owned the piece!” (D. Sinta, interview, December 6, 2010).

Sinta, like Hemke and Rousseau, tailors curriculum in lessons to the individual student. Sinta mentions Bobby Young, a recent DMA recipient. Young programmed works, some of them world premieres, by student and faculty composers from the University of Michigan for his first doctoral recital. Young’s second DMA recital, equally eclectic, included avant-garde works, an original tune with his jazz combo, and a spiritual with a guitarist from Young’s church.

Sinta says that Young “set the table” for the standards one is expected to achieve in doctoral recitals at the University of Michigan. In the best spirit of one-upmanship, Sinta believes that Dan Graser, a current doctoral student, will “play 9 or 10 premieres, all by hot-shot composers—all hard” (D. Sinta, interview, December 6, 2010). Looking for an approach to artistry that counteracts the adage of higher, faster, and louder, or as Fleisher put it, “the Arnold Schwarzenegger school of playing” (quoted in Noyle, 1987, p. 96), Sinta had Graser learn a simple Russian lullaby to challenge a different aspect of good performance. “It’s gorgeous, but it’s simple” (D. Sinta, interview, December 6, 2010). An important lesson for this young virtuoso, Sinta says that Graser “began to realize that it was difficult. When you go from A to open C# to fourth space E, there are a lot of issues there; the colour, the pitch, and the change between the long short tube in these few notes” (D. Sinta, interview, December 6, 2010).

7.9 Obstacles

The obstacles Sinta cites show how he perceived himself and, in a reviewed concert, how he felt he was perceived.

When Sinta took his first college teaching job at Ithaca College, he says, “I never really thought of myself as a concert player; I was a Detroit gigger” (D. Sinta, interview, December 6, 2010).

Sinta paraphrases the newspaper review of his first faculty concert at Ithaca.

Last night, Donald Sinta, Ithaca College’s newest faculty member, presented a recital. Is the saxophone a musical instrument? Is water wet? Can a duck swim? In Mr. Sinta’s hands, it is an incredible vehicle. It’s unfortunate, however, that an artist of Mr. Sinta’s stature had to play the shit that he played last night” (D. Sinta, interview, December 6, 2010)

The repertoire, according to the reviewer, was inferior. Sinta admits he was devastated by the review. From this devastation came a new outlook. Not one to passively accept these statements, this review propelled Sinta to seek new music for the saxophone. Sinta says, “[I] started thinking outside the box and got people to write for me” (D. Sinta, interview, December 6, 2010). His curiosity extended into the concert hall as an audience member and into art galleries, all to expand his artistic knowledge and understanding.

When he left Ithaca for Hartt, he continued to nurture this thirst for art and culture. Sinta

commissioned his colleagues Edward Diemente,¹⁴⁶ Arnold Franchetti,¹⁴⁷ and Thomas Putsche,¹⁴⁸ to write for the saxophone.¹⁴⁹

When Sinta started teaching at the University of Michigan, he says, “I didn’t need to convince anyone about the saxophone when I came here. That was done by Teal and Revelli” (D. Sinta, interview, December 6, 2010).

Sinta mentioned this first public review when I asked him about obstacles yet, as the story unfolds, it appears this experience initiated a valuable opportunity for personal and musical growth. “Probably my biggest obstacle,” although he can’t think of it as a true obstacle, is Sinta’s inability “to stay out of trouble” (D. Sinta, interview, December 6, 2010). He chuckles, blows a raspberry, and continues,

I’ve always had opinions, strong opinions, probably more often than not, resented opinions. But, I enjoy curriculum. I enjoy academic issues. I like to do my homework. I like to be on committees. I like change. I like movement. I don’t like glacial movement and I’m probably sometimes in a hurry. (D. Sinta, interview, December 6, 2010).

¹⁴⁶ Edward Diemente (b. 1923) is now retired from the University of Hartford where he taught music composition at the Hartt School of Music for over forty years. Diemente studied composition with Isador Freed, who studied with Vincent d’Indy who was a student of César Franck. Retrieved August 3, 2011, from <http://library.hartford.edu/archspeccoll/speccoll/Diemente/diemente.asp>

¹⁴⁷ Born in Lucca, Italy, Arnold Franchetti (1911–1993) emigrated to the United States in 1948. Franchetti studied physics at the University of Florence and music at the Salzburg Mozarteum and in Munich where he studied with Richard Strauss. Franchetti taught at the Hartt School of Music (University of Hartford) from 1949 to 1993. Retrieved August 3, 2010, from <http://www.nytimes.com/1993/03/11/obituaries/arnold-franchetti-a-music-professor.html>

¹⁴⁸ Thomas Putsche (1929–1983) taught music theory at Hartt School of Music. He wrote a sextet for Donald Sinta called “Theme Song and Variations for Six Saxophones (Bristow, 2008, p. 138).

¹⁴⁹ Bristow (2008) provides a list of “works written for and/or premiered by Donald Sinta” (pp. 137–138) in his thesis.

Involved with academic issues and teaching at Hartt College, Sinta carried two briefcases, one for saxophone and the other for committee work. Not one to merely sound off about problems, Sinta spent time and effort to find solutions. For example, when asked by his administration to point out areas of concern after his first year teaching at Hartt, Sinta mentioned that the second concert band did not play well. To remedy that situation, Sinta directed the second band for seven years. He spent hours away from practising the saxophone to prepare scores and to learn how to conduct with his right hand. Another indication of Sinta's involvement in activities apart from performance was evident when he was requested to take over the administration of Hartt's Summer Youth Program. He quickly learned how to run this camp and as a development officer he learned how to raise money.

When he started teaching at the University of Michigan, Teal advised Sinta to stay out of the issues. Sinta, not heeding Teal's advice, became the Director of the Interlochen Summer Music Camp for twenty years. Sinta was the Woodwind Department Chair for fifteen years and for many years the Director of Michigan Youth Activities at the University of Michigan. Sinta reflects on his performing, "I should have learned more repertoire, should have played faster, should have tongued faster, should have played higher" (D. Sinta, interview, December 6, 2010). The implication that he might have spent more of his time solely on saxophone performance pursuits is quickly refuted. Sinta admits these activities do compromise one's musical performance but adds, "I wouldn't trade [those experiences] at all" (D. Sinta, interview, December 6, 2010).

7.10 Changes from Start of Career to Now

Sinta focuses on the progression of his teaching ability from his start at Ithaca in 1963 to his appointment at the University of Michigan in 1974 as a measure of noticeable changes.

“I really hadn’t taught at the college level until I went to Ithaca. I had seven kids [students] in the class, six of whom I flunked out of school at the end of the first year” (D. Sinta, interview, December 6, 2010). He admits, “I didn’t know how to motivate; I knew how to threaten. That didn’t go [over] very well” (D. Sinta, interview, December 6, 2010). Sinta says he wasn’t able to bring rigour to these students. In that first year, “they [the students] gagged on what I wanted for them” (D. Sinta, interview, December 6, 2010). Four years later, when Sinta left Ithaca he adds, “I had a class of eighteen students that were pretty much on target. They were all playing some altissimo and I think we changed the respect of the instrument there” (D. Sinta, interview, December 6, 2010). This recollection signifies a change from then to then, rather than specifically then to now, but it illustrates that Sinta worked within a system, never compromising, to achieve the performance standards he believed necessary for his students.

At the Hartt School of Music, Sinta once again started his regimen to improve performance standards with his saxophone students. This time, when the school’s director asked Sinta what he could do to help, Sinta said, “I need a hot shot. There’s nothing better than to bring in a freshman who blows everybody away, or to have a freshman come in and realize that the older kids set the table in terms of skills” (D. Sinta, interview, December 6, 2010). When Sinta left Hartt for the University of Michigan, he

was the band director and the director of Hartt Summer Youth Music Program.¹⁵⁰ In addition to these activities Sinta adds, “I had a pretty good class” (D. Sinta, interview, December 6, 2010).

As the new saxophone professor at the University of Michigan, Sinta introduced the altissimo register to the students. He insisted that the students learn Denisov’s Sonata and works by composers Karl Husa and Leslie Bassett. Looking forward in time, Sinta expects the same kind of change will occur when he retires. “When I leave, the next person will bring in their kind of student. The applicant pool will change” (D. Sinta, interview, December 6, 2010).

I ask Sinta to consider changes in teaching and pedagogy. He points to the equipment on the other side of his studio. Sinta explains, “all my kids have keys. The first thing you get as a freshman is a key [to Sinta’s studio]. There is a DVD player with recording facilities, SmartMusic for all the jazz tunes, and CDs. I buy them, they share them” (D. Sinta, interview, December 6, 2010). Sinta illustrates the dramatic change in resources available to saxophonists. He adds “innocence and naïvety” (D. Sinta, interview, December 6, 2010) cannot justify ignorance of what is happening in the concert saxophone world. Sinta mentions the increase in available resources, the increased standard of excellence, and the increase in the expectations of the saxophone’s range. The growth over the past fifty years, Sinta says, is “mind-blowing” (D. Sinta, interview, December 6, 2010). He continues, “I don’t think any of us fifty years ago would have thought that would happen.

¹⁵⁰ Sinta continued his involvement with youth activities. For almost twenty years, he was Director of the University of Michigan All-State Program held at Interlochen (when he began, it was known as the National Music Camp). He was also the Director of Michigan Youth Activities, part of the University of Michigan School of Music (a position he resigned about nine years ago). (D. Sinta, email correspondence, July 22, 2011).

We had difficulty getting the [altissimo] G in the Creston Sonata! We had trouble getting the F-sharp until the horn came out [with a high F-sharp key]” (D. Sinta, interview, December 6, 2010).

7.11 Interests

7.11.1 Books and music

Sinta describes himself as “a voracious reader” (D. Sinta, interview, March 7, 2009).

Sinta says, “I don’t like any books that deal with death. I like fiction and I like authors that immediately draw me in with language—in vivid language” (D. Sinta, interview, March 7, 2009). James Lee Burke, one of Sinta’s favourite fiction authors, writes about “tough people” and uses coarse language (D. Sinta, interview, March 7, 2009).

Sinta prefers books that are up to date in politics and environmental issues. “I love to read biographies of the painters. I’m not so much into contemporary art but I do love Renaissance and medieval painters” (D. Sinta, interview, March 7, 2009). At the time of this interview, Sinta mentioned a few current favourites in other genres: *Hot, Flat, and Overcrowded* by Thomas Friedman and Malcolm Gladwell’s *Blink*, *The Tipping Point*, and *The Outliers*. Sinta leaves stacks of books on the filing cabinet in his studio for his students to take, read, and pass on to others.

Of his musical tastes Sinta says, “increasingly, I like global music” (D. Sinta, interview, March 7, 2009). Sinta refers specifically to Arab and Greek music and the music of his cultural heritage to illustrate his preferences. In his car, Sinta says, “the first station on

my radio is jazz” (D. Sinta, interview, March 7, 2009). Sinta’s taste in music is wide-ranging and eclectic. With a chuckle, Sinta recalls his first attraction to the saxophone:

My addiction to saxophone started [with] what I thought were Serbian picnics. What I’ve come to find out since then is that those were not Serbian picnics; they were socialist labour party picnics! (D. Sinta, interview, March 7, 2009)

Sinta remembers playing some of the polkas and mazurkas, first heard at these picnics, a few years later when he played bar mitzvahs.

Although Sinta doesn’t listen to classical music at home, he loves Puccini’s operas.¹⁵¹ He speaks highly of the PBS program *Pavarotti: A Life in Seven Arias*. Pavarotti was “one of the most powerful artists I’ve ever seen” (D. Sinta, interview, March 7, 2009).

Sinta recalls his emotional reaction after he watched the program *Leonard Bernstein: Reaching for the Note* from the PBS American Masters Series. “I literally sat there and wept. You realized [the] anguish that this giant lived; born with the gift but [also] with the torment” (D. Sinta, interview, March 7, 2009). A brilliant conductor, performer, composer, and educator, Bernstein made significant contributions in all these areas. Sinta wonders if Bernstein was overwhelmed with so many areas of expertise and tormented by the constant demands of each discipline, further exacerbated by his conflicted sexuality and his alcoholism.

¹⁵¹ The best known of Giacomo Puccini’s (1858–1924) operas are: *La Bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904), and *Turandot* (Unfinished at the time of Puccini’s death, the opera was completed by Franco Alfano and premiered in 1926). Retrieved, December 15, 2011, from http://www.oxfordmusiconline.com.ezproxy.library.ubc.ca/subscriber/article/grove/music/40280pg5?se_arch=quick&q=giacomo+puccini+and+opera&pos=8&start=1&size=25#firsthit

Sinta's love of Puccini operas, Pavarotti, and Bernstein reflects his own outlook on music. Sinta appreciates attention to shaping musical lines in all musical styles. For example, Sinta describes the playing of Andrew Bishop, the jazz saxophone professor at the University of Michigan, as "poetic" (D. Sinta, interview, March 7, 2009).

In Maloney's 1985 article, Sinta mentioned archeology and Egyptian dynasties as current reading interests. The eclectic mix of interests, from archeology to Puccini operas, popular American music, and world music, illustrates Sinta's ongoing quest for knowledge, an important shared concept among these three artist-teachers.

7.11.2 Sports

"You're a sports fan?" I ask Sinta. "Crazy," (D. Sinta, interview, March 7, 2009) is his response. In his youth, Sinta wanted to play major league baseball. This avid interest and participation in sports continues with his two sons, who grew up playing baseball, football, and basketball. Sinta's sons swam competitively as children and his youngest son was a diving champion.

Sinta continues, "in thirty-four years [I] probably missed two Michigan football games" (D. Sinta, interview, March 7, 2009). Sinta follows the women's baseball team, a championship team, at the University of Michigan. "You can't grow up in Detroit and not love baseball, football, hockey, and basketball because Detroit is a sports town" (D. Sinta, interview, March 7, 2009).

Sinta was "always little and skinny and sick" as a child but his love for sports remained.

I love them [sports] from a distance and in my imagination; I think that I would have been a great baseball pitcher. There are Saturdays at football games where I think I could go down, put the pads on, and play. But then, I have a very vivid imagination” (D. Sinta, interview, March 7 2009)

7.12 Guidelines for Aspiring Saxophonists

Sinta’s one underlying guideline follows. Get out there and become better than anyone else. Improvement and growth do not happen in a vacuum. Sinta encourages self-awareness, discipline, an ongoing curiosity, and a hunger to excel.

He outlines a series of questions that all aspiring musicians should reflect upon and then act upon:

Are you in the presence of people [mentors] whose value systems are respected? Are the people you take lessons with any good? Have they lived the life? Do they live the life? Want to find out where the great players are? Push the button! With YouTube, CDs, and DVDs there’s really no excuse anymore. Push the button, put your seatbelt on and realize there’s no excuse any more not to know what good is. If you’re in a room with something [a teacher] that is dramatically less than that, you have a choice. This is about me following my dream, my aspirations. A good teacher should stress some basic fundamentals that are shared by all musicians. Your teacher never talks about intonation? Your teacher never asked you to buy a tuner or a metronome? These are all signs that you’re not around what you need to be around. You need to be around someone who regularly demonstrates what the model is. You need to be around somebody who’s better. It’s nice to

feel that you are the big fish, but it's much better to be in a place where that is not true. (D. Sinta, interview, December 6, 2010)¹⁵²

Developing a good tone is also important. Sinta once asked his colleague Warren Benson to describe a good sound. Benson couldn't describe what constituted a general concept of good tone but, as Sinta says, "he [Benson] did know what a good sound wasn't" (D. Sinta, interview, December 6, 2010). Sinta says his father, who wasn't a trained musician, described out of tune playing as "sour" (D. Sinta, interview, December 6, 2010).

Sinta mentioned a few books that all wind instrumentalists should read (Maloney, 1985). John Krell's *Kincaidiana* focuses on flute pedagogy gleaned from lessons with William Kincaid.¹⁵³ Arthur Weisberg's *The Art of Wind Playing* and Quantz's *The Art of Flute Playing* are books Sinta finds pedagogically valuable. As a reference for contemporary saxophone playing, Sinta recommends John Vinton's *Dictionary of Contemporary Music* and David Cope's *New Directions*. In addition to these resources, Sinta said, "I constantly refer to Fred Hemke's dissertation regarding the early history of the saxophone" (Sinta, as quoted in Maloney, 1985, p. 23).

"Maybe," said Sinta, "the idea of continuing to grow throughout your life, maybe that happens after college. It's important to figure out how to get good and get competitive and then figure out what comes next" (D. Sinta, interview, December 6, 2010).

¹⁵² Quantz (1752/1752) lists qualities to consider when finding a good teacher should include someone with more than technical skills, who understands harmony, and is able to explain musical concepts to the student, has patience, and who has the students' interests, not his own, as the primary goal of teaching (pp. 16–17).

¹⁵³ William Kincaid (1895–1967) was principal flautist with the Philadelphia Orchestra from 1921 to 1960. As teacher at the Curtis Institute, Kincaid's students include Julius Baker, Doriot Anthony Dwyer, Joseph Mariano (one of Hemke's teachers at the Eastman School of Music), and James Pellerite.

Sinta's advice for success is succinct. Use your time in school to learn, to absorb, and to test yourself for the professional world that waits. Get out there and make a difference.

7.13 Philosophy of Life and Learning

Sinta smiles when I ask him if he has a philosophy of life and learning.

He says:

I think I'm a very positive person, increasingly positive, and realize that my life has been full of gifts from day one. If it [life] finished today, there are no regrets. My memorial service is going to be a touch football game on the lawn of the local playground, that's what it's going to be about and we're going to pass out gold and blue footballs [University of Michigan colours]. I have been privileged to have the gift of life—good health, one marriage, two terrific boys, this great job and the idea of being a teacher being able to make music and having responsibilities. No regrets at all. (D. Sinta, interview, March 7, 2009)

Sinta then comments on my thesis project. He says that he, Rousseau, and Hemke are “transitional figures in a field that has been incredibly transitional during our lives” (D. Sinta, interview, March 7, 2009). Sinta admits he didn't know anything about being a classical saxophonist when he was twenty-three years old. “It wasn't my life, it wasn't my goal. My goal was to gig and make money. I had \$200 cash in my pocket teaching thirty-five private students [and] teaching public school. That was my life. I was there until I interviewed for law school” (D. Sinta, interview, March 7, 2009). Sinta's life revolved around playing music jobs late at night and teaching early in the morning. He recalls,

I applied to law school at the university and I got the Ithaca job the same day, over the phone. [It is] kind of funny the way that happened. I love the law and I love medicine. If I had to do it all over again, I'd do all three. (D. Sinta, interview, March 7, 2009)

Over the course of my conversations with Sinta, he reflects and comments on his past, the present, his colleagues Hemke and Rousseau, and what's to come for the University of Michigan when he retires. Sinta's success as a performer and teacher of saxophone happened in spite of the different directions he pursued before teaching and while teaching. Sinta continues to seek out and tackle new ways to further his own artistry as evidenced by his efforts to increase his knowledge and expertise in jazz and free improvisation and his interest in world music. Sinta's underlying message is this: consider every opportunity as the one to take you to fulfillment and success in your life and career.

8 STUDENT VOICES

In support of the preceding interviews, I include the voices of selected students to support the data gathered with Hemke, Rousseau, and Sinta. During each of my study visits, I met and heard many of Hemke, Rousseau, and Sinta's students. To minimize any pressure from me on potential student interview candidates, I asked Hemke, Rousseau, and Sinta to distribute student consent forms prior to my visit. When I arrived for each study visit and contacted only those who filled out consent forms. In a few cases, students handed me consent forms during the visit and I added these to my observations and interviews. Unfortunately, if I included all the student voices, this thesis would be twice its size!

Although Hemke, Rousseau, and Sinta strive to teach musical independence, their voices, their opinions, their mannerisms, and their collected wisdom are noticeable in the interviews. I chose three student voices to represent Hemke. Two students represent Rousseau and Sinta's studios. As requested by the students, I include their names and university affiliations. Their degree programs indicate their status at the time of the interviews.

8.1 Matthew Smith (MMUS, Northwestern University)

Matt Smith studied with me for his undergraduate degree at Western Washington University. It was good to see him again and to know he was in the graduate program at Northwestern. He starts the interview with a description of his first lesson with Hemke. "I did not know how lessons happened [at Northwestern] but I came with several pieces"

(M. Smith, interview, February 28, 2009). Smith paraphrases the questions Hemke launched at him while the pianist organized the piano scores for the lesson.

‘Who is this guy [the composer]? Why is this important? When was this written? Who’s played this?’ That’s going to stay with me thirty years from now. I could not have played that piece and that hour of research I put in is going to be there. It’s easy to focus on the nuts and bolts in the piece, such as what does that term mean and how is that marked or why is it marked that way. But much more, what was going on in Paris when this was written? Why was this written like this? That’s so important. I had not thought about those things nearly as much as I do now. (M. Smith, February 28, 2009)

Matt Smith currently works for the Dean of Graduate Studies at Case Western Reserve University in addition to practising music by Albright and Maslanka. When his student loans are paid, he looks forward to the possibility of doctoral studies in saxophone performance (M. Smith, email correspondence, August 23, 2011).

8.2 Andrew Somerville (MMUS, Northwestern University)

Andrew Somerville, an international student from Scotland, studied with Kyle Horch (a former Hemke student) in London and chose Northwestern University for graduate work. Somerville says, “Hemke has a big picture view in his teaching” (A. Somerville, interview, February, 27, 2009). Somerville recalls playing in a master class for Hemke in Europe. Somerville had difficulty maintaining his focus during his performance of the Dubois’s First Concerto. Hemke solved Somerville’s problem by reading a pamphlet into Somerville’s ear the second time through the piece. According to Somerville, Hemke believes in research about left brain, right brain activity. The strategy of reading into the

ear distracted the linear brain and helped Somerville maintain his focus on the notes. Somerville enjoys the lessons with Hemke, the buddy system, and going over his technique and *études* with Masahito Sugihara. Hemke likes to cover a lot of repertoire, so Somerville is constantly forced to find new ways to learn.

Currently, Somerville works with two saxophone quartets in Scotland. He intends to start in a DMA program in the United States or Canada in September 2012 (A. Somerville, email correspondence, August 23, 2011).

8.3 Nesyah Buder (Junior/BMUS, Music Education, Northwestern University)

Although she knew of Hemke from articles and the reeds manufactured with his name, Buder had never met Hemke prior to her audition at Northwestern. She studied briefly with Dr. Timothy Roberts (a former Hemke student). Buder remembers her Northwestern audition as the best of the four schools she applied to for her undergraduate degree. She describes the scene. “I came into this room and Dr. Hemke, this huge tree sitting in front of me, he completely put me at ease” (N. Buder, interview, February 27, 2009).

I asked Buder how Hemke influenced her as a performer. She provided a recent story that ties into the general research about artistry in performance and artistry in teaching. She begins, “Dr. Hemke is constantly pushing me to not only be a musician, but to be an artist; not only in terms of saxophone, but in terms of everything. He’s always encouraging me to think about things and analyze them” (N. Buder, interview, February 27, 2009). Buder gives a good example of how Hemke achieves teaching goals towards

the concept of artistry. Buder admits having difficulty understanding and absorbing the musical ideas in Florent Schmitt's *Légende* (op. 66). A saxophone visitor from Paris, a jazz performer, helped Buder find meaning in the piece. At a question period set up with this performer and the saxophone students, Hemke asked bluntly if she had a question to ask the visitor about discovering connections to a piece of music. Hemke wondered if Buder might ask this performer how he approaches music to find meaning. The jazz artist, unaware of Buder's frustration in learning this piece and Hemke's approach to teaching artistry, suggested she look into the historical context of the work, from architecture to art trends.

Through this motivation to research (corroborating one of Hemke's themes), Buder armed herself with historical information. But in her next lesson, "it still wasn't quite right" (N. Buder, interview, February 27, 2009). She told Hemke she had studied art of that time to make connections to Schmidt's work. Hemke asked her how she liked the painting—the use of colours, the scenes, the amount of paint on the canvas. Buder realized she had studied historical elements without putting them together in a contextual framework to guide her to a starting point with the Schmitt. As she played the piece, Hemke shouted comments like "this part is a swash of blue and this is a red streak" (N. Buder, interview, paraphrasing Hemke's lesson comments, February 27, 2009). She continues, "all of a sudden the piece started making sense; it started flowing. I started actually making music—it was this incredible epiphany of everything fitting together—everything I'd been struggling with" (N. Buder, interview, February 27, 2009). Through teaching and researching she says, "that's how he's [Hemke] influenced me. He's

constantly pushing me to reach these points of revelation” (N. Buder, interview, February 27, 2009).

Buder is currently a graduate student in ethnomusicology at the University of Miami, where she hopes “to study the effects of isolation (physical, psychological, social [and] economic) on music of various cultures” (N. Buder, email correspondence, August 22, 2011).

8.4 Sally Braybrook (MMUS, University of Minnesota)

“I was so star struck my first lesson I couldn’t play an F major scale” (S. Braybrook, October 7, 2008). Braybrook describes Rousseau as a “legend.” In particular, she likes the way he teaches, his [musical] awareness, and the ways he encourages her to think through musical ideas to structure phrases. When asked to define the essence of a good teacher, Braybrook answered, “Someone who is very encouraging and very supportive, who is able to adapt to many learning styles and teach in a variety of ways, and is there for the best interest of the student” (S. Braybrook, interview, October 7, 2008). She admits, “My head is swimming after a lesson because I’ve absorbed so much” (S. Braybrook, interview, October 7, 2008).

8.5 Andrew Brobston (DMA, University of Minnesota)

Brobston studied with Dr. Kenneth Tse (a former Rousseau student) at the University of Iowa (MMUS) before he applied for the DMA at the University of Minnesota to study with Rousseau. About Rousseau as a teacher, Brobston says, “He tries to get his students

to truly learn and to make [musical] decisions” (A. Brobston, interview, October 8, 2008). Brobston first met Rousseau as a participant at the 1998 Eugene Rousseau saxophone workshop in Shell Lake, Wisconsin. Brobston was a faculty member at the Shell Lake Saxophone Workshop in 2007.¹⁵⁴ Brobston recalls this experience as a personal turning point for him in deciding to pursue saxophone performance at some point with Rousseau. In 2007, Brobston remembers a conversation while at Shell Lake with Dr. Thomas Liley, whose advice he still uses. About performing, Liley said his own personal philosophy was to remind himself that he has something to say musically. Brobston says he found this particularly useful in thinking about his own teaching and performing.

About the essence of good performing Brobston says, “there are a lot [or performers] who can learn the technique and learn how to play all the notes, rhythms, techniques . . . but still manage to give some pretty stale performances” (A. Brobston, interview, October 8, 2008). What is important for a more convincing performance is, “what I bring to the table . . . how I envision this particular piece ([and] . . . what I want to communicate with the audience” (A. Brobston, interview, October 8, 2008).

Brobston currently works as a software developer and continues to work on his doctoral study about computational musical analysis. He hopes to develop software that determines germinal motives in music (A. Brobston, email correspondence, August 22, 2011).

¹⁵⁴ The mission statement for the Shell Lake Arts Centre is “to provide creative arts education and enrichment experiences for diverse populations of youth and adult learners.” Retrieved June 2, 2011, from <http://www.shelllakeartscenter.org/?q=node/1>

8.6 Daniel Goff (MMUS, University of Michigan)

I asked Goff why he came to the University of Michigan to study with Sinta. He responded, “simply because I’ve always known the name [Sinta]. My dad studied saxophone at West Virginia University about 30 years ago. His teacher, Randy Misamore, was a former Sinta student” (D. Goff, interview, March 2, 2009). I asked Goff to explain how Sinta is different from other teachers. Goff says, “I could go to a practice room anywhere and develop the technique and learn to play the instrument, but what he [Sinta] does as an artist and as a teacher is really special” (D. Goff, interview, March, 2009). For Goff, the essence of good performing is to be a good listener. “The chops have to be there—we have to have those tools at our disposal, but most important, there has to be something that speaks to me or touches me in some way” (D. Goff, interview, March, 3, 2009). Goff uses one of Sinta’s mannerisms, a *pffft*, as he quips, “If someone can’t play the instrument, I’m not going to enjoy listening to them” (D. Goff, interview, March, 3, 2009). Goff had heard stories about Sinta’s intensity as a teacher and as a performer. His reaction, now that he knows Sinta, is that “he’s so human, compared to the ideal I had in my head before meeting him” (D. Goff, interview, March, 3, 2009). Daniel Goff currently serves as a saxophonist with the US Army Field Band (D. Goff, email correspondence, August 21, 2011).

8.7 Zachary Stern (Sophomore/BMUS, Wind C—Music Performance with a Teaching Certificate, University of Michigan)

Stern knew the University of Michigan was a good school but did not know much about the teacher. Stern recalls a humorous moment when he asked his saxophone teacher, Dr.

Scott Plugge (a former Hemke student), “Have you heard of Donald Sinta? Is he any good?” (Z. Stern, interview, March 6, 2009). Stern visited the University of Michigan, took a lesson with Sinta, and met with a few of the students. Stern enjoyed the lesson with Sinta and heard positive reports from the students. As he says, “word of mouth” (Z. Stern, interview, March 6, 2009) was the impetus to attend the University of Michigan.

At that particular lesson, Stern says, Sinta “had me sing with the piano and it wasn’t very good” (Z. Stern, interview, March 6, 2009).¹⁵⁵ To improve pitch recognition, Sinta suggested that Stern use the *Dr. Beat* metronome and pitch drones. Stern spent a good part of his summer singing intervals and working on pitch and intonation. About Sinta’s teaching, Stern says,

He uses eccentric analogies—those are effective. I remember one time I was working on the Tomasi Concerto, some of those sixteenth-note passages at the beginning, or the thirty-second-note passages. He says, “you’ve got to feed the little guys.” If you have two kids at the table, and one kid is skinny, who are you going to feed? His [Sinta’s] point was that you have to beef up the quicker notes even more than the longer notes. If you don’t blow through those, they’ll be weak. That might have taken a bit to understand—but it made a lot of sense. Some of the things he says are really off the wall and funny. We were working with the strobe [strobotuner]. I remember him telling me that ‘being kind of out of tune is like being kind of pregnant.’ (Z. Stern, interview, March 6, 2009)

¹⁵⁵ As previously stated, Stewart (1987) and Wolff (1972) advise students to study vocal music and to sing to develop a natural approach to musical phrasing.

After four years of study at the University of Michigan, Stern will conclude his degree with a semester of student teaching. Stern is considering graduate school in saxophone performance in the fall of 2012 (Z. Stern, email correspondence, August 23, 2011).

8.8 Julia Nolan (MMUS, Indiana University)

I include a personal anecdote about a valuable performance lesson I learned as a graduate student at Indiana University in the spring of 1984. In the two weeks between playing a mediocre recital hearing and the final recital for the master's degree, I learned a valuable and lasting lesson in effective practising. I learned how to focus properly in a practice room.

While at Indiana University, I maintained a regular routine of three 1.5- to 2-hour practice sessions per day. The routine consisted of warm-ups and études in the morning sessions, repertoire in the second sessions, and a continuation of repertoire or other music in the evening practice sessions.

Despite my preparation, a case of nervousness and insecurity resulted in a questionable recital hearing for the woodwind faculty two weeks before my scheduled performance. Although I passed the jury—by the skin of my teeth, as I recall Rousseau's comment after the hearing—the experience shook me, and forced me to think about how I approached practising, and to dig deeper when problem-solving in the practice room. My insecurity in that stressful situation was a greater cause of the problems in the hearing than a lack of skill or, more important, insufficient preparation. Nevertheless, a lack of perceived skill was the result of my unfocused mind and nervous performance.

I rethought much of my approach in the practice room. My focus shifted from practising notes to practising performing that reinforced good performance habits. As the recital date approached, I knew I was ready, musically and psychologically. I achieved a different mindset, because I had shifted the way I practised.

The adage “don’t practise to get it right—practise until you can’t get it wrong” sums up my focus during those two weeks. I thought about what I practised and how I approached the problems, rather than mindlessly repeating technical passages. The change in my confidence was due not to bravado, but to a deep sense of self-assuredness, based on hard work and a mind focused on the task.

The work in the practice room with a focus on performance taught me an effective way to approach practising. I continue to practise and to teach this particular approach to musical independence and achievement in performance preparation.

In October 2008, I recounted this story to Rousseau. He responded:

I don’t remember your hearing, but if I had come backstage and screamed at you for playing so poorly, you might have been devastated. But, you see, I knew you had this ability. I knew what you could do—and you did make it. And nothing succeeds like success!
(E. Rousseau, interview, October 10, 2008)

8.9 Summary

I recognize the influences of Hemke, Rousseau, and Sinta from the verbal terminology, personality traits, and mannerisms used by their students. Matthew Smith’s description of his first lesson with Hemke firing questions to Smith is typical of all the lessons I

observed in Hemke's studio. Hemke's exploration of different approaches to learning is evident in a creatively effective way he solved Andrew Somerville's inability to focus in performance by reading a pamphlet in Somerville's ear while he played the piece. Having approached the problem of her musical understanding from several viewpoints, all unsuccessfully, Nesyah Buder's "ah-ha" moment occurred when Hemke asked her to describe the colours in the picture she envisioned while interpreting the music, not merely the picture.

Sally Braybrook describes Rousseau's teaching as always supporting and encouraging. She appreciates Rousseau's ability to tailor his approach to teaching to the needs of the student. According to Andrew Brobston, the way Rousseau encourages students towards independence is a hallmark of his effective teaching. Brobston's statement about what constitutes a convincing performance echoes the teachings of both Rousseau and Liley.

Daniel Goff has absorbed Sinta's advice about music and performing as well as his mannerisms and delivers them in the same way as I witnessed with Sinta. Goff reiterates what I also experienced with Sinta, his genuine concern as a teacher for his students which is at odds with what others might glean from some well-known Sinta-isms. Zach Stern enjoys Sinta's eccentric analogies and humorous stories used to illustrate important musical concepts.

Rousseau was certainly the right teacher at the right time for me. As a nurturing but nevertheless demanding teacher, Rousseau helped me develop into a good performer. Rousseau's reaction to my marginal recital hearing, without fireworks, but with some obvious disappointment, propelled me to approach my practising with a "sink or swim"

attitude between the jury and the master's degree recital. I learned how to "swim" in those two weeks.

All of the student voices echo their individual teachers. The students mention an overarching concept, also a primary concern with the artist-teachers, to instill good performance habits but more important, to nurture independent musical thought and ultimately to nurture the development of fine musicians, who play the saxophone.

9 DISCUSSION WITH DATA, SUMMARY, AND CONCLUSIONS

In the discussion that follows, I integrate the topic information gathered from the interviews with Hemke, Rousseau, and Sinta with the concepts of artistry, teaching, and learning from early treatises and the artist-teachers cited in the literature review.

Although Hemke, Rousseau, and Sinta have different teaching styles, each of these artist-teachers is devoted to the well-being of their students. I present this synthesis of their responses to my interview topics with occasional personal commentary or reflection. I address each of the topics as they appeared in their individual chapters.

9.1 Biography

Hemke, Rousseau, and Sinta were born in the 1930s in the Midwestern United States to middle class parents. Their families supported their involvement in music as well as other pursuits, such as sports. No other member of their families was a professional musician. Hemke, Rousseau, and Sinta started to play saxophone in elementary band classes. The sound of the saxophone drew them to the instrument. In particular, they all mention Mule's recording of Ibert's *Concertino da camera* as influential. Other influential players include Freddy Gardner, Al Gallodoro, and Jimmy Dorsey. Hemke, Rousseau, and Sinta married once, have children, and now grandchildren. They share a common background in terms of geographic location, early musical beginnings with supportive families, and family life.

9.2 Early Influences

It is important to note that for Hemke, Rousseau, and Sinta it was the the sound of the saxophone that drew each of them to the instrument. Rousseau and Sinta recall hearing the instrument as youngsters, in Rousseau's case, by a neighbour's child and, in Sinta's case, at local picnics attended by his family. Hemke and Rousseau began formal training on the saxophone in high school or college. Sinta started taking saxophone lessons at the age of eight. During his undergraduate years, Hemke recalls hearing a recording of Marcel Mule and admits there was an attraction to his way of playing the instrument. According to Hemke, Mule played the saxophone like a violin—effortlessly. Rousseau was so impressed with Mule's recording that he promised himself, as a fifteen-year-old boy, that someday he would study with Mule. All three mention Mule's recording of Ibert's *Concertino da camera* as a profound influence. Teal's profound influence as Sinta's only saxophone teacher is conflicted. It took time to develop rapport for these two strong-willed personalities. Sinta expresses his respect for Teal as a musician but regrets Teal's lack of foresight to teach the standard saxophone repertoire available at that time.

A common thread throughout the student interviews for this dissertation and in conversations with fellow saxophonists over the years indicates that hearing a particular teacher play or playing for them in master class settings often kindles the desire to study with that teacher.

In my case, Rousseau's concerto recording had a similarly profound effect and influence to play the saxophone. Students today enjoy a wealth of aural and visual influences (both

good and bad) on internet resources such as YouTube, websites, live streaming, and other technologies.

9.3 Essence of Good Teaching

Hemke, Rousseau, and Sinta believe the goal of teaching is to produce thinking and feeling musicians who are capable of making informed musical decisions when preparing and performing music. Artur Schnabel offers this comment on the role of teachers in relation to their students. He says, “At the best [the teacher can] open a door; but the student has to pass through it” (Schnabel, as quoted in Norris, 1985, p. 18). The essence of good teaching, according to Hemke, is “the ability of your students to be able eventually to make music without being told how to make music” (F. Hemke, interview, February 26, 2009). One of Rousseau’s favourite sayings is, “to make myself useless [to the student] as soon as possible” (E. Rousseau, interview, October 19, 2008; Liley, 2011, p. 99). Sinta’s message, essentially the same as Hemke and Rousseau, has a practical basis. He encourages the student to “make an honest commitment and not compromise the expectations, whether it’s pitch or chops” (D. Sinta, interview, December 6, 2010).

As seen in the literature about music performance teaching, Hemke, Rousseau, and Sinta share these sentiments with many artist-teachers over time.

While Hemke honours Mule’s teaching concepts, he knows that his personality, more volatile and different from Mule, is a strong part of his teaching persona. The teacher and student may embrace and express common concepts but in very different ways.

Influenced by the master class setting for teaching, Hemke adapted this system to work at Northwestern University by pairing students for lessons—he calls it the buddy system. A further adaptation is the addition of saxophone teaching colleagues at Northwestern University who listen to the students play technical *études* and scales while Hemke works only on repertoire in lessons.

A recurring theme in Hemke’s training is that his teachers (Sprenkle, Mariano, Hasty, and Mule) didn’t teach the saxophone but taught musicality and sensitivity to the composers’ musical intentions. Hemke refers to himself as a musician, not a saxophonist.¹⁵⁶

Whether part of his personality or influenced by both Voxman and Mule, Rousseau displays the same patience and guided teaching style he says he experienced with these two teachers.

Any perceived lack in his formal training with Teal helped Sinta to develop one of his major strengths, to pursue and elicit change as a performer and as a teacher. Sinta may avoid being the same kind of disciplinarian with current students that Teal was with him, but the attitude prevails. Practise, be better than anyone else, and do not wait!

Norris (1985) says, “the biggest responsibility of a teacher is to encourage and insist on the pupil’s teaching himself from the very beginning of the first lesson” (p. 15). The job of self-critique and strategies to solve problems is difficult. The easier solution, but one that inhibits musical independence, happens when teachers indicate how the music should go after pointing out all the flaws and problems (Norris, 1985). Time spent practising

¹⁵⁶ After a concert, James Houlik says Rascher once said to him, “You are a not a saxophonist, you are a MUSICIAN” [emphasis in original] (Sandberg, 2010, p. 15). Mule and Rascher were contemporaries. Could this phrase illustrate a common goal in music teaching at that time? Does that goal continue?

errors is wasted and reinforces the mistakes. Artur Schnabel's adage, "think twice, play once" advocates an efficient and useful approach to practising (Norris, 1985, p. 15), an idea shared by Hemke, Rousseau, and Sinta.

The goal to teach musical independence is not new, as evidenced by Baillot's statement, "the primary aim of a method should be to develop the intelligence and to train the judgment" (1834/1991, p. 6). Additionally, the quest to gain musical independence applies to any musical genre.

Jazz performer and pedagogue Liebman believes the goal of instrumental training is to attain virtuosity through the understanding of basic concepts (Liebman, 1996, p. 115). The student (he uses the term "youngster") must "feel that his instrument is an extension of the body with all the flexibility of sound and expressive devices possible" (Liebman, 1996, p. 115). Although Liebman refers to jazz improvisation, the analogy is relevant and applicable for any performer. Liebman uses imagery to illustrate the way to approach every note. This visual approach suggests we see notes as fish shaped to understand how to play them properly. Liebman continues, "the head is the attack, the body is the colorization of a note; the tail is the decay or how the note goes from one to another" (Liebman, 1996, p. 115). Each of these moments—the beginning of a note, the quality of the tone, and the ending of the note—provide "many opportunities for an individual's own musical personality to surface" (Liebman, 1996, p. 115).

From different teachers and through a variety of approaches, the message remains the same. Good teachers, like good parents, strive to teach good practices and habits that will nurture independent thinkers and doers.

9.4 Teaching Concepts and Strategies

Hemke describes his approach to teaching as Socratic, an ongoing dialogue between teacher and student. After a barrage of questions about the repertoire along with well-deserved verbal blasts, Hemke students learn the value of preparation away from the sheet of music, to prepare their repertoire, and have background information about the composer, the piece, and the historical situations around the time of the composition.

Whitfield quotes an unidentified Hemke student who says, “woe unto those who try to fake it through a lesson” and “there is no mercy for those who don’t practise” (Whitfield, 1985, p. 24). Despite the delivery, Whitfield continues, “he gives so much, as much as you can absorb” (1985, p. 24). Whitfield sums up with, “Fred Hemke puts his heart and soul into sharing the joys of music and the saxophone with young people” (1985, p. 24).

Hemke is an intimidating presence in the studio and performance class. His demeanor is curt and often gruff. Hemke wants students to assert their knowledge and understanding of the repertoire and appreciates it when they have learned to stand up to him with pertinent information and confidence.

Rousseau uses concepts of active-constructivism as a learning strategy. Similar to Hemke, in a quieter but no less entertaining studio, Rousseau looks for ways to spark an internal self-motivating generator for ideal student learning. Liley (2011) includes several recognizable quotes about teaching in his biography of Rousseau. Rousseau maintains that “We can’t teach anybody anything; we can only help them to learn” and, citing Arnold Jacobs, “Too much analysis leads to paralysis” (quoted in Liley, 2011, p. 99).

Sinta uses his awareness of the business of music to motivate students to pursue the highest standards in their development. Sinta uses props and humorous analogies as effective teaching tools. His verbal quips, listed on the Sinta-holics Facebook page, serve as badges of honour to former students. Sinta's viewpoint, practical and pragmatic, reflects his mentor Larry Teal. Using an approach different perhaps than Teal's approach, Sinta helps his students nurture and maintain their musical passions.

Hemke, Rousseau, and Teal advocate a healthy approach to instrumental practice. I believe they would appreciate and agree with the following analogy designed to help instrumentalists avoid physical problems. Overuse injuries occur when musicians practise improperly and ignore pain when practising. In reference to injuries, Fleisher uses humour to make his point. Practising for the sake of technique rather than for musical intent belongs to the "Arnold Schwarzenegger school of piano playing" which he deems "mindless practice" and "dangerous" (Fleisher, quoted in Noyle, 1987, p. 94). Fleisher believes the student who experiences pain in the practice room should recognize the "signal that something is amiss" (as quoted in Noyle, 1987, p. 96). Because technique fails before musicality in nervous performing situations, a technique-only approach to practising is less effective to the musician's ongoing growth (Noyle, 1987, p. 95).

Hemke, Rousseau, and Sinta share a deep desire to help students comprehend all aspects of music performance. Active learning, engagement with music and the arts, good humour, and a sense of joy in teaching describes the ambience within each of their studios. All three are husbands, fathers, and grandfathers. Each of them cares, in a filial sense, for their students. In fact, all refer to their students as their "kids."

9.5 Essence of Good Performing

Hemke, Rousseau, and Sinta agree that an element essential to good performing is the ability to transform printed music into a personal statement of the composer's intentions. The following is a short list of approaches to good performing based on the wisdom of Hemke, Rousseau, and Sinta.

1. Express the composer's intention through your own personal connection to the music, from your heart and your mind. The performer must connect with the music and with the audience.
2. Continue to cultivate your own cultural awareness through exposure to the arts. Music, visual art, literature, history, philosophy, psychology, and drama contribute to the comprehension and interpretation of music. Develop and maintain a curiosity to further your own musical and artistic growth.
3. Develop the ability to express your personal understanding of music and instill ease from the audience through confident, skilled, and artistic performing. Leave the scorecard behind.

I found similar descriptions about the concept of artistry or musicality in performance in all the treatises I encountered. In keeping with Howard Pyle's definition of artistry (see section 2.2.1 in this document) in Geminiani's *The Art of Playing on the Violin* (1751), the artist must transcend the notes or words on the page and filter them through his or her own experiences to deliver their interpretation of the composer or author's intention. While technical precision is necessary, the performer must avoid "performance tricks," "sudden gestures," and other affectations that pose as artistry (Geminiani, 1751, Preface).

Over 200 years later, Kaslow's statement that "artistry is more than the sum of its prerequisites and components, just as water is more than the sum of hydrogen and oxygen; artistry is, in part, inexplicable" (1996, p. 3) reminds us of the constancy in the concept of artistic playing and how difficult it is to define.

Spohr's treatise (1833) defines a correct and fine style of playing, both necessary components for artistic performances. The correct style, which includes all the right notes, in the right places, with the right intonation, refers to the technical aspect necessary for performing. The fine style, a further refinement of the correct style, is a nuanced artistically sensitive performance. According to Spohr, this happens when the "soul of the performer guides the bow" (1833, p. 179). Similarly, Beethoven said, "As a rule, in the case of these gentlemen [pianists], all reason and feeling are generally lost in the nimbleness of their fingers" (quoted in Norris, 1985, p. 18).

From the earliest saxophone method book, Kastner (1844) defines artistry as the culmination of talent, study, and an understanding of musical taste as "the touchstone of the true artist" (as quoted in Levinsky, 1997, p. 23). Artistry in music performance is a synthesis of the written music and the musician's ability through careful preparation to study and synthesize the composer's intention. Eby provides this simple adage in his 1925 saxophone method book, "you learn to feel what you are to play" (quoted in Levinsky, 1997, p. 131).

In *The Art of Wind Playing*, author Arthur Weisberg (1975) says acquiring good technical skill, like learning a language for fluency, takes time and considerable effort for the learner. The goal, in language acquisition as well as in technical development in music, is

to speak or perform with ease. He continues, “the mechanics [of technique] can be methodically taught, but the expression must ultimately come from the individual” (Weisberg, 1975, p. 96).

In closing, Walt Whitman’s poem “Song of Myself” sums up the pursuit of artistic independence and the importance of the performer in expressing art.

Song of Myself

You shall no longer take things at second or third hand,
nor look through the eyes of the dead, nor feed on
the specters in books,
You shall not look through my eyes either, nor take things
from me.
You shall listen to all sides and filter them from your self.

(Quoted in Kaslow, 1996, p. xi)

9.6 Work Ethic

Hemke, Rousseau, and Sinta agree that a successful performance is the result of dedicated skill building, cultural and artistic awareness, commitment to regular and focused practice, and perseverance. Self-motivation and self-criticism are key elements to successful and satisfying performances, coupled with a desire to overcome musical problems and challenges. In short, a plan of action and a strong work ethic are necessary for musical growth. Hemke believes the student must be proactive and must have a desire to learn and progress.

Hemke and Haynie (2007) share an attitude of teaching students to excel on their instruments, whether they are music education students or performance students. When students strive for excellence in their own performance, they learn about teaching and, in turn, become better teachers. Self-motivation is a key element. Rousseau says there are no magic solutions, just hard work and dedication. Students must discover what works best for their own growth. Sinta believes students must take responsibility for their own learning to instill independence. Students have to know their own strengths and weaknesses to develop effective practice strategies. Sinta says students have to “own” the music, a metaphor meaning they have to exude the content of the music in performance. For Sinta, the best work ethic is to prepare for the unknown. Never turn down an opportunity to further musical education or experiences, for it may pay off in the future. While I refer to individuals for certain points because they mentioned them specifically in our interviews, I believe Hemke, Rousseau, and Sinta share most of these concepts.

9.7 Learning from Experience

I deliberately left this topic open to interpretation in my interviews to allow Hemke, Rousseau, and Sinta to freely interpret the idea of learning from their experiences as teachers, as performers, or both.

With a chuckle, Hemke says he learned the value of his wife’s good typing skills and patience when he wrote his doctoral dissertation in the 1970s. Like Rousseau and Sinta, Hemke mentions the success of his students as a personal confirmation of good work and a source of personal pride in their achievements. Using Rousseau’s phrase, all three are rich in “psychic income.”

Rousseau remembers the experience of recording the saxophone concerto album with pride, with frustration, and, in reflection, with humour. Through this variety of experiences, Rousseau says, this was a time of considerable personal musical growth.

Sinta, like Hemke and Rousseau, thinks about the effect he has had on students. To a degree, he has learned patience and doesn't make immediate judgments about students' abilities. Rather, Sinta now waits for a spark to ignite or a light to go on in their musical awareness. Sinta quickly points out that he hopes this awareness happens (or, as he says, "the light goes on") before their recital performance.

9.8 Approaches to Teaching and Learning

Baillot's statement, "the primary aim of a method should be to develop the intelligence and to train the judgment" (1834/1991, p. 6) illustrates that a central goal of musical training continues over time. Hemke, Rousseau, and Sinta share the common goal as teachers, much like parents, to teach good habits. These good habits by design encourage students to strive for musical understanding and artistic independence.

Like Mule, Hemke teaches music—not saxophone. While the emphasis is on artistic performing, the student quickly hears about any deficiencies in technique! Despite his imposing physical presence, dynamic personality, and occasional volatility, Hemke recognizes the sometimes fragile nature of his students. The awareness of fragility however, does not diminish the performers' or teachers' job to insist on perfection in musical preparation. Good musical performance is more than the right notes in the right place, an adage that Hemke, Rousseau, and Sinta mention as a key element in their approach to teaching. According to Hemke, musical preparation is a job with steps to follow.

Here is a list of things gleaned from my interviews that Hemke, Rousseau, and Sinta consider essential for musical growth.

1. Pay attention to the composer's indications with thorough score preparation.
2. Learn your part to perfection, put all the right notes, in all the right places, with all the right dynamics.
3. Filter this information and preparation through your own sensibilities as an artist. This includes your experiences, and your accumulated knowledge of art, culture, and history, to develop your ability to interpret music.
4. Repeat numbers 1 to 3.

Mule, Hemke and Rousseau's saxophone teacher, hinted at pedagogical issues, rather than dictating solutions. Through this approach, his students explored different aspects of performance problems and experimented with different approaches to arrive at workable

personal solutions. Although Hemke embraced Mule's teaching, he admits his approach in lessons is vastly different. Mule's approach is more closely incorporated by Rousseau with his students. A former Rousseau student says,

where other teachers demonstrated how something should be played, ER made me think for myself. He would ask questions about how something should be played and direct me to the correct answer. His was a very scholarly approach to teaching. (George Weremchuck, as quoted in Liley, 2010, p. 99)

Teachers, according to Rousseau, do their jobs to help students learn but teachers cannot predict what comments or teaching approach will have a profound effect on the student (or, as Sinta would say, "when the light goes on"). Fundamental to teaching, according to Hemke, Rousseau, and Sinta is to engage students to think and act as independent musicians.

Sinta believes he nurtures musical growth in his students differently than how he learned with Teal. Sinta's sense of the absurd, his Sinta-isms, his use of props, and his caustic wit are part of his personality and are effective teaching tools. Not an act, this is how he teaches and why his students—past and present—revere Sinta.

Sinta has reservations about Teal's strict demeanor and his focus on technique in teaching. Sinta, by contrast, sees himself as a more nurturing teacher. Whether it's a personality trait or a vestige of Teal's influence on detail, Sinta is always honest and to the point in lessons. Sinta's use of visual aids reiterates his prescribed learning strategy and sense of humour. Sinta uses the following:

1. Empty pill bottles, labelled “Desire,” “Shortcuts,” “Motivation,” and “Discipline.” There are no pills or shortcuts to take, only motivation, desire, and discipline, to achieve performance goals.
2. A violin bow. Sinta insists that students know how bowings work and occasionally asks them to write out bowings on saxophone parts to help them understand phrasing.¹⁵⁷
3. A necktie. When I first met Sinta in 1986, he used this prop in a saxophone clinic. He put the tie around a volunteer’s neck. Then Sinta placed his hand on the tie at the volunteer’s waist. He asked the volunteer to move the tie with his breath, indicating proper breathing when the tie moved. He moved his hand further up toward the volunteer’s chest, a visual representation to show how the lungs function for wind instrument performers.
4. A salt shaker. Sinta sprinkles a bit of salt into his hand. Every grain, he says, is a musical moment. Performers have only this finite number of salt grains with which to make musical statements. Performers learn to be judicious as to where and how they interpret music.

Today, serious performance students have well-developed technical abilities. Sinta, like Hemke and Rousseau, believes it takes longer to develop musical abilities or sensitivities.

The development of musical or interpretational skills requires introspection. The

¹⁵⁷ The analogy of diaphragmatic breathing to bowing on stringed instruments in order to understand musical phrasing in relation to wind performance is described in *Kincaidiana*, the book about flautist and teacher William Kincaid. Kincaid believed “the diaphragm is the flutist’s ‘bow’” (Krell, 1973, p. 2). Sinta says this book influenced his teaching.

performer must listen critically to phrases, experiment with different approaches, assess, and then choose a practice strategy that makes musical sense. Without benefit of immediate improvement, this time-consuming effort may appear futile to eager students.

Below is a personal narrative that describes a lesson I took with Larry Teal and his approach to teaching—different from Rousseau’s.

*In 1984, Teal substituted for Rousseau for one week. My lesson with Teal was, I think, typical. My peers told me that regardless of what or how well I played, Teal would stop me and give me a list of things I was doing wrong. Having a naïve confidence in my abilities, I was determined that Teal would not stop me. I played Creston’s Concerto. I don’t remember how well I played but, sure enough, I was stopped about four bars into my performance. Teal’s direct approach of “No, no, **NO, NO, NO**” was different from any other teacher. Once I was over the shock, Teal proceeded to detail all the aspects of my playing that he found objectionable. His demeanor, gruff and to the point, was different from lessons with Rousseau. However different his approach, the insight was excellent.*

Sinta talked of an amazing experience with his colleagues at the University of Michigan where they met and explored free improvisation. I related a similar revelation when working in free improvisation with dancer Dr. Kathryn Ricketts. These visceral musical experiences could indicate a need, Sinta suggests, for a radical shift in musical performance curriculum. It is important, he believes, to fracture the curriculum.

We ought to blow it up for a month and simply stop everything that we’ve been doing and try something new. All the flute players [have]

to study with someone else. All the saxophone players can't see Sinta anymore. Don't take any repertoire, and everybody needs to be back here in a month with five new players doing something that you think is off the wall, or old. Go back in time. Because what's happening as the skill level continues to go up, you need to be better and better to be more and more competitive. (D. Sinta, interview, March 7, 2009)

Further, by developing skills in improvisation and music analysis, saxophonists may learn how to investigate and understand new works. Through analysis, musicians may learn to understand the mind of its creator and, as Sinta says, "By appreciating the logic [of the composer's mind], you allow the rose [of interpretation] to bloom" (D. Sinta, interview, December 6, 2010).

Hemke, Rousseau, and Sinta have different styles of teaching but share the goal of guiding students toward their individual artistry and understanding. Norris, former Director of the Yehudi Menuhin School of Music, says, "The purpose of practice should firstly be to clarify one's understanding, intentions and execution, and only secondly to prepare for a particular concert" (1985, p. 17). Although these goals take time, effort, and active thought for the learner, the result, another rung on the musical ladder, is a step closer to artistry.

The underlying cause of many performance problems is misunderstanding the physical approach to playing a wind instrument. According to a former student, Arnold Jacobs's approach illustrates "how the body works while playing a wind instrument, but, more important, he [Jacobs] knows what the mind must do to get the body to work well" (Chenette, as quoted in Stewart, 1987, p. 6).

The influential saxophone teacher Joseph Allard¹⁵⁸ provides another approach to teaching. He applied principles learned as a clarinetist to saxophone playing and through what he called “investigation.” Through conversations with other musicians, in lieu of private instruction, Allard gained “new insights or confirm[ed] his conceptual views” (McKim, 2000, p. 25). During rehearsals with the NBC Orchestra, he listened to and applied to his own playing what conductor Arturo Toscanini said to others as a way to continue his own personal musical growth. Allard experimented with these ideas and conducted his own research, reading about anatomy and physiology to understand the physical aspects necessary for high-level instrumental performance (McKim, 2000).

9.8.1 Music performance

Hemke, Rousseau, and Sinta are not alone in their approaches to wind instrument pedagogy. Whereas we can learn much about music scholarship through books and articles, knowledge about performance is best gained through preparation in the practice room and through performance. To illustrate, I present two approaches—one philosophical and the other practical—to music performance and the pursuit of artistry by David Elliott and Yehuda Gilad.

Effective practice is a combination of practical actions, ongoing assessment, creation and execution of problem-solving techniques, followed by reassessment, and either

¹⁵⁸ Joseph Allard (1919–1991) played bass clarinet with the NBC Symphony Orchestra under Arturo Toscanini, reputedly the only bass clarinetist whom Toscanini did not fire. Allard also played clarinet with the New York Philharmonic under Leopold Stokowski and jazz engagements with Red Nichols and Red Norvo. As a teacher, Allard “had the unique ability to diagnose a problem . . . and “prescribe” one or two of his exercises to help the student correct it by teaching themselves” (Loughnan, 1999, p. 21). A short list of his students, clarinet and saxophone players in both classical and jazz styles, includes, “Eddie Daniels, Harvey Pittel, Michael Brecker, Stan Getz, Victor Morosco, Eric Dolphy, Paul Winter, Harry Carney, Paul Cohen, and Dave Liebman” (Loughnan, 1999, p. 21).

reinforcement or the creation and application of different problem-solving techniques. Musicians consider the direction of the phrase, an appropriate interpretation to indications on the musical score, and compile an overarching conception of the work. Decisions made and concepts considered fuel further insight and bring new knowledge of the specific piece or lay the groundwork for understanding other works. According to music education philosopher, composer, and performer, David Elliott, artistry, or mastery in music is “distinguished not only by a higher level of proficiency, but by an even wider range of abilities in the area of critical abilities (1991, p. 29). Performance is a type of musical knowledge and a resource for further inquiry (Elliott, 1991, p. 25). Performers glean insight from other performers, through concert going and through teaching.

Elliott sums up the connection between the composer (creator) and the performer (re-creator or interpreter) in music:

A musical performance is a setting forth of a performer’s /conductor’s personal understanding and evaluation of a given composition. Through performing, a performer conveys his or her overall conception of a composition in relation to (a) what the composer must/could/should have intended, or (b) what past performers must/could/should have intended, or (c) what one thinks one’s audience would expect to be brought out in a composition, or enjoy hearing brought out in a composition, or (d) some combination of all of these (Elliott, 1991, p. 32)

Artist-teachers of all wind instruments abound these days. I find it both educational and entertaining to observe master classes to witness the varied approaches to teaching, learning, and pedagogies. The ways in which others articulate, explain, and give shape to musical concepts in their work with students illustrate the different approaches to

pedagogy. Yehuda Gilad¹⁵⁹ offers a practical and humorous approach to the concepts of artistry as witnessed in a recent clarinet master class that underlie pedagogical insight about music performance teaching and learning.

In March 2011, renowned clarinet pedagogue Gilad gave a master class at the University of British Columbia. Gilad's message was clear and, in my experience, his delivery was unique. He chuckled as he worked with students, enjoying all the bizarre yet effective games he played to help them understand the basics of wind playing. He said, "playing the clarinet is not rocket science" (Y. Gilad, master class, March 19, 2011). The basic components are consistent airstream and clear articulation. The concepts, easy to read about, are less so to physically understand and maintain. One of the master class participants lost tonal focus as she played an important descending passage in the music. Gilad asked the student to sit. He instructed her to start the passage again. When the musical phrase descended, he asked her to stand up. Her attention, diverted to standing up in the middle of a phrase, demanded the kind of muscular effort she lacked in her performance. The introduction of this new task shifted the student's mental and physical focus that maintained a focused air stream. All of the students performed with inconsistencies in their the control of their airstreams. In a different but equally effective approach, Gilad used a coffee stir stick as a prop. He asked a student to blow air through the stir stick and abruptly withdraw the stir stick, but maintain the airstream. Gilad then chewed a small piece of paper into a spitball and launched it across the room to show the

¹⁵⁹ Yehuda Gilad, on faculty at the Colburn School of the Performing Arts, is a performer, conductor, and teacher. Gilad performs and gives master classes throughout the world. Among the many awards given in recognition of his musical contributions is the "Distinguished Teacher Award from the White House Commission on Presidential Scholars." Retrieved May 3, 2011, from <http://www.usc.edu/schools/music/private/faculty/gilad.php>

power available in the airstream. The student tried and his spitball dribbled out landing at his feet. Gales of laughter ensued but it was evident how little the student engaged his airstream in performance. Gilad's games, amusing as they were to witness, helped these students visualize and physically understand these important concepts with their own bodies. Gilad told the students, "Don't imitate your playing or anyone else's playing, imitate your singing" (Y. Gilad, master class, March 19, 2011) as the best way to find musical ideas and apply those principles to their instrumental voice.

9.9 Obstacles

There is one major psychological aspect to be aware of when teaching. That is to make the student realize that the teacher also struggled, made mistakes and is only human. A great artist does not appear full blown from birth. (Liebman, 1996, p. 114)

I included this topic area as a way to show how Hemke, Rousseau, and Sinta (all successful performers and teachers) also endured struggles.

In a city with so many excellent concert saxophonists, it is interesting to know that when saxophone players are needed for concert programs, the Chicago Symphony Orchestra uses players within the orchestra, clarinetists or bassoonists (albeit, fine musicians) who double on saxophone.

A more personal obstacle for Hemke was the partial amputation of his left-hand middle finger. Hemke endured seven operations to gain back some mobility in the injured finger. With the help of the Selmer Company, who extended the C key on an instrument designed specifically for him, Hemke is able to play saxophone again.

Reflecting on the past thirty years, Rousseau notes that public awareness and acceptance of the saxophone as a concert instrument is slower than he expected. Despite a wealth of music being commissioned and performed, the saxophone, like other wind and brass instruments, is seldom used as a featured instrument for concerto performances in orchestral programs.¹⁶⁰

Sinta refers to his first public review as a faculty member at Ithaca College as a personal obstacle. He also admits that his strong opinions may be perceived as obstacles but Sinta's desire to elicit change is sincere. Sinta has always involved himself in committee work and took on extra work to follow through and help make changes happen. He admits this left him with less time to practise and develop a performing career. He adds that he would not change any of these experiences because of their importance to music education and performance.

Obstacles mentioned by Sinta had the effect of furthering his own musical and cultural education. Sinta's performing career flourished with numerous commissions and performing activities despite his involvement with committees and extra teaching activities. The public review, so vividly remembered by Sinta, fueled his desire to cultivate new repertoire for saxophone, his curiosity to learn other art and culture, and the

¹⁶⁰ I have had the privilege of performing Canadian Broadcasting Corporation-commissioned concertos by Canadian composers Fred Stride and Ian McDougall in 1994 and 2005. In April 2012, I will perform a commissioned concerto by Canadian composer Jeffrey Ryan with the Vancouver Symphony Orchestra and the Victoria Symphony Orchestra. The working title Ryan's concerto is *Brazen*. While performing concertos with orchestras remains a rarity, more composers use saxophone in their orchestrations. For instance, John Adams's *Nixon in China* (1987), performed in 2010 with the Vancouver Opera, uses six saxophones with four players. The Prism Saxophone Quartet recorded the opera with the Colorado Symphony (Marin Alsop, conducting). Adams uses the saxophones prominently in the score. John Adams also uses saxophone extensively in *City Noir* (2009), premiered by the Los Angeles Philharmonic (Gustavo Dudamel, conducting) with Dr. Timothy McAllister (former Sinta student) as soloist in the second movement "The Song is for You."

ability to make positive personal changes. Obstacles presented challenges to overcome, not walls to prevent further growth. Rarely insurmountable, obstacles often instill a drive or motivation for further achievements.

9.10 Changes from Start of Career to Now

From Hemke's viewpoint, not much has changed in terms of opportunities for the concert saxophonist. The perception of the saxophone as a jazz-only instrument is slow to change. However, with more saxophone specialists teaching at colleges and universities, Hemke sees better-prepared students auditioning at Northwestern University. Hemke notes that whereas the technical abilities of students have improved over time, their musical sensitivity lags behind.

Hemke adds:

There clearly are [good performers], better now than they have ever been. I should qualify that by saying that it's fundamentally a United States situation. In Europe, it's a little better. In Europe, there is a different milieu as far as the listening audience, what they're able to perceive, the amount of government support for artists, all of that. We just don't have that—at least for saxophonists we don't. (F. Hemke, interview, February 26, 2009)

Hemke is aware of government support for the arts in Canada, and asks me if the situation in Canada is the same as in Europe. Alas, while provincial and federal

government support still exists in Canada, the continuation of these funds under government constraints is always at risk.¹⁶¹

Rousseau cites the vast increase in the amount and quality of repertoire available to performers and the technological advances (CDs, DVDs, videos, etc.) that advance saxophone pedagogy. Like the well-established pedagogical history of violin and piano, Rousseau says these technological advances and the steady increase of interest in saxophone pedagogy are important steps in the saxophone's unfolding history.

Sinta sees changes in his ability and growth as a saxophone teacher as a positive change from the beginning of his career until now. Where he once used threats that resulted in negative motivation, he now uses humour and, as I witnessed, Sinta-isms. Amusing metaphors and veiled threats, these Sinta-isms send clear and direct pedagogical messages to students. What might be perceived as threats to an outsider, these quips are cherished reminders of Sinta's passion and insight to the insider—the Sinta student or, like me, the Sinta observer and, I hope, honorary insider.

Sinta, like Rousseau, cites the technological advances available for continued learning for all. As quoted earlier, Sinta says, “innocence and naïvety” (D. Sinta, interview, December 6, 2010) about the available sources are not valid excuses for ignorance.

¹⁶¹ The British Columbia provincial government announced a 50% cut of arts funding in the 2010–2011 budget. Retrieved April 26, 2011, from <http://www.straight.com/article-295673/vancouver/arts-alliance-says-bc-budget-cuts-arts-funding-liberals-cover-it-including-museum-funds-grand-total>

9.11 Guidelines for Aspiring Saxophonists

Learn piano or voice in addition to the saxophone is Hemke's first guideline for aspiring saxophonists. With its relatively simple fingering system, saxophonists (through dedicated practice) can acquire excellent technique, but Hemke cautions that developing musical sensitivity demands a different approach. Hemke says the human voice is a way to naturally internalize musical phrases. To play with musical expression, the instrument must be an extension of the body, the brain, and the heart. While the body controls the physical demands of musical performance, the brain, or the performer's musical *savoir faire* (as Rousseau would say) generates musical ideas that are generated through artful performance practice. This idea harkens back to the concepts of artistry in teaching and performing cited earlier in this document from the eighteenth century to the present.

According to Rousseau, students must ultimately find their own path to musical artistry. Desire to succeed, determination to spend the necessary time in the practice room, time spent organizing concerts, and perseverance are important factors in achieving success. A teacher may inspire, influence, or guide the student but the student must ultimately log the necessary productive hours in the practice room and on stage to achieve artistic goals. Musical experiences in performances, in rehearsals, and in lessons help students develop skills, identify problems and work out solutions in practice sessions. Rousseau admits that often students don't know what to do or they avoid the necessary work in the practice room. They "spin their wheels" (E. Rousseau, interview, October 10, 2008) and get no further in overcoming performance problems. For instance, to improve, students should understand and identify their best times of the day to practise. Norris continues Rousseau's thought, one that Hemke and Sinta also advocate. "If the major part of one's

practice is not a deeply satisfying experience, a continuous exploration of oneself and one's relation to music and one's instrument, then there must be something fundamentally wrong with it" (Norris, 1985, p. 17).

Sinta's guideline is concise. Get out there and be a better musician than anyone else. Period. Like Hemke and Rousseau, Sinta recognizes the hard work, the desire, and the discipline required to excel musically. In Sinta-style, he demands that students recognize an inferior institution or teacher and proactively find more conducive learning situations. While insisting that the right notes are in the right place, at the right dynamic, and in tune, a good teacher must also model excellent performance skills.

Another approach to further development on the saxophone (or any instrument) is through learning a different instrument such as piano, another woodwind instrument, or the voice. The learning process to acquire skill on a second or third instrument provides an opportunity to review and reconceptualize learning concepts that might apply to one's principal instrument and teaching techniques. For example, I play bassoon in a community orchestra. Often a frustrating pursuit, playing bassoon also gives me insights into my saxophone playing and teaching. In particular, fingering choices for saxophones are straightforward when compared to the complexity and number of options available for the bassoon. Playing bassoon puts me in a student role—someone who wants to play well but needs guidance from skilled teachers to improve. I am efficient in a practice room on saxophone, but find myself slipping into student-mode (unfocused, frustrated, and impatient) when practising bassoon. This helps me understand what saxophone students experience and adjust my approach to their problems.

Completing a degree, whether a Bachelor's, a Master's, a DMA, or a PhD, marks an ending and a beginning. While the accomplishment is worth celebrating when complete, it is a springboard to the next step, the beginning of the next phase. To show good teaching at its best, I include an anecdote from my last days as a Master's student at Indiana University.

At my final lesson with Rousseau, after I had completed all the requirements for the Master's degree, Rousseau offered some advice through imagery. He said I had reached a goal, a plateau of sorts, at the top of a hill by completing the Master's degree program. It took hard work to get there and it was worth reveling in the accomplishment. For some, he said, this hill, the apex of their accomplishment, was where they would stay in their growth. Soon, however, he hoped I might notice the scenery. The hill had another side—the descent, then a valley, and then another hill off in the distance. He hoped I would soon be restless and resume the quest to that next hill, and the next, and the next.

In closing, Norris (1985) cites a Chinese proverb that applies to music practising and growth, “The longest journey starts with the first step” (p. 17).

9.12 Philosophy of Life and Learning

Hemke, like Rousseau and Sinta, advocates lifelong learning. Hemke says the acquisition of one bit of knowledge leads to a new awareness and then to another gain in knowledge, creating a never-ending cycle of learning. He describes this as an existential experience.

Rousseau expresses the same message as active-constructive learning, modeled after Alfred Adler. Rousseau wants students to ask questions and be active participants in their

learning, not empty vessels waiting for him or another teacher to fill in the void. Sinta wants students to maintain their desire and curiosity in learning beyond college.

All three enjoy their work as a musicians and teachers. Hemke says that teaching and being around his youthful students is like a drug, one that keeps him energetic. He admits that the end of this phase of his life and career will be a difficult personal decision but one that is necessary. Teaching, to Hemke, is like parenting. Good parents, like good teachers, do their best to instill good habits and the knowledge in their children to make intelligent choices. At some point, he says, “you have to let them go, too” (F. Hemke, interview, February 26, 2009).

Rousseau uses the term “psychic income” (E. Rousseau, interview, October 10, 2008) to describe, much like Hemke and Sinta, the personal rewards received in his teaching career.

Sinta reflects on this thesis project. He refers to himself, Hemke, and Rousseau as transitional figures whose careers have seen amazing growth for the saxophone.

Legendary teacher and pedagogue Himie Voxman shares the same sentiment about lifelong learning.

I also believe that one of the most admirable characteristics a person can possess is a continuing curiosity—a curiosity about his own field of endeavor and of knowledge in general. We teachers cannot give our students talent; we can only give them guidance so that they can use it to the fullest. One should always be looking for new ways to do old things and for unfamiliar literature. Some of the hundreds of hours devoted to practising the Mozart Concerto might better be spent listening to his arias and string quartets. You will play the concerto

better as a result. As a parent I was always delighted when my children read books they didn't have to read. To some degree, our students are our "children." (E. Riley, 1988, p. 17–18, as quoted in M. Hustedt, 2010, p. 105)

The impact on many people's lives by the teachings of Hemke, Rousseau, Sinta, and others is evident at conferences, master classes, and, increasingly, in the technical and musical abilities of younger performers.¹⁶²

9.13 Interests

Hemke, Rousseau, and Sinta enjoy reading and encourage their students to read beyond their required university textbooks. Hemke paints, reads poetry, explores existential philosophy, enjoys woodworking, and maintains his vintage car. Rousseau enjoys books about politics, music, and historical novels. Biographies with history and insight into the personal lives of musicians are particular favourites. As a student, Rousseau recalls learning about Alfred Adler, whose theories of constructive learning influenced his own approach to teaching. Sinta leaves books in his studio for his students to take and read. Sinta describes himself as a voracious reader with eclectic tastes that range from fiction to environmental issues and, like Rousseau, politics and biographies. Musically, Sinta's tastes are equally eclectic. Sinta's car radio is set to the local jazz station. He admits that

¹⁶² Recent winners and honourable mentions of the prestigious Fischhoff and Plowman chamber music competitions include: Red Line Quartet (Eastman School of Music), ViM Quartet (Eastman School of Music), Prism (University of Michigan), H2 (Michigan State University), Amethyst Quartet (Northwestern University), Halcyon Saxophone Quartet (University of Houston), Catalyst Saxophone Quartet (University of Houston). In addition, the International Adolphe Sax Competition, held every four years in Dinant, Belgium, has included finalists Otis Murphy (Indiana University/University of Georgia) in 1998, Allen Harrington (Northwestern University/University of Saskatchewan) in 2002, and semi-finalists James Fusik (Bowling Green State University) and Stephen Page (University of Iowa/University of Minnesota/Indiana University) in 2010.

he doesn't listen to classical music at home but loves opera—especially Puccini operas sung by Luciano Pavarotti. Increasingly, Sinta says he appreciates world music. A true romantic, Sinta did not hesitate to admit that he was moved to tears by a PBS program about the life of Leonard Bernstein.

Hemke, Rousseau, and Sinta's love of music and teaching, an important aspect of their lives, is not all-consuming. Continued learning through books, through music, through musical discoveries, overcoming or working around obstacles, care and attention to their families and former students, and a passion for sports show us they are more than good teachers and performers.

One of the joys in asking Hemke, Rousseau, and Sinta about other areas of interest is my exploration of their responses. I read many of the books suggested and cited by the three participants. These areas of interest and book recommendations broadened my perception of Hemke, Rousseau, and Sinta as people and of their pedagogies and increased my own learning about music performance history and pedagogy.

Emily Dickinson, Hemke's favourite poet, led me to books about her life and poetry. I found three Dickinson poems that resonated with me as a performer and a teacher. These three poems reflect important concepts covered in this dissertation about learning and teaching.

A Book

There is no frigate like a book
To take us lands away,
Nor any coursers like a page
Of prancing poetry.
This traverse may the poorest take
Without oppress of toll;
How frugal is the chariot
That bears a human soul!

The Brain

The brain is wider than the sky,
For, put them side by side,
The one the other will include
With ease, and you beside.
The brain is deeper than the sea,
For, hold them, blue to blue,
The one the other will absorb,
As sponges, buckets do.
The brain is just the weight of God,
For, lift them, pound for pound,
And they will differ, if they do,
As syllable from sound.

Experience

I stepped from plank to plank
So slow and cautiously;
The stars about my head I felt,
About my feet the sea.
I knew not but the next
Would be my final inch—
This gave me that precarious gait
Some call experience

9.14 Theory of Scaffolding

Mentioned earlier, Fred Hemke's approach in teaching epitomizes the theory of scaffolding (R. Kennell, personal communication, October 11, 2011). As a former Hemke student Kennell must have witnessed as I have as an observer, Hemke's use of modeling and imitation, his teaching approach that aids problem-solving, and his teaching goal to help students make independent musical decisions. I also witnessed these teaching approaches in Rousseau's and in Sinta's studios, in their guidelines for good performance and practice, and in their reminiscences. All three use scaffolding concepts in their teaching and corroborate the perception of the "critical thinker" as a "critical being" to define those musicians who can accurately observe, remedy, and continue to grow musically in and beyond their practice rooms (Barnett, 1997, cited in Wass, Harland & Mercer, 2011, p. 318). The correlation between a theory of scaffolding and music performance provided a lens to view the work Hemke, Rousseau, and Sinta that allowed me to remain open to approach the analysis of the data more inductively and, I believe, stay closer to what I experienced during my research visits as an observer and researcher.

9.15 Hemke, Rousseau, and Sinta: Pedagogy, Practice, and Performance

The concepts of artistry and practice in acquiring technical and musical skills indicates consistency over time. Liebman (1996) agrees, “Historical treatises and current events show us that everything we witness has happened before somewhere and sometime” (p. 85). Liebman believes we can learn from these sources and use them as musical inspiration. He advocates knowledge of psychology and mysticism to enhance our curiosity and musical minds. Intellectual stimulation through reading and grasping concepts in science, philosophy, and even mechanical arts serve as catalysts to further learning.

The concept of lineage and the profound influence from teachers to students exists. Students may agree or disagree with the musical approach of certain teachers and may shape their own practice as performers and teachers according to this influence. Liebman (1996) adds, “the teacher must envision himself as an interpreter of what came before” (p. 111) in terms of performance practice, teaching, and pedagogy.

Hemke, Rousseau, and Sinta are important figures in the continuing history of saxophone performers and pedagogues that started in the twentieth century with Joseph Allard, Marcel Mule, Larry Teal, Sigurd Rascher, and Himie Voxman. Their modes of delivery may be as different as their personalities but their message, corroborated through resources that span over 200 years (Kaslow, 1996; Quantz, 1752/1985), are distinctly similar:

1. Take advantage of every opportunity to further musical training and gain musical and technical expertise to attain musical intelligence and independence. Trust and confidence in musical decisions emerges through musical experiences.
2. Good performances communicate a love and an understanding of music to an audience.
3. The expression of competent, coherent musical phrases is more important than mere technique (but good technical skill is necessary for competence and coherence).
4. Expand your artistic horizons and remain curious.
5. Learn to practise intelligently and with intention.
6. Take pride in your accomplishments but continue the pursuit of excellence.
7. Be accurate in your musical preparation and be flexible in your musical decisions.
8. Remember that you are the interpreter of the music, so make your presentation convincing following your artistic aspirations to the fullest.
9. Maintain a sense of balance and continuity in your life—good health, good friends, good food, and good wine.
10. Know how and when you accomplish your best work.
11. Investigate new music and new approaches to music learning and teaching.

12. Challenge yourself to learn new ways of expressing yourself (through music, art, or dance).
13. Be ready for the next musical challenge by taking advantage of every opportunity to learn and improve.
14. Enjoy your performances and learn from them—avoid “keeping score” in performance situations.
15. Be honest as a teacher and as a performer.
16. Set high standards for yourself as a player and as a teacher.
17. Nurture and expand your cultural appreciation and literacy.
18. Remain active mentally and physically; enjoy life and all it has to offer.

Liebman (1996) says an artist “includes all aspects of life in his vision and reflects upon these matters through his chosen field of expertise” (p. 85). Evinced an attitude consistent with the opinions found in my interviews with artist-teachers of saxophone, their students, and found in pedagogical literature, Liebman says, “an artist must be dedicated to learning as much as he can about everything, especially how other thinkers and creators have viewed life” (1996, p. 85).

Kaslow synthesizes the concepts gathered from the literature, Hemke, Rousseau, and Sinta.

I am convinced that we reach our highest artistic goals through inquisitiveness, non-defensiveness, and intelligent openmindedness toward people, ideas, and circumstances. We reach our highest goals

only when we are as anxious to explore our weaknesses as we are to find our strengths.” (Kaslow, 1996, p. xv)

9.16 Implications for Practice

Personal anecdotes about lives and careers provide a window in time to glimpse these artist-teachers. Those who have had the good fortune to study with one or more of these artist-teachers may recognize or be surprised by some of the stories. Their opinions about teaching, learning, and performing show consistency over the years. Those who study or have studied with these artist-teachers’ former students may recognize shared attitudes, musical concepts, or personality traits. Those who have not and will not have the opportunity to study with Hemke, Rousseau, or Sinta may find valuable pedagogical information—much like taking a lesson vicariously with each of these three artist-teachers.

9.16.1 Implications for practice in education

Finally, the significance of this thesis about music performance related to the broader field of education is in the notion of curriculum. Pedagogy in performance art is a holistic pursuit. The teacher attends to many facets of each student’s personality, learning attitudes, aptitudes, and at times personal issues, with the goal of inspiring the student’s own initiative to learn and helping the student gain necessary learning tools—and ultimately craft the student’s own personal curriculum for continued learning. While ultimately this, too, is the goal of the educational institutions, the approach there is less personal, in an attempt to generalize curriculum concepts. For example, the need to

design and state quantifiable learning outcomes for a course may serve the needs of the course calendar, but such learning outcomes are too general to meet the needs of individual students in meaningful ways.

The participants and other artist-teachers cited in this study both recognize and demonstrate the irreducible nature of artistry in performance (and teaching), and how difficult this is to quantify with any precision, or to translate into specific guaranteed learning outcomes in the courses they teach and with the students they mentor. Eugene Rousseau commented in our interview that the nature of his job was not to be a teacher of eighteen students, but to be a teacher of eighteen different personalities, which he would approach in different ways by understanding them as individuals. What is different—and, I believe, worthy of consideration by curriculum specialists—is the various ways artist-teachers tailor curriculum to individuals, and how that helps students realize their own learning outcomes. I put this out not as a solution, but as an aspect of pedagogical practice and curriculum development worth pondering.

9.17 Implications for Research

Scholarly research about the lives, careers, and pedagogies of artist-teachers of wind instruments is rich with possibilities. Insights gained situate and make real the personalities and pedagogies of established artist-teachers. As I did years ago by traveling and observing Rousseau, Hemke, and Delangle, to this research with Hemke, Rousseau, and Sinta, so might you, the reader, get to know other artist-teachers' pedagogies and personalities through this dissertation and future scholarly research or be inspired to take on a similar project with other artist-teachers. A good example of recent research in this

area is Sandberg's (2010) thesis about the life and career of artist-teacher, James Houlik. Sandberg's questions to Houlik address pedagogical and personal issues in music. Houlik's pedagogical knowledge and his personality (through humorous insights) are clearly evident in his answers.

Music performance topics are an emerging area of interest in research. An important scholar in the field of saxophone research is Thomas Liley. Liley edited Teal's (2008) biography and wrote Rousseau's (2011) biography. Throughout my time writing this thesis, Liley's impressive knowledge of saxophone history through his scholarly presentations about the history of the saxophone, Marcel Mule, Sigurd Rascher, and Eugene Rousseau inspired me personally and professionally.

Liley's newly published biography of Rousseau (2011) is an excellent example of scholarship in its relevance to the field of music performance and teaching. Further praise is personal. Liley continues to teach me about writing and about scholarship in the same way that Hemke, Rousseau, and Sinta taught me about saxophone performance.

Liley suggested two topics that I include here for further research. First, research about the "extensive teaching influence of Mule" (T. Liley, email correspondence, August 21, 2011) and second, a follow-up to Liley's 2001 article in the *Saxophone Symposium* about Sigurd Rascher that addresses Rascher's considerable influence on current artist-teachers Lawrence Gwozdz, University of Southern Mississippi; Patrick Meighan, Florida State University; and Wildy Zumwalt, SUNY Fredonia. Further, I developed a third topic area in consultation with Liley. Below is a list of saxophone artist-teachers whose lives and pedagogies would make good research topics.

Daniel Deffayet	(Paris Conservatory, 1968–1988)
François Daneels	(Royal Music Conservatory of Brussels, 1954–1981)
Jean-Yves Fourmeau	(National Conservatory at Cergy-Pontoise)
Li Yusheng**	(Sichuan Conservatory of Music, since 1997)
Jean-Marie Londeix	(Bordeaux Conservatory, 1971–1999)
Lynn Klock	(University of Massachusetts Amherst, since 1980)
Steven Mauk	(Ithaca College, since 1975; Acting Dean, 2010–2011)
John Nichol	(Central Michigan University, since 1980)
Sigurd Rascher	(Performer; taught at Manhattan School of Music, 1940–1942)
Harvey Pittel	(University of Texas-Austin, since 1980)
John Sampen	(Bowling Green State University, since 1980)
James Stoltie	(Professor Emeritus, State University of New York, Potsdam, 1968–2000)
Joseph Wytko	(Professor Emeritus, Arizona State University, 1975–2007; Visiting Professor, University of Georgia, 2010–2011)

** Paul Brodie first visited China in 1990, where he met Li Yusheng. Included in Brodie’s autobiography is a letter from Li Yusheng describing his meeting with Brodie, and Brodie’s impact on the Chinese people (Brodie, 1999).

Not included on this list are the many artist-teachers of saxophone in Japan. Sugihara’s dissertation *The History of the Saxophone in Japan* (2008) traces the introduction of saxophone to Japan (pp. 23–27) and the lineage of prominent teachers (pp. 122–157).

More in-depth investigation into the pedagogies of Arata Sakaguchi, Yushi Ishiwata, and other Japanese saxophone artist-teachers would expand Sugihara’s important work. An historical study of the saxophone in North America, as Sugihara did in Japan, is an excellent topic for future research. The same biographical and pedagogical work is

applicable to the names listed above and to the numerous people I have neglected to mention due to space limitations.

An important reason to continue research in the area of applied (performance) music instruction is to expand teacher training in this field beyond the one-mentor approach by including other perspectives and pedagogical approaches. As Parkes (2009) points out:

The lack of systematic education or ‘training’ for faculty in the pedagogical aspects of teaching in the applied studio is an area that needs careful consideration. It is tacitly assumed that simply because one has been taught, in the conservatory method, or applied studio, that one can also then teach. If one has only experienced the applied setting from the role of student, one cannot be expected to move to the role of teacher smoothly or expertly.¹⁶³

As previously discussed in this paper, Kennell says that inquiry into private music instruction is under-researched (2002, p. 244). Recent growth in this field is evident in the research section of the online site for the *Journal of Research in Music Performance*. This is a peer-reviewed forum that presents a “broad range of research that represents the breadth of an emerging field of study.”¹⁶⁴

¹⁶³ Retrieved August 22, 2011, from http://www.musicalperspectives.com/Site/Research_files/Recent%20research%20in%20applied%20studio%20instruction-Parkes.pdf

¹⁶⁴ Retrieved August 22, 2011, from <http://www.musicalperspectives.com/Site/Research.html>

10 ACKNOWLEDGEMENT AND APPRECIATION OF HEMKE, ROUSSEAU, AND SINTA

One of the most positive aspects of this research project is the realization of how much I have learned and how much I continue to learn from interactions with Hemke, Rousseau, and Sinta, their current and former students, and in conversations with other performance teachers and music scholars. Of the many saxophonists performing and teaching these days in North America, many have studied with one of these artist-teachers. Few have studied with or know two of them. Fewer still have had the privilege to interview, observe, and get to know all three as I have throughout this research project. I received a rare gift through this research project, a gift I hope is shared through this thesis. In the same way I asked Hemke, Rousseau, and Sinta to provide their thoughts through stories, I share three personal reflections about each of these artist-teachers.

10.1 Hemke

I received a study grant from the British Columbia Arts Council in 1988 to visit Hemke at Northwestern University. I had heard stories from fellow saxophonists over the years about how difficult Hemke could be with students. One day while sitting outside his studio, one of his students struck up a conversation with me. He was curious about my project and, it appeared, about me. After a few minutes of casual conversation, he asked me, "You're a Rousseau student, right?" I corrected him, "I was a Rousseau student. I

graduated from Indiana University in 1984.” A few more minutes of casual conversation occurred before he asked a more personal question. He had heard stories about Rousseau, including one in particular about what a tyrant Rousseau was with his students. He wanted to know if that was a fair assessment of Rousseau? Stunned at this statement, it is a hilarious example of the type of rumours that circulate about teachers. It was the same story I’d heard, but with Hemke’s name attached!

A few years later, I attended a master class given by Hemke at one of the North American Saxophone Alliance conferences. Frustrated with the non-expressive playing by the participant, Hemke got down on hands and knees, raised his hands in prayer and pleaded, “What do I have to do to get you to play musically?” It was a shocking but effective way to get his message across to the participant. This, I knew from my experiences at Northwestern, was a classic Hemke moment. I felt like an insider, a Hemke student, who could appreciate the message and find humour in the mode of delivery.

10.2 Rousseau

It is hard to believe, but my relationship with Rousseau spans thirty years. In 1986, two years after I completed the Master’s degree, I returned to Indiana University for a short stay to observe his teaching. This visit would spark my curiosity in learning about performance and pedagogy through observation and interviews that eventually became this thesis. I’ve had the privilege of working with Rousseau in Vancouver at the Vancouver Community College Saxophone Workshop for the past thirteen years. More

recently, Rousseau has included me and my husband (Dr. David Branter) on the faculty at the Eugene Rousseau Saxophone Workshop in Shell Lake, Wisconsin.

On the first of his many visits for the Vancouver Saxophone Workshop, knowing he'd be introduced to my children, Rousseau brought up the subject of how they should address him. Rousseau preferred not to be introduced as Dr. Rousseau to my children since the connotation of the word doctor may not be pleasant. He asked if they might prefer to call him grandfather or papa. I mentioned that my children referred to my father as "Papa Denny." Perhaps "Papa Gene" would be appropriate. Now teenagers, my children still look forward to Papa Gene's visits.

Rousseau's support and guidance continues well beyond the two years I studied with him. My self-motivation, sparked by Rousseau's teaching, is kindled by my own desire to perform and create music. Rousseau believes his teaching job is done when his students gain musical understanding and independence but he remains a constant source of inspiration and advice to his former students when his guidance is requested. Singing along with Rousseau's recording of the Glazounov Concerto so many years ago as a novice saxophonist, it was inconceivable that he would become a mentor and a friend.

10.3 Sinta

Sinta, by contrast, was the least known to me in this group of participants. I met Sinta in 1986 when he was in Vancouver as a guest clinician for MusicFest Canada. The few hours I spent in his workshops and at lunch with Sinta were intense and entertaining. It

was a great introduction to Sinta but it would be another seventeen years before our paths crossed again.

In 2003, I met him briefly when I interviewed as one of the three candidates short-listed for Sinta's teaching position. A few days after my interview, the committee chair called me to tell me of an unusual turn of events. Sinta had rescinded his intention to retire. The committee chairperson thanked me for my time and good presentations and expressed some concern that I might think the search was not in earnest. To me, this had been an incredible personal (and professional) opportunity. To be under such pressure as a relative unknown among the three applicants, it was almost a relief that the search ended in this manner. I laughed as I said to the interview committee chairperson, "I didn't win the job, but I didn't lose it either!"

A few months later, knowing I would not be moving to Ann Arbor, Michigan, I decided to continue the project I'd started in 1986 with Rousseau, continued with Hemke in 1988, and stopped after my 1991 study visit with Delangle at the Paris Conservatory. I always intended to continue this method of personal study and I was eager to continue this project with Sinta. I wrote a letter to ask Sinta's permission to visit and observe his teaching. A few weeks later, I was shocked to receive Sinta's politely worded refusal. Sinta had heard excellent comments about my recent interview and assured me that his refusal was not meant as a personal slight. Sinta felt that anyone other than the two people involved in the lesson would be interference and distraction. Disappointed, I also understood and respected his point of view.

In addition to my mission to study with artist-teachers for personal gain, other musicians expressed their interest in the information I gathered from my previous study visits with Rousseau, Hemke, and Delangle. In 2003, through conversations with colleagues about pedagogy, coupled with a continued nagging desire to pursue doctoral work, I met with Dr. Peter Gouzouasis in the Faculty of Education at the University of British Columbia. Slightly bewildered at the prospect, I applied for the PhD program in Curriculum and Pedagogy. The project as I envisioned it had to include Hemke, Rousseau, and Sinta. With two years of course work to complete, comprehensive examinations to pass, a thesis proposal, and an ethics review to complete, there was no urgency to ask Sinta to reconsider.

In 2007, when I received the official approval to begin the thesis project, I emailed Hemke, Rousseau, and Sinta with a request to visit, observe, and interview each of them at their teaching institutions. I was thrilled when Sinta was the first to respond with an enthusiastic yes!

I am particularly grateful for the opportunity to know Sinta through this research project. We teach in similar ways, through personal experiences and analogy. A shared sense of the absurd and often a similar, sometimes bizarre sense of humour gave me the feeling that I was with a kindred spirit. Getting to know Sinta as a teacher, as a player, and as a person is one of the highlights of this research project.

10.4 Coda

I see Hemke, Rousseau, and Sinta's teaching reflected in colleagues' teaching and mannerisms. In terms of a legacy, their messages continue through their students and through their students' students.

I discovered an interesting quotation in an article written by David Gibson in remembrance of Marcel Mule posted online after Mule's death in 2001. While Mule and Daniel Deffayet traveled through Nuremburg, the mayor of that city commented to Mule about his status as the father of the saxophone in France. Mule responded, "I said that 'No, I was rather the grandfather because now it is the students of my students who are playing, and they play very well.'" ¹⁶⁵

Mule's response shows an awareness of his legacy through the success of his students, similar to the responses by Hemke, Rousseau, and Sinta as they reflect on their lives and careers.

My experiences throughout this thesis project have enriched my perspectives of teaching, performing, and continued learning. I hope to share these new insights with other musicians through this document. One of the best results in this research project are the personal relationships I've developed with these three artist-teachers and, dare I say it, friends. I cherish the relationship that has developed with Sinta and the relationships that continue to grow with Hemke and Rousseau.

¹⁶⁵ Retrieved May 8, 2011, from <http://www.dornpub.com/saxophonejournal/marcelmuleinterview.html>

To close, I include an inspirational poem. The poem, a bit sentimental, also illustrates a basic tenet of teaching and personal growth as illustrated in my conversations with the participants in my study and in the literature I compiled about teaching and learning.

In August 2011, I attended an annual music reading clinic for high school teachers. Local music dealers host reading sessions to introduce recently published music and review standard pieces to help teachers with their music purchases. They hire well-known musician-educators, often associated with music publishing companies, to lead the reading sessions. This year's clinician, music educator Dr. Paula Crider (Professor Emerita, University of Texas-Austin), ended her session with a poem she recalled her grandfather reciting to her. In its sentimental way, the poem encapsulates an underlying message from Hemke, Rousseau, Sinta, and others cited in the literature review: teachers provide us with the tools, but it is we who create either stepping stones or stumbling blocks.

A Bag of Tools

by R. L. Sharpe

Isn't it strange
That princes and kings,
And clowns that caper
In sawdust rings,
And common people
Like you and me
Are builders for eternity?
Each is given a bag of tools,
A shapeless mass
A book of rules;
And each must make—
Ere life is flown—
A stumbling block
Or a steppingstone.

(from *Poems that Touch the Heart*, 1941/1956)

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APPENDICES

APPENDIX A: Sample Consent Letters

Appendix A.1: Sample Student Letter Sent to Hemke, Rousseau, and Sinta

THE UNIVERSITY OF BRITISH COLUMBIA



Dr. Frederick Hemke
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February 23, 2009

Dear Private Lesson/Master Class participant,

Thank you for participating in the study I am undertaking as a PhD candidate at the University of British Columbia in Curriculum Studies and Pedagogy as I collect data for my thesis about artistry and pedagogy through the perspectives artist-teachers of saxophone. Your saxophone teacher has agreed to participate in my study.

Principal Investigator:

Dr. Anthony Clarke/ Thesis Advisor
Department of Curriculum and Pedagogy
604 822-2003

Co-Investigator:

Julia Nolan
PhD Candidate
Department of Curriculum and Pedagogy
Thesis Research

Funding:

This study is funded by the Social Sciences and Humanities Council (SSHRC) of Canada.

Purpose:

The purpose of this study is to research performance practices and pedagogical insights of saxophone artist-teachers. I will investigate and compare different artist-teachers' viewpoints of music performance in higher education institutions using case study, oral

THE UNIVERSITY OF BRITISH COLUMBIA



history, and narrative inquiry as a mixed methodology.

Through historical awareness of different approaches to both musical or technical issues from three prominent saxophone educators, my study will contribute to the knowledge base and practice strategies of artist-teachers for current and future musicians. Further, these personal and pedagogical portraits will serve as legacies of these artist-teachers for future generations of saxophonists.

The **research question** that guides this inquiry is:

How do master teachers articulate, negotiate, and give shape to their general pedagogical practices and about artistry in particular within the context of "master class" or "private studio" instruction? The work 'articulate' refers to key issues and central concepts raised. The work 'negotiate' refers to the way in which they express a relationship between those issues and concepts. 'Give shape to' refers to the realization of these ideas and concepts in the practice setting.

Data collection:

Three 60-minute lessons and any master classes will be observed with each subject and videotaped as data. I request permission to video/audio tape your lessons and/or master class performance, analyze the data, and include it as part of my PhD dissertation.

If you are uncomfortable with any of these procedures you have the right to refuse procedures at any time over the data collection period.

Potential Risks:

As willing participants in this study I foresee no potential risks other than the initial discomfort in being audio or videotaped.

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Other than the use of recording equipment, data collection involves activities you engage in as part of your learning around issues of teaching, learning, and musicianship.

Collected data and analysis will be made available to you to verify my interpretation of your meaning.

Nevertheless, to minimize any potential risk you may cease any of the research procedures or withdraw from the study at any time during the research visit.

Potential Benefits:

Benefits of this research include the documentation of participants' concepts of artistry and pedagogy in music performance education that will benefit generations of future musicians.

In addition, this document provides a legacy of the participants' important contributions to the saxophone teaching and pedagogy for over 45 years from the perspectives of three renowned artist-teachers of saxophone.

Confidentiality:

Your identity will be kept strictly confidential. All collected research documents will be identified by code number and kept in a locked filing cabinet and password protected computer file for no less than 5 years in my UBC office.

I will have access to the data as will my thesis committee (Dr. Anthony Clarke, Dr. J. Scott Goble, and Dr. Karen Meyer). Collected data may be used for further research projects or for publication in the future with your permission.

Future use of audio/video tapes

Data will be used for the PhD dissertation and for publications in scholarly journals and edited books.

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A book devoted to the three master saxophonist artist-teachers is a possibility.

Remuneration/Compensation

There is no remuneration or financial compensation for your participation in this study. There will be no reimbursement for expenses or payments/gifts-in-kind to be offered for your participation in this study.

Contact for information about the study:

If you have any questions or desire further information with respect to this study, you may contact Dr. Anthony Clarke (Principal Investigator) at 604 822-2003 or at anthony.clarke@ubc.ca.

Contact for concerns about the rights of research participants;

If you have any concerns about your treatment or rights as a research participant, you may contact the Research Subject Information Line in the UBC Office of Research Services at 604-822-8598 or email to RSIL@ors.ubc.ca.

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Consent:

Organization of travel for this study will take time to coordinate and I respectfully ask for your response within two months after the date of this letter.

Your participation in this study is entirely voluntary and you may refuse to participate or withdraw from the study at any time without jeopardy to your involvement in this study **even if you sign** this consent form.

Please respond within two months from the date of this letter to indicate your willingness to participate in this study.

Your signature below indicates your consent to participate in my PhD research project and that you have received two copies of this consent form; one for your own records and another copy to return.

Respectfully yours,

Julia Nolan
PhD Candidate
University of British Columbia
Department of Curriculum Studies and Pedagogy
Faculty of Education
2125 Main Mall,
Vancouver, BC
V6T 1Z4

Saxophone Instructor
School of Music
University of British Columbia
6361 Memorial Road,
Vancouver, British Columbia
V6T 1Z2

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Participant Signature Date

Printed Name of the Participant signing above

Your signature below indicates that you agree to allow future use of the collected data for journal publications and books.

Participant Signature Date

Printed Name of the Participant signing above

Appendix A.2: Sample Letter Sent to Hemke, Rousseau, and Sinta

THE UNIVERSITY OF BRITISH COLUMBIA



Professor Donald Sinta
University of Michigan
School of Music, Theatre and Dance
E. V. Moore Building
1100 Baits Road,
Ann Arbor, MI 48109-2085

Department of Curriculum and Pedagogy
Faculty of Education
The University of British Columbia
2125 Main Mall,
Vancouver, BC
V6T 1Z4
Tel: (604) 822-5422
Fax: (604) 822-4714
Web: www.educ.ubc.ca
Web: www.music.ubc.ca

Dear Professor Sinta,

I am a PhD candidate at the University of British Columbia in Curriculum Studies and Pedagogy writing a thesis about artistry and pedagogy through the perspectives artist-teachers of saxophone.

I have self-selected three eminently qualified teachers based on success and longevity as artist-teachers in major schools of music in the United States. You are one of the artist-teachers I hope to include as a participant in this study. Professors Frederick Hemke and Eugene Rousseau will also receive this letter requesting their participation.

Principal Investigator:

Dr. Anthony Clarke/ Thesis Advisor
Department of Curriculum and Pedagogy
604 822-2003

Co-Investigator:

Julia Nolan
PhD Candidate
Department of Curriculum and Pedagogy
Thesis Research

Funding:

This study is funded by the Social Sciences and Humanities Council (SSHRC) of Canada.

Purpose:

The purpose of this study is to research performance practices and pedagogical insights through conversations with saxophone artist-teachers. I will investigate and compare different artist-teachers' viewpoints of music performance in higher education institutions



using case study, oral history, and narrative inquiry as a mixed methodology.

Through historical awareness of different approaches to both musical or technical issues from three prominent saxophone educators, my study will contribute to the knowledge base and practice strategies of artist-teachers for current and future musicians. Further, these personal and pedagogical portraits will serve as legacies of these artist-teachers for future generations of saxophonists.

The **research question** that guides this inquiry is:

How do master teachers articulate, negotiate, and give shape to their general pedagogical practices and about artistry in particular within the context of "master class" or "private studio" instruction?

The work 'articulate' refers to key issues and central concepts raised. The work 'negotiate' refers to the way in which they express a relationship between those issues and concepts. 'Give shape to' refers to the realization of these ideas and concepts in the practice setting.

Data collection:

Eight hours (five 60-minute open ended, unstructured interviews and three 60-minute master class observations) will be administered over 7-10 days.

Open-ended interviews allow the research participant to answer questions freely, offer suggestions, and offer personal insights that contribute to current and future research.

In order to fairly represent your students, I ask that you inform them of this research project. I will send information only to those students who have agreed to be contacted by allowing you to forward their contact information to me.

An invitation to participate, detailed information about the study, and consent forms will be sent only to those students who have indicated an interest in this study.

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If you are uncomfortable with any procedures you have the right to refuse specific data collecting methods. For instance, if you are uncomfortable being observed in the private teaching studio, you may feel more comfortable answering guided questions about your teaching or being observed in the master class setting.

Potential Risks:

As willing participants in this study I foresee no potential risks other than the initial discomfort in being audio or videotaped.

I will observe activities you engage in as part of your teaching practice around issues of teaching, learning, and musicianship.

Other than the use of recording equipment, data collection involves activities you engage in as part of your practice as artists and teachers.

Collected data and analysis will be made available to you to verify my interpretation of your meaning.

Nevertheless, to minimize any potential risk you may cease any of the research procedures or withdraw from the study at any time during the research visit.

Potential Benefits:

A potential benefit of this research for participants includes the opportunity to make explicit, to record, and to document your concepts of artistry and pedagogy in music performance education that will benefit generations of future musicians. In addition this document provides a legacy of important contributions to saxophone teaching and pedagogy for over 45 years from the perspectives of three renowned artist-teachers of saxophone.

Confidentiality:

Your identity will be revealed as part of the legacy I will document in this thesis. As master-teachers of saxophone it is your specific



thoughts about artistry and pedagogy that are of interest to me for my thesis, but also to the saxophone community at large.

All collected research documents however will be identified only by code number and kept in a locked filing cabinet and password protected computer file in my UBC office for no less than 5 years.

I will have access to the data as will my thesis committee (Dr. Anthony Clarke, Dr. J. Scott Goble, and Dr. Karen Meyer). Collected data may be used with your permission for further research projects or for publication in the future with your permission.

Future use of audio/video tapes

Data collected for this study will be used for my PhD dissertation and for publications in scholarly journals and edited books.

For example, a book devoted to the three master saxophonist artist-teachers is a possibility. Other possibilities include journal articles about artistry and pedagogy for publication in *The Saxophone Symposium* or *The Saxophone Journal*.

The collected data, like other oral history data, is of immense value and should not be destroyed. I plan to preserve this material by transcribing all interview texts and storing these files in perpetuity. It may be appropriate for other researchers to access the raw data files in the future. Access to these files will be considered based on proposals and files may be sent through the postal service or other secure means.

The researcher requests the right to re-contact you for consent to any future projects using this data. Further, the researcher will submit an application to the board for ethical review for any future use of the collected data.

Remuneration/Compensation

There is no remuneration or financial compensation for your participation in this study. There will be no reimbursement for

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expenses or payments/gifts-in-kind to be offered for your participation in this study.

Contact for information about the study:

If you have any questions or desire further information with respect to this study, you may contact Dr. Anthony Clarke (Principle Investigator) at 604 822-2003 or at anthony.clarke@ubc.ca.

Contact for concerns about the rights of research participants:

If you have any concerns about your treatment or rights as a research participant, you may contact the Research Subject Information Line in the UBC Office of Research Services at 604-822-8598 or email to RSIL@ors.ubc.ca.

Consent:

Organization of travel for this study will take time to coordinate and I respectfully ask for your response within two months after the date of this letter.

Your participation in this study is entirely voluntary and you may refuse to participate or withdraw from the study at any time without jeopardy to your involvement in this study **even if you sign** this consent form.

Your signature below indicates your consent to participate in my PhD research project and that you have received two copies of this consent form; one to return by mail and one for your own records.

Participant Signature Date

Printed Name of the Participant signing above
If the data is to be used for purposes other than the project outlined above (as indicated under the heading **Future Use of**

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Audio/Video tapes), your signature also indicates consent to being contacted for these purposes.

Participant Signature

Date

Printed Name of the Participant signing above

Respectfully yours,

Julia Nolan
PhD Candidate
University of British Columbia
Department of Curriculum Studies and Pedagogy
Faculty of Education
2125 Main Mall,
Vancouver, BC
V6T 1Z4

Saxophone Instructor
School of Music
University of British Columbia
6361 Memorial Road,
Vancouver, British Columbia
V6T 1Z2

Appendix A.3: Sample Letter Sent to Northwestern University, the University of Minnesota, and the University of Michigan

THE UNIVERSITY OF BRITISH COLUMBIA



Department of Curriculum and Pedagogy
Faculty of Education
The University of British Columbia
2125 Main Mall,
Vancouver, BC
V6T 1Z4

Tel: (604) 822-5422
Fax: (604) 822-4714
Web: www.educ.ubc.ca
Email: juliano@telus.net
Web: www.music.ubc.ca

September 4, 2011

Dr. Jerry Luckhardt
Interim Director
or
Dr. David Myer
Director
School of Music
University of Minnesota
200 Ferguson Hall
2106 Fourth Street South
Minneapolis, MN 55455

Dear Sirs:

I am a PhD candidate at the University of British Columbia in Curriculum Studies and Pedagogy writing a thesis about artistry and pedagogy through the perspectives artist-teachers of saxophone.

I have selected three eminently qualified teachers based on success and longevity as artist-teachers in major schools of music in the United States. **Professor Eugene Rousseau** is one of the artist-teachers I hope to include as a participant in this study teaches at **University of Minnesota**.

I have contacted **Professor Rousseau** outlining the research procedures and copied them in this letter. If **Professor Rousseau** consents to participate in this research I hope to visit **University of Minnesota** in the next year (2008-2009) to collect data.

I request permission from you to fulfill my research data collection at the University of Minnesota should Professor Rousseau approve.

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If you require further information please don't hesitate to contact my thesis advisor or me.

I am including the consent form for your perusal.

Yours sincerely,

Julia Nolan

Principal Investigator:

Dr. Anthony Clarke/ Thesis Advisor
Department of Curriculum and Pedagogy
604 822-2003

Co-Investigator:

Julia Nolan
PhD Candidate
Department of Curriculum and Pedagogy
Thesis Research
Faculty of Education
University of British Columbia

Saxophone Instructor
School of Music
Faculty of Arts
University of British Columbia
604 291-2190
Email: julianol@telus.net

The rest of this letter indicates the details of my research project that requires Professor Rousseau's consent.

Funding:

This study is funded by the Social Sciences and Humanities Council (SSHRC) of Canada.



Purpose:

The purpose of this study is to research performance practices and pedagogical insights through conversations with saxophone artist-teachers. I will investigate different artist-teachers' viewpoints of music performance in higher education institutions using case study, oral history, and narrative inquiry as a mixed methodology.

Through historical awareness of different approaches to both musical or technical issues from three prominent saxophone educators, my study will contribute to the knowledge base and practice strategies of artist-teachers for current and future musicians. Further, these personal and pedagogical portraits will serve as legacies of these artist-teachers for future generations of saxophonists.

The **research question** that guides this inquiry is:

How do master teachers articulate, negotiate, and give shape to their general pedagogical practices and about artistry in particular within the context of "master class" or "private studio" instruction? The work 'articulate' refers to key issues and central concepts raised. The work 'negotiate' refers to the way in which they express a relationship between those issues and concepts. 'Give shape to' refers to the realization of these ideas and concepts in the practice setting.

Data collection:

Eight hours (five 60-minute open ended, unstructured interviews and three 60-minute master class observations) will be administered over 7-10 days.

Open-ended interviews allow the research participant to answer questions freely, offer suggestions, and offer personal insights that contribute to current and future research.

A separate consent form will be requested to observe, audio and videotape three 60-minute private and/or master class lessons of 3 to 5 of your students participating in observed private lessons or master classes.

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Student consent letters will be sent to you for distribution if you agree to participate in this study.

If you are uncomfortable with any procedures you have the right to refuse specific data collecting methods. For instance, if you are uncomfortable being observed in the private teaching studio, you may feel more comfortable answering guided questions about your teaching or being observed in the master class setting.

Potential Risks:

As willing participants in this study I foresee no potential risks other than the initial discomfort in being audio or videotaped.

I will observe activities you engage in as part of your teaching practice around issues of teaching, learning, and musicianship.

Other than the use of recording equipment, data collection involves activities you engage in as part of your practice as artists and teachers.

Collected data and analysis will be made available to you to verify my interpretation of your meaning.

Nevertheless, to minimize any potential risk you may cease any of the research procedures or withdraw from the study at any time during the research visit.

Potential Benefits:

A potential benefit of this research for participants includes the opportunity to make explicit, to record, and to document your concepts of artistry and pedagogy in music performance education that will benefit generations of future musicians.

In addition, this document provides a legacy of important contributions to saxophone teaching and pedagogy for over 45 years from the perspectives of three renowned artist-teachers of saxophone.



Confidentiality:

Your identity will be revealed as part of the legacy I will document in this thesis. As master-teachers of saxophone it is your specific thoughts about artistry and pedagogy that are of interest to me for my thesis, but also to the saxophone community at large.

All collected research documents however will be identified only by code number and kept in a locked filing cabinet and password protected computer file in my UBC office for no less than 5 years.

I will have access to the data as will my thesis committee (Dr. Anthony Clarke, Dr. J. Scott Goble, and Dr. Karen Meyer). Collected data may be used with your permission for further research projects or for publication in the future with your permission.

The collected data, like other oral history data, is of immense value and should not be destroyed. I plan to preserve this material by transcribing all interview texts and storing these files in perpetuity. It may be appropriate for other researchers to access these files in the future. Access will be considered based on proposals and files may be sent through the postal service or other secure means.

Future use of audio/video tapes

Data will be used for the PhD dissertation and for publications in scholarly journals and edited books.

A book devoted to the three master saxophonist artist-teachers is a possibility.

Remuneration/Compensation

There is no remuneration or financial compensation for your participation in this study. There will be no reimbursement for expenses or payments/gifts-in-kind to be offered for your participation in this study.

Contact for information about the study:

If you have any questions or desire further information with respect to this study, you may contact Dr. Anthony Clarke (Principle Investigator) at 604 822-2003 or at anthony.clarke@ubc.ca.

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Contact for concerns about the rights of research participants:

If you have any concerns about your treatment or rights as a research participant, you may contact the Research Subject Information Line in the UBC Office of Research Services at 604-822-8598 or email to RSIL@ors.ubc.ca.

Consent:

Organization of travel for this study will take time to coordinate and I respectfully ask for your response within two months after the date of this letter.

Your participation in this study is entirely voluntary and you may refuse to participate or withdraw from the study at any time without jeopardy to your involvement in this study **even if you sign** this consent form.

Your signature below indicates your consent to participate in my PhD research project and that you have received two copies of this consent form; one to return by mail and one for your own records.

Participant Signature

Date

Printed Name of the Participant signing above

APPENDIX B: Sample Interview Prompts

Appendix B.1: Sample Interview Prompts for Hemke, Rousseau, and Sinta

Biography (gathered from existing theses and articles)

Early influences

1. Your major teachers were (Mule, Voxman, Teal)?
2. How did each of them influence you as a teacher and as a performer?

Essence of good teaching and performing

1. What is important to you for good performing?
2. How do you approach your teaching? Your performing?
3. How do you view your success as a teacher? As a performer?

Changes from start of career to now

1. What changes stand out from when you began teaching and pursuing a performing career in the 1960s in the professional world as a saxophonist and as a teacher.

Pedagogy

1. How would you describe the essence of good teaching? Of good performing? What elements are important in teaching and in performing?

2. Interaction between teacher and student is crucial in private music instruction. Do you have certain strategies in the initial lessons? Humour? Fear?
3. Do you encourage a particular work ethic with your students? If so, what it is?
4. Your considerable experience through master classes, recordings, performances, teaching, etc. provide a positive example for aspiring saxophonists. Likely, there have been a few obstacles in your career. Could you share an example where you have encountered resistance or where something surprised you?

Learning from experience

1. Is there something you can relate—a particular event/experience that influenced or marked a change/or confirmation in the way you teach/perform?
2. Reflecting on your career as a performer and as a teacher, can you outline a few guidelines for aspiring saxophonists as they begin or continue their careers?
3. Good practices?

Interests

1. Leon Russianoff read widely (philosophy, politics, anthropology, sociology, and psychology), which influenced his teaching and his philosophy of life. What books do you enjoy reading?
2. Other entertainment?
3. What music do you listen to for pleasure?

4. Are you a sports fan? What sport, what teams?

Teaching philosophy

1. Leon Russianoff (clarinet teacher at Juilliard for thirty-five years) encouraged students to find and express their individuality. Can you comment?
2. Can you outline your teaching philosophy? What is important to you for good teaching?
3. How do you help students achieve independence in their learning? In their performing?
4. Can you put into a few words, an aphorism perhaps, that captures your philosophy of life and of learning?
5. You have taught and performed all over the world. How have things changed over the years for performers and teachers? Anything you would like to add?
6. (Hemke only) You seem to have a similar approach by encouraging/insisting your students (esp. lesson partners) to express their opinions and their musical thoughts.
7. (Hemke only) Your dissertation about the history of the saxophone is an important part of our musical history as concert saxophonists. What insights did you gain through the research and writing?

Appendix B.2: Sample Interview Prompts for Students

Biography

1. Where are you from?
2. What degree are you pursuing?
3. Where did you receive your undergrad/graduate degrees?
4. In music performance/education?

Choice of school and teacher

1. What drew you to this university?
2. How has Hemke/Rousseau/Sinta influenced you as a performer?
3. How about as teacher?
4. How would you describe your lessons with Hemke/Rousseau/Sinta?
5. What is important to you in your lesson time with Hemke/Rousseau/Sinta?

Essence of good teaching and performing

1. What is the essence of good performing?
2. What is the essence of a good teacher?
3. How do you interact with your students? Has Hemke/Rousseau/Sinta influenced the way you teach?

4. Any guiding philosophies? Any words of wisdom about your approach to teaching, performing, and learning?
5. How does humour help you as a learner? As a teacher?

Learning from experience

1. Can you relate a particular experience that has affected your teaching/performing/learning?

Influence

1. What concepts have you adopted from his influence in your teaching? In your performing? In your approach to the saxophone?
2. Has Hemke/Rousseau/Sinta influenced the way you live your life? The way you expect to be as a teacher? As a performer?
3. What experiences (performing/teaching) have influenced your approach to music?
4. What are essential elements in developing as a performer/teacher?

Guidelines

1. What are guidelines for good teaching/performing from your experience at this point?

Interests

1. What books/music do you enjoy? How do these things influence your music making?

Personal thoughts

1. What is important to you as a performer? As a teacher?
2. How do you approach teacher? Performing?
3. How do you describe musicality or artistry in performing? How do you approach these concepts in your practice? In your teaching?
4. How does Hemke/Rousseau/Sinta interaction with you differ from previous teachers? What is similar? What have you incorporated from his (or other teachers) influences in your work?
5. What will you take with you—concepts/philosophies/ etc. when you leave the university? Any personal reflections about your time with Hemke/Rousseau/Sinta?

APPENDIX C: Overview of Mule's Students and Selected Lineages from Belgium, France, and Japan

Listing the lineage of saxophonists and teachers in North America would add considerable space to this document. Instead, I provide a selected list of saxophone teachers over the past forty years in Belgium, France, and Japan. The lists indicate some but not all of the teachers in these countries. I begin with a brief overview of Mule's classes at the Paris Conservatory.

Appendix C.1: Overview of Mule's Students

Rousseau lists students at the Paris Conservatory from 1942 to 1967 in his biography of Mule (Rousseau, 1982, pp. 121–141). The number of students attending Mule's classes ranged from eleven in 1942–1943, 1949–1950, 1950–1951, and 1954–1955 to seventeen in 1944–1945. In 1955–1956, Hemke was the first foreign student in Mule's saxophone class. In 1958–1959, Canadian saxophonist Pierre Bourque and Hungarian saxophonist Joseph Seffer were the next foreigners to attend the class. Of note are two former students, Jacques Terry (1942–1943) and George Etheridge (1963–1964). Terry taught Japanese saxophonist Yoshiuki Hattori and Etheridge taught Gary Louie, Peabody Institute of the Johns Hopkins University; Thomas Liley, Joliet Junior College; and William Street, University of Alberta.

Appendix C.2: Belgium

Name	Affiliation(s)	Teacher(s)
Francois Daneel (1921–2010)	<ul style="list-style-type: none"> Royal Conservatory of Music, Brussels 	<ul style="list-style-type: none"> Bageard (a clarinetist)
Nadine Bal	<ul style="list-style-type: none"> Lemmensinstituut, Leuven 	<ul style="list-style-type: none"> Daneels Nozy
Alain Crepin	<ul style="list-style-type: none"> Royal Conservatory of Music, Brussels Conservatoire de Musique, Esch-sur-Alzette, Luxembourg 	<ul style="list-style-type: none"> Daneels

Eight Belgian saxophonists competed at the Fifth International Adolphe Sax Competition in 2010. All studied with one or more of the saxophone teachers listed above. Vincent Alpaerts (Maas), Peter Cverle (Haemers, Bal, Fourmeau), Diego Delport (Leblanc), Pieter Pellens (Maas, Marzi), Jitse Coopman (Bal, Nozy), Lieve DeKeyser (Bal, Fourmeau), and Simon Diricq (Mergny, David, Delangle), who won first place in this competition.

Appendix C.3: France

Name	Affiliation(s)	Teacher(s)
Marie-Bernadette Charrier	<ul style="list-style-type: none"> Conservatoire de Bordeaux, Bordeaux (since 1993) 	<ul style="list-style-type: none"> Londeix
Claude Delangle	<ul style="list-style-type: none"> Conservatoire de Paris, Paris (since 1988) 	<ul style="list-style-type: none"> Bichon Deffayet
Jean-Michel Goury	<ul style="list-style-type: none"> Conservatoire à rayonnement régional, Boulogne-Billancourt, Paris 	<ul style="list-style-type: none"> Londeix

Name	Affiliation(s)	Teacher(s)
Jean-Marie Londeix	<ul style="list-style-type: none"> • Conservatoire de Bordeaux, Bordeaux (1971–1999) 	<ul style="list-style-type: none"> • Mule
Jean-Denis Michat	<ul style="list-style-type: none"> • Conservatoire de Lyon, Lyon 	<ul style="list-style-type: none"> • Bichon • Delangle

Appendix C.4: Japan

The history of saxophone in Japan and the lineage of saxophonists is the topic of Masahito Sugihara's doctoral dissertation (2008). I used Sugihara's dissertation to compile this chart of teachers and their affiliations. While the lineage is evident from teacher to teacher, their pedagogies and influences through the generations of saxophone teachers is a recommendation for further research.

Name	Affiliation(s)	Teacher(s)
Yasushi Arai (b. 1965)*	<ul style="list-style-type: none"> • Showa College of Music • Tokyo Music and Media Arts • Shobi School of Music 	<ul style="list-style-type: none"> • Omuro • Muto • Shimoji
Hiroshi Hara**	<ul style="list-style-type: none"> • Senzukan Gakuen College of Music • Tokyo National University of Fine Arts and Music 	<ul style="list-style-type: none"> • Hattori • Tomioka
Masato Ikegami (b. 1956)*	<ul style="list-style-type: none"> • Senzoku Gakuen College of Music • Tokyo Music and Media Arts • Shobi School of Music 	<ul style="list-style-type: none"> • Sakaguchi
Yushi Ishiwata (b. 1938)	<ul style="list-style-type: none"> • Kunatachi College of Music • Tokyo College of Music • Shobi College of Music 	<ul style="list-style-type: none"> • Sakaguchi • Rousseau (USA)

Name	Affiliation(s)	Teacher(s)
Masato Kumoi (b. 1957)	<ul style="list-style-type: none"> • Aichi University of Fine Arts and Music • Kunitachi College of Music • Shobi Gakuen University 	<ul style="list-style-type: none"> • Munesada • Omuro • Hemke (USA)
Fumiyoshi Maezawa (1948–2003)	<ul style="list-style-type: none"> • Wichita State University School of Music (Kansas), USA (1977–1979) 	<ul style="list-style-type: none"> • Sakaguchi • Omura • Rousseau (USA)
Keiji Munesada (b. 1949)	<ul style="list-style-type: none"> • Musashino College of Music • Showa College of Music • Elizabeth College of Music 	<ul style="list-style-type: none"> • Ishiwata • Omuro • Londeix (FR)
Kenichiro Muto (b. 1952)	<ul style="list-style-type: none"> • Showa College of Music • Toho Gakuen University 	<ul style="list-style-type: none"> • Sakaguchi • Omuro • Deffayet (FR)
Ryo Noda (b. 1948)	<ul style="list-style-type: none"> • Osaka College of Fine Arts (professor of music therapy) • Soai College of Music (saxophone teacher) 	<ul style="list-style-type: none"> • Sakaguchi • Londeix (FR) • Hemke (USA)
Yuichi Omuro (1940–1988) (Taught Yasushi Arai, Shinichiro Hikosaka, Masato Kumoi, Kenichito Muto, Nobuya Sugawa, Yasuto Tanaka, Kazui Tomioka)	<ul style="list-style-type: none"> • Shobi School of Music, Saitama College of Education • Senzoku College of Music • Tokyo National University of Fine Arts and Music 	<ul style="list-style-type: none"> • Sakaguchi • Osseck (USA) • Hemke (USA)

* Like Sakaguchi, Arai, Hikosaka, Ikegami, and Tanaka did not pursue saxophone studies abroad.

** As winner of the 2002 Adolphe Sax International Competition, Hara begins another lineage or legacy; Hara was one of the adjudicators for the 2010 competition.

In November 2010, I was a judge at the Fifth International Adolphe Sax Competition held in Sax's birthplace, Dinant, Belgium. Of the 151 competitors in the first round of the competition, 50 were from Japan, 11 from China and Slovenia, 8 from Spain, and 7 from

Belgium. Holly DeCaigny, one of the two Canadian competitors completed a BMUS at the University of British Columbia and continues her saxophone studies with Jean-Michel Goury in Paris. Matako Hondo, one of the two Japanese competitors in the second round of the competition, studies with Kazuo Tomioka. Tomioka studied with Omura and Sakaguchi.